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THE Hollywood REPORTER

Vol. XII. No. 36. Price 10c. TODAY'S FILM NEWS TODAY Tuesday, January 3, 1933

DIETRICH SUED BY PARA.

Asks $185,000 For Breach of Contract And Court Order to Stop Her Working Elsewhere

Paramount blew the lid off the Marlene Dietrich dispute yesterday when it filed suit in the U. S. District Court for damages for breach of contract, amounting to $182,850, and also asked a restraining order to prevent Miss Dietrich from working for any other picture company.

Paramount also states that it fears Miss Dietrich is planning to follow Josef Von Sternberg to Europe and asserts that, to do this, it would be necessary for her to break her contract.

Miss Dietrich, according to Emanuel Cohen, has refused to appear in "The Song of Songs" under Rouben Mamoulian's direction, as she had previously agreed to do, and has also refused to permit the case to be arbitrated through the Academy. Josef von Sternberg enters into this phase of the case only incidentally, the Cohen statement declaring that Von Sternberg had declined to direct another Dietrich picture.

The inception of this trouble was about six months ago when Von

(Continued on Page 8)

TRADEVIEWS by WILKERSON

•WHAT about the new year?

What has the old year taught producers, exhibitors and distributors?

Is the motion picture industry going to adjust itself for the coming year—facing a situation that is now most evident to any trained mind.

With our only judgment that of an observer, it is our thought that the coming year, so far as business is concerned, will be little better than the year just ended. And that thought has very little to do with the present financial condition of the country. It would be the same even in the peak periods of '28 and '29.

Business will not improve to any great extent until at least half of the big theatres (those built during '28, '29 and '30) have been closed. The whole country, so far as the first run situation is concerned, is 100 per cent overseated. Even in the top money era there would not have been enough people to pay admissions to keep all those houses going. As a consequence, almost every first run situation in the country is losing money, enough to sink the industry. Because those big key center houses are operated by the producing and releasing companies and any shots taken at their exchequers are filling the whole industry full of holes.

•

Giving some thought to the depression, it is our judgment that present and future business in the theatres would show a greater net improvement should the ticket prices be scaled down at least 25 per cent. Nothing hurts business more than bad business. An empty theatre is the greatest black eye any theatre operation can have. To have patrons walk into an empty theatre is throwing a cold blanket over the entire entertainment that is being offered for their approval. Houses packed, or at least 75 per cent filled, look like prosperity, and nothing succeeds like success.

A slice in the admission prices, sticking to the picture for their best pull, doing a stage show if the audience demands it, but an elimination of the $5,000, $10,000 and $15,000 a week headliner, will do a lot to help the situation.

•

The whole industry at present is fighting the inevitable. Everyone knows it can not continue to pay out more each week than is coming in

(Continued on Page 2)

Prosperity Note

A local manicurist dropped into the Fox Balboa Theatre Friday night. She saw "Trouble In Paradise," "Six Hours To Live" and two shorts, and won a pair of shoes and a $1 laundry ticket in the give-away contest. All for two bits.

Mervyn LeRoy Signs New Warner Deal

In celebration of the passing of the old year, Jack Warner on Saturday handed Mervyn LeRoy a new contract for one year. His first picture under the new deal will be "Elmer the Great," starring Joe E. Brown, which goes into production today.

It is understood that the new contract permits LeRoy to direct one picture for another company during the year.

LeRoy has recently made two of the outstanding Warner hits, "I'm a Fugitive from a Chain Gang" and the latest Cagney picture, "Hard to Handle."

Howard Rogers To Do 'Mike' Romanoff Yarn

MGM has assigned Howard Emmett Rogers to develop the story based on the career of 'Mike" Romanoff, titled "The Bogus Prince."

Radio Frees Ornitz

Radio has decided to let the option on the services of Saumel Ornitz lapse and the writer is due to leave the writing staff January 11.

B. P. Schulberg Wants Bill Harrigan For Two

New York.—B. P. Schulberg is closing negotiations with William Harrigan, who is playing an important part in "Criminal At Large," to go to Hollywood for two pictures, "Pick Up" and "Police Surgeon," both of which go under the Paramount banner.

Garnett Abroad To Finish 'Iceberg'

Tay Garnett and his assistant, Bob Fellowes, left Sunday for New York, where the pair hop off for Berlin for Universal.

The director has been handed the assignment to take charge of the assembling and cutting of "S.O.S. Iceberg," which was made in Greenland last summer for Universal by Dr. Arnold Fanck. It is understood Garnett will go through about 200,000 feet of negative and, after getting the exterior sequences in shape, he will direct the interiors in a Berlin studio. Garnett and Fellowes will be gone at least three months.

'Gabby Joe' For Tracy After Clear All Wires

"Gabby Joe," the next Lee Tracy yarn for MGM, is an original story about an ambulance chaser and has just been completed by Samuel Spewack, Howard Emmett Rogers and Chandler Sprague.

The picture is slated to go into production soon after Tracy completes "Clear All Wires."

Combination For Palace

New York.—After the eight-weeks run of "The Kid from Spain," the Palace Theatre will resume a policy of pictures and vaudeville, with "Rockabye" as the feature film and six acts.

MGM Flu Victims

Helen Hayes and Buster Keaton are the latest flu victims at MGM. Both "The White Sister" and the Keaton-Durante film will continue work, as the studio will shoot around the victims.

'Sign Of Cross' Moving

New York.—"The Sign of the Cross," now playing the Rialto, will move to the Criterion on January 11.

MAJORS LOAN PLAYERS TO INDIES TO GET BETTER PIX

In an effort to get a grade of product from independent producers that can be used in the big first run houses, the major producing companies are making a number of their contract players available to the smaller producers.

The more reputable and better-financed independents have been notified of this willingness to loan players and some of them are already taking advantage of the offer. Some of the majors have so far failed to release a sufficient number of pictures and the independent product that has been avail-

(Continued on Page 2)

Katharine Hepburn For 'Little Women'

Jane Murfin will adapt "Little Women" to the screen for Radio, which George Cukor will direct with Katharine Hepburn starring. Production is scheduled to start within the next six weeks.

New Team For Lasky

New York.—Marion Dix and E. E. Paramore will do the screen treatment and continuity for Jesse L. Lasky's "Peking Picnic" instead of Irene Kuhn and Harry Chandlee.

MAE WEST In PARAMOUNT'S "SHE DONE HIM WRONG" Now Shooting MANAGEMENT Wm. Morris Agency

THE Hollywood DAILY REPORTER

W. R. WILKERSON.....Editor and Publisher

FRANK POPE.....Managing Editor

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RAMBLING REPORTER

Jean Harlow was the sensation of Caliente over the week-end. . . There was a big chemin-de-fer game indulged in by Connie Bennett, Joe Schenck, Jack Warner, Bob Leonard, Eddie Mannix and Gilbert Roland—Connie and Roland won—and how! . . . Howard Hughes was there with Sondra Shaw until she left and then he almost made Junior Laemmle mad, but Eleanor Holm remained true to Universal. . . . Contributing to the blonde week-end were Joan Bennett, Carole Lombard, Leila Hyams, Betty Compson, Alice White and Claudia Dell. . . . There were no chatter writers in evidence from any paper, but millions of photographers with plenty to shoot at.

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Harry Ruby has a new system for winning at roulette—"You bet on the etter E—and if the fellow next to you is named Max—you lose!"—Harry tried it out at the Dunes. . . Others glimpsed there and at the Mirador in Palm Springs over the week-end were the Dick Arlens, the Lew Ayres, the Harry Brands, Rouben Mamoulian and family, Martha Sleeper, the Frank Capras, Ralph Farnum, Alice Glazer, the Pete Smiths, the Frank Joyces, and Beth Newman, who cleaned up in the Keno game. . . . The Wertheimer boys outdid themselves with hospitality and favors N'years eve . . . and Paul Lukas outdid himself with aeroplane loops over the Mirador pool. . . . Sam Jaffe almost missed his telephone call to Miltret at St. Moritz (yeah, Switzerland) because H. Mankiewicz ran out of gas five miles from the Springs—Sam hitch-hiked back to town.

•

Norma Talmadge left last night to fix up that new home of hers in Florida. . . . Georgie Raft, fresh back from his trip, is sending sizzling wires to Margie King in New York. . . . Bebe Daniels, celebrating her birthday for the sixth consecutive time, at the Hearst ranch. . . . Doug Fairbanks Jr. gave Joan Crawford a gudgeous English sheep dog for Christmas.

Lightman Fights Loew's Dual Bills

New York.—The policy of Loew's in running double bills in its theatres in Memphis has brought a threat from M. A. Lightman, president of the MPTOA and a Memphis theatre owner, that he will cancel his contract for the MGM product.

He does not object to double bills at decent admission prices, but competition from Loew's, he says, may force opposition exhibitors to run double bills at ten-cent admissions.

Evans In 'Pigboats'

Madge Evans has definitely been set for the female lead in "Pigboats" for MGM. Jack Conway is directing.

'Big Ben' Picked Up For 'Masquerader'

The New Year's broadcast from London of the striking of "Big Ben," which was heard here at four o'clock Saturday, was picked up and recorded at the United Artists studio for use in the Colman picture, "The Masquerader."

Tetzlaff With Small

Teddy Tetzlaff, cameraman for Columbia the past three years, has been signed by Edward Small to handle the camera on the first Reliance picture for United Artists, "I Cover the Waterfront," which James Cruze directs.

Tradeviews

(Continued from Page 1)

over the box-office counter. Will the production companies make some REAL effort to cut their costs in the hope of saving their companies?

That cry of cutting costs in the past has been, more or less, a smoke screen. There has been very little cost cutting, negatives are higher now (with the possible exception of Warners) than at any time in the history of this business. The production heads can't get really serious with their efforts to lower costs because they have no desire to slice their own weekly checks.

But salaries and that portion of negative costs represented by those payments are only a small part of the cost cutting. The highly competitive condition in the making of pictures at present, CREATED BY THE PRODUCERS THEMSELVES, will send each and every company to the sheriff's office unless that condition is readjusted. The business will not stand the high prices that are being paid for story material, it will not stand the high costs of production delays because of the inefficiency of the production heads.

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With every major producer trying to out-produce the other companies, with each producer's foremost desire being for personal glorification, with no thought of his company or what will happen to it with flop product made at insane costs, the new year holds little hope.

There is no penalty at present for bad pictures. Production heads are not penalized. If the picture is a flop at the box office, that's that and there is nothing else to it so far as he is concerned. A swell condition brought on by the old army game of holding down the fort and killing off any approach of an element that may possibly unseat the man at the top. For years they have shot the stilts from under anyone who showed too much progress for the health of their jobs. There has not been, and will not be, under present conditions, any effort to encourage new executives, to listen to new ideas, to give way for progress.

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There is no better program for pictures being made in this business today than that being produced by Warners under Darryl Zanuck and there is no program of major product that is costing so little money. When you can make a picture like "I'm A Fugitive" for $273,000, then your costs are cut to fill the bill. And the "Fugitive" cost is something in excess of the majority of pictures that plant turns out.

What is true at Warners should be the case with every other major studio. They buy a story which, in their judgment, should make a good picture. Once the purchase is made, one and possibly two writers, are turned loose to transfer it into picture form. Not $2,000, $3,000 and $4,000 writers; that type only slows up the production works, but men and women who are assigned, working at nominal salaries, picked because of their enthusiasm for the yarn and their known capabilities; and the type writer who values his job, has a desire to continue his or her work and the type that gives a studio little or no trouble.

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There is nothing placed in the way of anyone connected with the preparation of a Warner story. That yarn goes right through and, from the looks of most of their pictures, has as much preparation and certainly more showmanship than the majority of the stories of other studios, with the high-priced writers, (four or five sets of them) working weeks and months to complete what? Generally a bad script for pictures.

We are not in sympathy with the new schedule Zanuck was forced to put in, that 12, 14 and 18 day time for the completion of their new product. From what little we know about production and from what the men and women working on the lot have told us, that order is forcing things a bit too strongly and, although almost every person on the lot is trying to come through for their production boss, some have found the task impossible.

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This year of 1933 can be successful only so far as Hollywood's contribution and that of the big chain theatre operators are concerned. The wholesale closing of lots of theatres, not only their closing but their conversion to some other business, and the REAL FIGHT to make pictures at reasonable costs, will save the situation for the present set-up of pictures.

Radio Wants 'Wiggs' For Oliver-Durkin

Radio has made Paramount an offer of $30,000 for "Mrs. Wiggs of the Cabbage Patch," having plans to produce the story for its program with Edna May Oliver and Junior Durkin in the leading roles.

Paramount, however, is understood to have turned the offer down, although it is said to be $10,000 more than the original purchase price of the play.

Torpedo Habit Gets Him Job As Advisor

William Gerson has been engaged by Paramount to act as technical director for ship sequences of "The Woman Accused." Gerson, former ship steward who was torpedoed four different times during the war, was working as an extra on the set when production officials discovered his experiences.

Mary Phillips Sought

New York—Paramount is negotiating with Mary Phillips to go to the coast for a part in "The Story of Temple Drake." She recently returned to the east after working in "Life Begins" and "Farewell To Arms."

Westcott To Warners

Gordon Westcott goes to Warners on a loanout from Paramount for a part in George Arliss' next production, "The Adopted Father," which John Adolfi will direct.

Majors Lend Players

(Continued from Page 1)

able does not measure up to requirements.

In consenting to lend their players, the majors have taken into consideration the short bankrolls of the independents and are dropping the seven-week guarantee customarily demanded in favor of a modified bonus for the players borrowed. Matters of billing, story approval and other details usual in loans are being adhered to. The story is the toughest obstacle, as the majors do not desire to have any of their players appear in inferior material.

Already MGM has loaned Anita Page to Arthur Beck, Monogram producer for "Jungle Bride," and Paramount has loaned Charles Starrett for the same picture. Universal has loaned Paul Lukas to Phil Goldstone for "Sing, ou Sinner," and other deals are being negotiated.

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PARAMOUNT

THE LEADER OF YESTERDAY— AND THE LEADER OF TODAY

HERE IS WHAT PARAMOUNT HAS DELIVERED:

"HORSE FEATHERS"

•

"GUILTY AS HELL"

•

"LOVE ME TONIGHT"

•

"70,000 WITNESSES"

•

"NIGHT OF JUNE 13"

•

"BLONDE VENUS"

•

"NIGHT AFTER NIGHT"

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"IF I HAD A MILLION"

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"UNDER-COVER MAN"

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"THE BIG BROADCAST"

THESE WERE THE GREAT PICTURES OF THE PAST SIX MONTHS

HERE ARE THE BIG ONES COMING:

"A FAREWELL TO ARMS"
HELEN HAYES — GARY COOPER — ADOLPHE MENJOU

CECIL B. DeMILLE'S
"THE SIGN OF THE CROSS"

CLARK GABLE
in "NO MAN OF HER OWN"

MAE WEST
in "SHE DONE HIM WRONG"

KATE SMITH
in "HELLO, EVERYBODY!"

MAURICE CHEVALIER
in "BEDTIME STORY"

"THE BILLION DOLLAR SCANDAL"
with ROBERT ARMSTRONG—CONSTANCE CUMMINGS

H. G. WELLS'
"ISLAND OF LOST SOULS"

"KING OF THE JUNGLE"

MARLENE DIETRICH
FREDRIC MARCH
in "SONG OF SONGS"

THESE WILL BE THE GREAT PICTURES OF THE NEXT SIX MONTHS

PICTURES Now SHOOTING

STUDIO PRODUCTION DROPS OFF A BIT WITH 36

Columbia

"LOST VALLEY GOLD"

Cast: Buck Jones, Cecilia Parker, Frank McGlynn, Wade Boteler, Ward Bond, Gaylord Pendleton, Arthur Wanzer, Bret Black.
Director .....Lambert Hillyer
Screen play.....Lambert Hillyer
Cameraman .....Al Siegler

"FEVER"

Cast: Jack Holt, Lilian Bond.
Director .....Clarence Badger

•

Fox

"BROADWAY BAD"

Cast: Joan Blondell, Ricardo Cortez, Ginger Rogers, Adrienne Ames, Allen Vincent, Phil Tead, Spencer Charters, Francis McDonald.
Director .....Sidney Lanfield
Original by.....Wm. R. Lipman, A. W. Pezet
Screen Play .....Maude Fulton, Arthur Kober
Cameraman .....George Barnes

"DANGEROUSLY YOURS"

Cast: Warner Baxter, Miriam Jordan, Herbert Mundin, Florence Eldridge, Florence Roberts, William Davidson, Arthur Hoyt, Mischa Auer, Nella Walker, Tyrell Davis, Edmund Burns, Robert Grieg, John Trent, Consuela Baker.
Director .....Frank Tuttle
Original by.....Eric Noel
Screen Play.....Horace Jackson
Cameraman .....John Seitz

"MANEATER"

Cast: Marion Burns, Harry Woods, Kane Richmond.
Director .....Clyde Elliott
Story .....James Spearing
Cameraman .....Carl Berger

"ROAD TO HEAVEN"

Cast: Alexander Kirkland, Boots Mallory, Ralph Morgan, Irene Ware.
Director .....John Francis Dillon
Original by.....Harry Fried
Screen play.....Bradley King

•

MGM

"THE LADY"

Cast: Irene Dunne, Phillips Holmes, Una Merkel, Lionel Atwill, Eileen Percy, Jamison Thomas, Ivan Simpson.
Director .....Charles Brabin
From play by.....Martin Brown
Cameraman .....Merritt Gerstad

"PIG BOATS"

Cast: Robert Montgomery, Walter Huston, Jimmy Durante, Robert Young, Eugene Pallette, David Newell, John Mahin, James Donlan, Matt McHugh, Bradley Page, Sterling Halloway.
Director .....Jack Conway
Original by.....Commander Ellsberg
Cameraman .....Hal Rosson

UNTITLED

Cast: Joan Crawford, Gary Cooper, Louise Closser Hale, Robert Young, Franchot Tone, Tad Alexander.
Director .....Howard Hawks
Original by.....William Faulkner
Cameraman .....Oliver Marsh

"MEN MUST FIGHT"

Cast: Diana Wynward, Lewis Stone, Phillips Holmes, May Robson, Ruth Selwyn, Robert Grieg, Hedda Hopper, Donald Dilloway, Mary Carlisle, Luis Alberni.
Director .....Edgar Selwyn
Screen play.....Reginald Laurence, S. K. Lauren
Cameraman .....George Folsey

"THE WHITE SISTER"

Cast: Helen Hayes, Clark Gable, Richard Bennett, Edward Arnold, Alan Edwards.
Director .....Victor Fleming
From novel by.....F. Marion Crawford
Adaptation .....Leonard Praskins, Donald Ogden Stewart
Dialogue .....Donald Ogden Stewart
Cameraman .....William Daniels

UNTITLED

Cast: Buster Keaton, Jimmy Durante, Phyllis Barry, Rosco Ates, Henry Armetta, Sydney Bracy, James Donlan, Charles Dunbar.
Director .....Edward Sedgwick
From story by.....Robert Hopkins
Screen play.....Carey Wilson
Additional dialogue.....Jack Cluett
Cameraman .....Harold Wenstrom

"CLEAR ALL WIRES"

Cast: Lee Tracy, Benita Hume, James Gleason, Una Merkel, Alan Edwards, Lya Lys, Lawrence Grant.
Director .....George Hill
Screen play....Bella and Sam Spewack
Cameraman .....Percy Hilburn

•

Paramount

"KING OF THE JUNGLE"

Cast: Buster Crabbe, Frances Dee, Irving Pichel, Robert Adair, Florence Britton, Sidney Toler, Ronnie Cosby, Robert Barrat, Douglas Dumbrille, Sam Baker, Patricia Farley.
Directors.....Lucky Humberstone, Max Marcin
Original Story.....Charles T. Stoneham
Screen Play.....Max Marcin, Philip Wylie, Fred Niblo Jr.
Cameraman .....Ernest Haller

"THE CRIME OF THE CENTURY"

Cast: Jean Hersholt, Stuart Erwin, Wynne Gibson, Frances Dee, Robert Elliott, Gordon Westcott, David Landau, William Janney
Director .....William Beaudine
Original by.....Walter Maria Espe
Screen play.....Florence Ryerson, Brian Marlow
Cameraman .....David Abel

"THE WOMAN ACCUSED"

Cast: Cary Grant, Nancy Carroll, John Halliday, Louis Calhern, John Lodge, Norma Mitchell, Frank Sheridan, Verna Hillie.
Director .....Paul Sloane
Original story by Rupert Hughes, Vicki Baum, Zane Grey, Vina Delmar, Irvin S. Cobb, Gertrude Atherton, J. P. McEvoy, Ursula Parrott, Polan Banks, Sophie Kerr.
Screen play.....Bayard Veiller
Cameraman .....Karl Struss

"GOOD COMPANY"

Cast: Alison Skipworth, Roland Young, Sari Maritza, Kent Taylor, Roscoe Karns, George Barbier, Warren Hymer, Billy Bletcher.
Director .....Norman McLeod
Original by.....Nina Wilcox Putnam Malcolm Stuart Boylan
Screen play.....Walter DeLeon,
Cameraman .....Gil Warrenton

"FROM HELL TO HEAVEN"

Cast: Carole Lombard, Jack Oakie, Verna Hillie, Shirley Grey, Jimmy Eagle, Cecil Cunningham, Allen Wood, Tommy Jackson, Bradley Page.
Director .....Erle C. Kenton
Original by.....Lawrence Hazard
Screen play: O. H. P. Garrett, Tiffany Thayer, Walter DeLeon, William Slavens McNutt.
Cameraman .....Henry Sharp

•

RKO-Radio-Pathe

"KING KONG"

Cast: Fay Wray, Robert Armstrong, Bruce Cabot, Frank Reicher, Sam Hardy, Noble Johnson, James Flavin, Steve Clements.
Director .....Ernest Schoedsack
Original by.....Merian Cooper, Edgar Wallace
Screen play.....James Creelman, Ruth Rose
Cameraman .....Eddie Linden

PICTURES Now SHOOTING

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FEATURES THIS WEEK AS COMPARED TO 42 OF LAST WEEK

"TOPAZE"

Cast: John Barrymore, Myrna Loy, Reginald Mason, Albert Conti, Luis Alberni, Jobyna Howland, Lowden Adams, Frank Reicher.
Director .....Harry D'Arrast
Play by.....Marcel Pagnol
Screen play.....Ben Hecht, Charles Lederer
Cameraman .....Lucien Andrict

"THE GREAT JASPER"

Cast: Richard Dix, Dorothy Wilson, Edna May Oliver, Wera Engels, Florence Eldridge, Bruce Cabot.
Director.....J. Walter Ruben
Original by.....Fulton Oursler
Screen play: Robert Tasker, Lester Cohen, Samuel Ornitz, H. W. Haneman.
Cameraman .....Leo Tover

"THE GREAT DESIRE"

Cast: Katherine Hepburn, Billie Burke, Colin Clive, Helen Chandler.
Director .....Dorothy Arzner
From novel by.....Gilbert Frankau
Screen play.....Zoe Akins
Cameraman .....Bert Glennon

"SWEEPINGS"

Cast: Lionel Barrymore, Gregory Ratoff, Alan Dinehart, William Gargan, Eric Linden, Rosco Ates, Ninetta Sunderland, Lucien Littlefield.
Director .....John Cromwell
Original by.....Lester Cohen
Screen play: Lester Cohen, Howard Estabrook, H. W. Hanemann.
Cameraman .....Edward Cronjager

"PIGMY"

Cast: Joel McCrea.
Director .....Shirley C. Burden
Screen play.....Felix Reisenberg

"OUR BETTERS"

Cast: Constance Bennett, Gilbert Roland, Charles Starrett, Anita Louise, Phoebe Foster, Grant Mitchell, Hugh Sinclair, Minor Watson, Violet Kemble-Cooper, Virginia Howell, H. Entwhistle .
Director .....George Cukor
From play by.....Somerset Maugham
Screen play.....Jane Murfin, Harry Wagstaff Gribble
Cameraman .....Charles Rosher

•

United Artists

"SECRETS"

Cast: Mary Pickford, Leslie Howard, C. Aubrey Smith, Blanche Frederici, Doris Lloyd, Herbert Evans, Mona Maris.
Director .....Frank Borzage
From play by.....Rudolf Vesier, May Edginton
Screen play.....Frances Marion
Additional Dialogue.....Salisbury Field
Cameraman .....Ray June

SAMUEL GOLDWYN

"THE MASQUERADER"

Cast: Ronald Colman, Elissa Landi, Juliette Compton, Halliwell Hobbes, David Torrence, Claude King, Creighton Hale.
Director .....Richard Wallace
Novel.....Katherine Cecil Thurston
Cameraman .....Gregg Toland

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Universal

"S. O. S. ICEBERG"

(Shooting at Umanak, Greenland)
Cast: Gibson Gowland, Leni Reifenstahl, Sepp Rist, Ernst Udet, Walter Riml.
Director .....Arnold Fanck
Story.....Frank Wead, Arnold Fanck
Cameraman .....Hans Schneeberger

"THE BIG CAGE"

Cast: Clyde Beatty, Andy Devine, Vince Barnett, Wallace Ford, Mickey Rooney, Robert McWade.
Director .....Kurt Neumann
Original by.....Edward Anthony
Adaptation .....Dale Van Every
Screen Play.....Ferdinand Reyher, Edward Anthony
Cameraman .....George Robinson

"PALS"

Cast: Chic Sale and the dog, Buster.
Director .....Zion Myers
Original .....Zion Myers
Screen play..Zion Myers, Roland Asher
Cameraman .....Jerry Ash

•

Warner-First National

"PICTURE SNATCHER"

Cast: James Cagney, Patricia Ellis, Alice White, Ralph Bellamy, Robert Emmett O'Connor, George Pat Collins, Tom Wilson, Ralf Harolde, Robert Barrat.
Director .....Lloyd Bacon
From story by.....Dan Ahern
Screen play.....Allen Rivkin, P. J. Wolfson
Cameraman .....Sol Polito

"GRAND CENTRAL AIRPORT"

Cast: Richard Barthelmess, Sally Eilers, Tom Brown, Glenda Farrell, Harold Huber, James Murray, Claire McDowell, Grant Mitchell, Willard Robertson, Douglas Dumbrille, Irving Bacon, Charles Sellon, Robert Craig, Lucile Ward.
Director .....William Wellman
Original .....Jack Moffitt
Screen play.....Rian James, James Seymour
Cameraman .....Sid Hickox

"THE KEYHOLE"

Cast: Kay Francis, George Brent, Glenda Farrell, Allen Jenkins, Monroe Owsley, Helen Ware, Henry Kolker.
Director .....Michael Curtiz
From novel by.....Alice D. G. M
Screen play.....Robert Pre
Cameraman .....Barney M

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"SHE HAD TO SAY YES"

pro-
es in
Cast: Loretta Young, Lyle Tal uc-
Regis Toomey, Winnie Lightfing
Helen Ware, Ferdinand Gottschalso
Suzanne Kilborn, Tom Dugan, Huld-
Herbert, Charles Levinson, Jose
Cawthorn, Harold Waldridge.
Directors .....Busby Berkele
George An
Story by.....John Francis Lark
Cameraman .....Arthur To

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'EX-LADY"

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Cast: Bette Davis, Gene Raym icating
Monroe Owsley, Claire Dodd, Fe com-
McHugh, Ferdinand Gotts as pro-
Bodil Rosing, Alphonse Ethier yn-May-
Strozzi. reporter
Director .....Robert l touch
Screen play.....Carl Eric for a
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Cameraman .....Tony G ewmark

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INDEPENDENTS

BURTON KING

"KISS OF ARABY"

Cast: Joan Marsh, Frank Leigh, Theodore Von Eltz, Claude King.
Director .....Phil Rosen
Story .....F. McGrew Willis
Cameraman .....Ed. Kull

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SHORT SUBJE turday

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Voice of Hollywood
Director .....
Cameraman .....

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PICTURES Now SHOOTING

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Columbia

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Fox

"BROADWAY BAD"

Cast: Joan Blondell, Ricardo Cortez, Ginger Rogers, Adrienne Ames, Allen Vincent, Phil Tead, Spencer Charters, Francis McDonald.
Director .....Sidney Lanfield
Original by.....Wm. R. Lipman, A. W. Pezet
Screen Play .....Maude Fulton, Arthur Kober
Cameraman .....George Barnes

"DANGEROUSLY YOURS"

Cast: Warner Baxter, Miriam Jordan, Herbert Mundin, Florence Eldridge, Florence Roberts, William Davidson, Arthur Hoyt, Mischa Auer, Nella Walker, Tyrell Davis, Edmund Burns, Robert Grieg, John Trent, Consuela Baker.
Director .....Frank Tuttle
Original by.....Eric Noel
Screen Play.....Horace Jackson
Cameraman .....John Seitz

"MANEATER"

Cast: Marion Burns, Harry Woods, Kane Richmond.
Director .....Clyde Elliott
Story .....James Spearing
Cameraman .....Carl Berger

"ROAD TO HEAVEN"

Cast: Alexander Kirkland, Boots Mallory, Ralph Morgan, Irene Ware.
Director .....John Francis Dillon
Original by.....Harry Fried
Screen play.....Bradley King

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MGM

"THE LADY"

Cast: Irene Dunne, Phillips Holmes, Una Merkel, Lionel Atwill, Eileen Percy, Jamison Thomas, Ivan Simpson.
Director .....Charles Brabin
From play by.....Martin Brown
Cameraman .....Merritt Gerstad

"PIG BOATS"

Cast: Robert Montgomery, Walter Huston, Jimmy Durante, Robert Young, Eugene Pallette, David Newell, John Mahin, James Donlan, Matt McHugh, Bradley Page, Sterling Halloway.
Director .....Jack Conway
Original by.....Commander Ellsberg
Cameraman .....Hal Rosson

UNTITLED

Cast: Joan Crawford, Gary Cooper, Louise Closser Hale, Robert Young, Franchot Tone, Tad Alexander.
Director .....Howard Hawks
Original by.....William Faulkner
Cameraman .....Oliver Marsh

"MEN MUST FIGHT"

Cast: Diana Wynward, Lewis Stone, Phillips Holmes, May Robson, Ruth Selwyn, Robert Grieg, Hedda Hopper, Donald Dilloway, Mary Carlisle, Luis Alberni.
Director .....Edgar Selwyn
Screen play.....Reginald Laurence, S. K. Lauren
Cameraman .....George Folsey

"THE WHITE SISTER"

Cast: Helen Hayes, Clark Gable, Richard Bennett, Edward Arnold, Alan Edwards.
Director .....Victor Fleming
From novel by.....F. Marion Crawford
Adaptation .....Leonard Praskins, Donald Ogden Stewart
Dialogue .....Donald Ogden Stewart
Cameraman .....William Daniels

UNTITLED

Cast: Buster Keaton, Jimmy Durante, Phyllis Barry, Rosco Ates, Henry Armetta, Sydney Bracy, James Donlan, Charles Dunbar.
Director .....Edward Sedgwick
From story by.....Robert Hopkins
Screen play.....Carey Wilson
Additional dialogue.....Jack Cluett
Cameraman .....Harold Wenstrom

"CLEAR ALL WIRES"

Cast: Lee Tracy, Benita Hume, James Gleason, Una Merkel, Alan Edwards, Lya Lys, Lawrence Grant.
Director .....George Hill
Screen play....Bella and Sam Spewack
Cameraman .....Percy Hilburn

•

Paramount

"KING OF THE JUNGLE"

Cast: Buster Crabbe, Frances Dee, Irving Pichel, Robert Adair, Florence Britton, Sidney Toler, Ronnie Cosby, Robert Barrat, Douglas Dumbrille, Sam Baker, Patricia Farley.
Directors.....Lucky Humberstone, Max Marcin
Original Story.....Charles T. Stoneham
Screen Play.....Max Marcin, Philip Wylie, Fred Niblo Jr.
Cameraman .....Ernest Haller

"THE CRIME OF THE CENTURY"

Cast: Jean Hersholt, Stuart Erwin, Wynne Gibson, Frances Dee, Robert Elliott, Gordon Westcott, David Landau, William Janney
Director .....William Beaudine
Original by.....Walter Maria Espe
Screen play.....Florence Ryerson, Brian Marlow
Cameraman .....David Abel

"THE WOMAN ACCUSED"

Cast: Cary Grant, Nancy Carroll, John Halliday, Louis Calhern, John Lodge, Norma Mitchell, Frank Sheridan, Verna Hillie.
Director .....Paul Sloane
Original story by Rupert Hughes, Vicki Baum, Zane Grey, Vina Delmar, Irvin S. Cobb, Gertrude Atherton, J. P. McEvoy, Ursula Parrott, Polan Banks, Sophie Kerr.
Screen play.....Bayard Veiller
Cameraman .....Karl Struss

"GOOD COMPANY"

Cast: Alison Skipworth, Roland Young, Sari Maritza, Kent Taylor, Roscoe Karns, George Barbier, Warren Hymer, Billy Bletcher.
Director .....Norman McLeod
Original by.....Nina Wilcox Putnam Malcolm Stuart Boylan
Screen play.....Walter DeLeon,
Cameraman .....Gil Warrenton

"FROM HELL TO HEAVEN"

Cast: Carole Lombard, Jack Oakie, Verna Hillie, Shirley Grey, Jimmy Eagle, Cecil Cunningham, Allen Wood, Tommy Jackson, Bradley Page.
Director .....Erle C. Kenton
Original by.....Lawrence Hazard
Screen play: O. H. P. Garrett, Tiffany Thayer, Walter DeLeon, William Slavens McNutt.
Cameraman .....Henry Sharp

•

RKO-Radio-Pathe

"KING KONG"

Cast: Fay Wray, Robert Armstrong, Bruce Cabot, Frank Reicher, Sam Hardy, Noble Johnson, James Flavin, Steve Clements.
Director .....Ernest Schoedsack
Original by.....Merian Cooper, Edgar Wallace
Screen play.....James Creelman, Ruth Rose
Cameraman .....Eddie Linden

PICTURES Now SHOOTING

FEATURES THIS WEEK AS COMPARED TO 42 OF LAST WEEK

"TOPAZE"

Cast: John Barrymore, Myrna Loy, Reginald Mason, Albert Conti, Luis Alberni, Jobyna Howland, Lowden Adams, Frank Reicher.
Director .....Harry D'Arrast
Play by.....Marcel Pagnol
Screen play.....Ben Hecht, Charles Lederer
Cameraman .....Lucien Andriot

"THE GREAT JASPER"

Cast: Richard Dix, Dorothy Wilson, Edna May Oliver, Wera Engels, Florence Eldridge, Bruce Cabot.
Director.....J. Walter Ruben
Original by.....Fulton Oursler
Screen play: Robert Tasker, Lester Cohen, Samuel Ornitz, H. W. Haneman.
Cameraman .....Leo Tover

"THE GREAT DESIRE"

Cast: Katherine Hepburn, Billie Burke, Colin Clive, Helen Chandler.
Director .....Dorothy Arzner
From novel by.....Gilbert Frankau
Screen play.....Zoe Akins
Cameraman .....Bert Glennon

"SWEEPINGS"

Cast: Lionel Barrymore, Gregory Ratoff, Alan Dinehart, William Gargan, Eric Linden, Rosco Ates, Ninetta Sunderland, Lucien Littlefield.
Director .....John Cromwell
Original by.....Lester Cohen
Screen play: Lester Cohen, Howard Estabrook, H. W. Hanemann.
Cameraman .....Edward Cronjager

"PIGMY"

Cast: Joel McCrea.
Director .....Shirley C. Burden
Screen play.....Felix Reisenberg

"OUR BETTERS"

Cast: Constance Bennett, Gilbert Roland, Charles Starrett, Anita Louise, Phoebe Foster, Grant Mitchell, Hugh Sinclair, Minor Watson, Violet Kemble-Cooper, Virginia Howell, H. Entwhistle .
Director .....George Cukor
From play by.....Somerset Maugham
Screen play.....Jane Murfin, Harry Wagstaff Gribble
Cameraman .....Charles Rosher

•

United Artists

"SECRETS"

Cast: Mary Pickford, Leslie Howard, C. Aubrey Smith, Blanche Frederici, Doris Lloyd, Herbert Evans, Mona Maris.
Director .....Frank Borzage
From play by.....Rudolf Vesier, May Edginton
Screen play.....Frances Marion
Additional Dialogue.....Salisbury Field
Cameraman .....Ray June

SAMUEL GOLDWYN

"THE MASQUERADER"

Cast: Ronald Colman, Elissa Landi, Juliette Compton, Halliwell Hobbes, David Torrence, Claude King, Creighton Hale.
Director .....Richard Wallace
Novel.....Katherine Cecil Thurston
Cameraman .....Gregg Toland

•

Universal

"S. O. S. ICEBERG"

(Shooting at Umanak, Greenland)
Cast: Gibson Gowland, Leni Reifenstahl, Sepp Rist, Ernst Udet, Walter Riml.
Director .....Arnold Fanck
Story.....Frank Wead, Arnold Fanck
Cameraman .....Hans Schneeberger

"THE BIG CAGE"

Cast: Clyde Beatty, Andy Devine, Vince Barnett, Wallace Ford, Mickey Rooney, Robert McWade.
Director .....Kurt Neumann
Original by.....Edward Anthony
Adaptation .....Dale Van Every
Screen Play.....Ferdinand Reyher, Edward Anthony
Cameraman .....George Robinson

"PALS"

Cast: Chic Sale and the dog, Buster.
Director .....Zion Myers
Original .....Zion Myers
Screen play..Zion Myers, Roland Asher
Cameraman .....Jerry Ash

•

Warner-First National

"PICTURE SNATCHER"

Cast: James Cagney, Patricia Ellis, Alice White, Ralph Bellamy, Robert Emmett O'Connor, George Pat Collins, Tom Wilson, Ralf Harolde, Robert Barrat.
Director .....Lloyd Bacon
From story by.....Dan Ahern
Screen play.....Allen Rivkin, P. J. Wolfson
Cameraman .....Sol Polito

"GRAND CENTRAL AIRPORT"

Cast: Richard Barthelmess, Sally Eilers, Tom Brown, Glenda Farrell, Harold Huber, James Murray, Claire McDowell, Grant Mitchell, Willard Robertson, Douglas Dumbrille, Irving Bacon, Charles Sellon, Robert Craig, Lucile Ward.
Director .....William Wellman
Original .....Jack Moffitt
Screen play.....Rian James, James Seymour
Cameraman .....Sid Hickox

"THE KEYHOLE"

Cast: Kay Francis, George Brent, Glenda Farrell, Allen Jenkins, Monroe Owsley, Helen Ware, Henry Kolker.
Director .....Michael Curtiz
From novel by.....Alice D. G. M
Screen play.....Robert Pre
Cameraman .....Barney M

"SHE HAD TO SAY YES"

Cast: Loretta Young, Lyle Tait Regis Toomey, Winnie Lightr Helen Ware, Ferdinand Gottschz Suzanne Kilborn, Tom Dugan, Hu Herbert, Charles Levinson, Jose Cawthorn, Harold Waldridge.
Directors .....Busby Berkele George An
Story by.....John Francis Lark
Cameraman .....Arthur To

"EX-LADY"

Cast: Bette Davis, Gene Raym Monroe Owsley, Claire Dodd, F McHugh, Ferdinand Gotts Bodil Rosing, Alphonse Ethier Strozzi.
Director .....Robert I
Screen play.....Carl Eric David B
Cameraman .....Tony G.

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INDEPENDENTS

BURTON KING

"KISS OF ARABY"

Cast: Joan Marsh, Frank Leigh, Theodore Von Eltz, Claude King.
Director .....Phil Rosen
Story .....F. McGrew Willis
Cameraman .....Ed. Kull

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SHORT SUBJE

TEC-ART

"HOLLYWOOD ON P/

Voice of Hollywood
Director I
Cameraman .....

ATALITIES HEAVY AMONG STATE RIGHTS PRODUCERS

early 50 Per Cent orced To Fold Up

he widespread falling off in thea- ttendance throughout the country resulted during the past year in a rate of fatalities among the in- endent producers in Hollywood. ually all who started out at the nning of 1932 and subsequently lved their outfits, attribute their fortunes to the small group of fi- ciers whose practice is to dole out of the money needed to make r productions and, at the same ne, inveigle the shoe-stringers into ning contracts filled with jokers.

The small-time producer, although variably aware of the pitfalls near hich he was placing himself in sign- ig these contracts, had no choice, as rule, but to accept his finances to- ether with the joker-ridden con- racts. He operated on the theory that e could crack the state right market or enough money to repay his loans within the short period of time stip- ulated in the contracts. The slow pay- ng habits of the state right exchange n, itself a reaction of decreased tre attendance, revealed that the ll producer had impossible odds ist him.

any newcomers, unaware of the into which they were headed, among the list. A recently com- ed survey shows a fatality rate ap- imating fifty per cent. Of sixty- indepen ents who were in busi- , twenty-nine have placed their its on the shelf. The list includes: rgosy Productions, Arrow Produc- s, Spencer Bennett Company, C. C. r Productions, Cardinal Produc- ions, James Cruze Productions, Dain Prod ctions, Dixie Comedy Pictures, Dou las Dawson Productions, Falcon Pro uctions, Feature Productions, Flo- thow Productions, Charles Hutchinson Product ons, Imperial Art Pictures, In- spiration Pictures, Burton King Pro- ductions, Master Art Productions, Pa- trician Productions, Pioneer Produc- tions, S. C. Reed Productions, Snub Pollard Comedies, Star Productions, Supreme Productions, Triumphant Film Corporation, Franklin and Stoner Productions, Big Four Productions, Villegas Productions, V. G. N. Pro- ductions and Webb-Douglas Produc- tions.

Columbia Will Make Test of Otto Kruger

Otto Kruger, who has finished a tour in "Private Lives," is slated rive in Hollywood this morning lane from New York. Columbia is ing the player here for tests, with to placing him under long term .

ito Rim' Starting

unt starts production on the ake of "Under The Tonto norrow, with Kent Taylor d Henry Hathaway direct- made silent five years ago, was one of the most suc- the Zane Grey westerns re- Paramount.

Armed Huskies Protect Marlene

Marlene Dietrich was not available yesterday when she was sought for a statement about the Paramount suit. At her Santa Monica house, two huskies, with artillery prominently displayed, said that she was not at home.

Removal of Chase Trusteeship Asked

New York.—Two more suits on behalf of the bondholders have been filed, each asking the removal of the Chase National Bank as trustee of the $15,000,000 bond issue of the Paramount-Publix Corp. The plaintiffs are Robert S. Levy and the estate of Ida C. Harris, both of Chicago. Levy filed his suit in the New York Supreme Court, and the other is in the Federal Court.

The allegations in the complaints are that the Chase bank has been negligent in protecting the bondholders against waste and dissipation of assets.

Fred Miller Seeking Picture For Carthay

Fred Miller is still scouting for possible productions that might go into the Carthay Circle Theatre.

The house has been dark for the past six months, after a short and unsuccessful try at resuming a two-a-day policy.

Columbia Castings

Sam Godfrey and Ernie Woods have been added to the cast of "Parole Girl," with Mae Clark and Ralph Bellamy, for Columbia. Edward Cline will direct.

Warners Selecting Eleven For Stardom

New York.—Warner Brothers are planning to select eleven of their featured players to be elevated to star billing and are conducting a survey among exhibitors to get their reactions to the names on the list.

The eleven suggested are Ruby Keeler, Glenda Farrell, Harold Huber, Aline MacMahon, Lyle Talbot, Preston Foster, Claire Dodd, Frank McHugh, Dick Powell, Allen Jenkins, Patricia Ellis.

Kirkland As Leading Man For Heather Angel

Alexander Kirkland has been assigned the leading role opposite Heather Angel in her first American starring picture, 'The House of Refuge," which Alfred Santell will direct for Fox.

Miss Angel arrived in Hollywood yesterday and production is scheduled to start January 16.

'Personal' Starting

Charles R. Rogers starts production at Paramount today on "Strictly Personal," with Ralph Murphy directing. New additions to the cast include Olive Tell, Jean Barry, Rollo Lloyd, Helen Jerome Eddy, Harvey Clark, Wade Boteler and Arthur Hoyt.

Joan Marsh With King

Burton King has signed Joan Marsh for the lead in his current production, "Kiss of Araby," which Phil Rosen will direct. The cast includes Frank Leigh, Theodore Von Eltz and Claude King.

New Agency Started

Gene Mann and Eleanor O'Reilly have left the Lyons and Lyons agency and have formed a new firm, with offices temporarily located in Beverly Hills.

Para. Sues Marlene Dietrich

(Continued from Page 1)

Sternberg and Dietrich walked out over a disagreement about the script of "Blonde Venus." This was settled when Paramount permitted the director and star to proceed with the story as they wanted it.

According to Mr. Cohen, Dietrich has always refused to work with any director except Von Sternberg. Even after the quarrel over "Blonde Venus," which she and Von Sternberg wrote, she refused to permit any change of directors. Von Sternberg was, therefore, assigned to direct "Hurricane" as her next, and spent four months in preparation, including a trip to the West Indies for atmosphere scenes. But when he returned, he notified the company that he did not wish to direct Miss Dietrich again.

"Miss Dietrich regretted Von Sternberg's attitude," says Mr. Cohen, "and stated that she would be glad to work with any director we selected or in any story we picked."

Sudermann's "Song of Songs" was chosen, Rouben Mamoulian assigned to direct and Fredric March cast as the leading man.

"With all these plans completed for production, with all this time and money spent," continues Mr. Cohen, "Miss Dietrich arbitrarily refuses to undertake the usual preliminaries customary during the preparation of a final script and thus completely blocks the scheduled starting of the picture so that it could be finished before her contract expires on February 19.

"Since the completion of 'Blonde Venus,' Miss Dietrich has been paid $4000 a week during the preparation of the Porto Rico story ('Hurricane') and 'Song of Songs.' She now refuses to face the cameras and requests the cancellation of her contract for the few remaining weeks.

"The costs of preparation of any picture are one of its greatest items. A cancellation of the contract now would mean that Paramount will not get the Dietrich picture it has already paid her for."

Yesterday in New York

With the number of stories per day taking wing over New York about Radio City, that project bids fair to outdo the flivver as an inspiration for jokes. And frankly, so far as we're concerned, the first fifty thousand of them were funny, and anyway, that group of buildings is no joke. . . . And it's funny, anent that celebrity business. By the time the new Roxy theatre had its opening, those famous people that had also attended the first night of the Music Hall created scarcely a ripple, with the exception of Amelia Earhart. . . . After that Will Hays speech they're now calling him St. John D., Jr. . . . Cops swarmed all over the Loew building the other day looking for a couple of suspicious characters. Seems as how a couple of fellers had come into the building with hip pockets bulging and it looked like ammunition, so they probably called the cops just in case the two men really knew where to find some cash, so's they could let MGM in on the secret, we guess. . . But if they're going to call the cops in every time they see a bulging hip pocket, it's going to be just too bad for those who carry around a little good cheer—and this the holiday season, too.

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Well, the old team crashed through again. We refer to Hecht and MacArthur and their "Twentieth Century" play. After the Hecht-Fowler fiasco, we guess MacArthur is the lad who better complements the Hecht talents. . . . Funny thing about the play is that it takes place on a train and it was only a few short weeks ago that Marc Connelly said he was riding around the country in trains gathering atmosphere for a new play that would have its setting on a train. So what? . . . Madeleine Connolly is being very entertaining this season. Her parties are something to be asked to join. . . The Francis Faragohs gave a farewell soiree for John Howard Lawson and sent him off to California with a load—of good will and best wishes for his next stay in Hollywood. . . . Adolph Zukor's new license number is an outstandingly low one. It reads: "P.P. 49" or something like that. Some wag suggests they should have made it "P. P. 17/8." . . . The same funny person would have the Paramount trademark which is a mountain as you all know, turned into a graph. More fun in a depression.

•

It's really amazing how many more laughs are generated by a catastrophe than by a success. Success must be a serious business. It's the same way with criticism. Critics never really get a chance to air their writing talents until a bad play or picture comes along, and then they can fill columns with bright sayings. . . . But what happens to them when they see something really good? They grope for words and finally repeat advertising phrases. Ho, hum. The Times has the right idea. If a play is no good, they only give it about fifteen lines. They figure their space is worth money and why waste it.

THE Hollywood REPORTER

Vol. XII. No. 38. Price 10c. TODAY'S FILM NEWS TODAY Thursday, January 5, 1933

RADIO CITY UP IN AIR

TRADEVIEWS by W. R. WILKERSON

•THERE has been a lot of talk within and without this industry regarding Will Hays; that he would retire at the end of the present Republican administration (March 4), that he would do this, that and the other thing, principally re-enter politics in his native state of Indiana.

Just how much truth there is to the Hays stepdown, this department can not say. The "General" has a contract that runs until April 1, 1936, calling for quite a bit of money each and every year during that term and, conditions being what they are, we doubt that he or anyone else would want to give up that soft touch for a doubtful and less lucrative career in State politics.

•

But, if Hays does go, this industry would be making the greatest mistake of its life if his successor should be selected from the ranks of big politicians. There is no necessity for that and a lot of damage as a result of it. What pictures need in a leader is, first, a man who knows the picture business, and then one qualified in business, strength, diplomacy and all that goes with those things.

Suppose a politician were to be selected from the ranks of high Democrats and the Democrats should be defeated four years hence? And too, what effect does such an appointment, Democrat or Republican, have on the general public—the men and women who pay the freight of this business? What effect would it have on you if you were in their seats? Certainly you would be forced to feel that the picture industry had something to hide, something to protect, and such protection could only be accomplished by a big politician. AND THE PICTURE BUSINESS DOES NOT REQUIRE SUCH PROTECTION.

•

What the industry does need is a good forceful leader, who has no political allegiance, who knows what we require, who knows when and how to fight our battles, and one who is not afraid of a fight. We need a man heading this business who will command the respect of the business and all those who patronize it. And no politician, regardless of this stand, can command any such respect.

Rumors Flying Thick and Fast; Each Indicates Roxy Out; Both Houses Take Loss First Week

New York.—There is plenty of fire around Radio City that is expected to burst into an open conflagration before many hours. This is all due to the fact that, regardless of what had been expected for later, it was thought that both houses would at least break even during the first weeks of business because of the tremendous publicity and advertising barrage laid down, plus the fact that both houses are well worth seeing.

But a check-up of the first seven days indicates that the Music Hall will lose $5,000 or $6,000 with a gross of $105,000, and the picture house will hit the red to the extent of $10,000, with a gross of $70,000.

The first week's expense did not include any part of the $30,000 or $40,000 that was expended locally on the openings. That was placed against the houses the same as construction,

(Continued on page 3)

Cohen To N.Y. In Surprise Para. Move

Emanuel Cohen left for New York last night on very short notice, a move that came as quite a surprise to the studio.

It is understood that 18 pictures for the first three months of 1933 are fully prepared and ready for immediate production, and this makes it possible for the Paramount production head to go East right at this time for what is reported a series of sales and theatre department conferences.

During Mr. Cohen's absence, Albert Kaufman will be in charge of the studio.

Geo. Archainbaud May Make Three In England

George Archainbaud has received an offer to go to England and direct three pictures for British International.

He has one more to do on his contract at Radio and, if he can get out of that, he and his wife will sail for Europe in about three weeks.

Clemence Dane Here

Clemence Dane, new Radio contract writer, arrived via plane from the east yesterday and reported for work.

Selznick Finally Signs Radio Ticket

There were plenty of smiles at Radio yesterday for David Selznick had finally signed his ticket to stay at Radio until February 28, 1934, and the long negotiations carried on by B. B. Kahane for the company had been concluded.

The new Selznick agreement gives him absolute production control at the plant. His salary remains as was,

(Continued on page 3)

'Hard Times Square' May Be Daniels' Next

"Hard Times Square," which is the new title of Bebe Daniels' picture, "Just A Pal," may go into production ahead of "Highlights of 1933," the Bebe Daniels-Dick Powell co-starring picture, according to Warner execs, dependent upon completion of a suitable script. Earl Baldwin is doing the screen play.

MGM To Make 20 or 30 Abroad

New York.—MGM will produce from 20 to 30 pictures in Italy and France with production starting shortly, according to Arthur Loew. He says also that the company is now building a new studio in Paris.

'Thalberg Needs Rest,' Declares His Physician

In an effort to quiet rumors zooming throughout the industry, indicating that Irving Thalberg would be compelled to retire permanently as production head of Metro-Goldwyn-Mayer and take a long rest, a reporter from this publication got in touch with his physician yesterday for a statement as to the real condition of Mr. Thalberg. Dr. Philip Newmark stated:

"Mr. Thalberg had a heavy attack of influenza that last several days

(Continued on page 2)

Bob Kane Believed Headed For Fox Film

New York.—Robert T. Kane sails today on the Bremen for the Paramount Joinville studio.

His contract is up in August and it is believed he will join the Fox organization at that time.

DIETRICH WILL MAKE 'SONG OF SONGS' AT PARA.

Marlene Dietrich advised Paramount yesterday that she will make "The Song of Songs" and will be ready just as soon as she is given a finished script and has ample time to familiarize herself with her part and learn the lines.

The suit for $182,000, filed in the Federal Court by Paramount will be dropped, Emanuel Cohen said.

Through her attorney, Miss Dietrich made her first statement yesterday. She said that her only argument with Paramount was over the story, "Song of Songs," which she declared was unsuited to her. She continues to object to the role, declaring that she

(Continued on page 2)

Marcin-Para. Quit

Max Marcin and Paramount have come to the parting of the ways after a long association. The company wanted to keep Marcin on, but the terms did not meet with the director-writer's ideas of what he should get. Marcin leaves tonight for New York and a brief vacation. His future association will be announced on his return here.

DeMille Due Saturday

Cecil B. DeMille arrives from New York Saturday night. While east, he attended the openings of "Sign of the Cross" in several cities.

MOSS HART UNDER TERM CONTRACT MGM MANAGEMENT Wm. Morris Agency

THE Hollywood DAILY REPORTER
TODAY'S FILM NEWS TODAY

W. R. WILKERSON..... Editor and Publisher
FRANK POPE.....Managing Editor

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COLTON'S 'SAINT WENCH' A FLOP: RUSSELL HARDIE O. K.

RAMBLING REPORTER

The Dietrich home resembles an armory these days—wot with armed men standing around. . . . Val Paul made a hole in one the other day. . . May Sunday, up and all over the place again. . . . A fan is sending Eric Linden a horse—hmm, a gift-horse? . . . Helene Merrick has herself a swell new job at Fox. . . . Allen Jenkins and Glenda Farrell are on fire! . . . . Ruth Elder has started a flying school for femmes at Clover Field. . . . Margaret Fineman goes East with the cheeild tonight, and Bernie will follow soon. . . . Gus Arnheim's opening at the Beverly-Wilshire next week should really be something.

•

The outdoor life has got Diana Fitzmaurice, who is taking golf lessons. . . . Sid Lanfield is planning a Havana trip when his picture is finished. . . . Jetta Goudal Grieve is very ill. . . . Preston Foster is organizing an ice-hockey team. . . . Lila Lee is wearing a diamond engagement ring, and will leap to the altar with George Hill in a coupla weeks. . . . Ricardo Cortez, lunching with the Doug Fairbanks Jrs. at the Beverly Derby. . . . Jesse Lasky, Philip Merivale, Countess Frasso, Dick Rodgers also glimpsed. . . . A well-known Hollywood couple had a room without a bath at Caliente over the week-end, and a wag said, "all right —they are only going to stay four days anyway!"

•

Joan Blondell gave her new husband those binoculars for Xmas because he likes to sit on a hill-top and look at the landscape for days at a time. . . Barbara Stanwyck is confined to her bed in care of a nurse— and Frank Fay is still hiding out, we hear. . . . The ex-love of a brunette star and the blonde star with whom he is now making a picture, are exchanging a lot more than amorous glances. . . . The Doc Martins (Loudla Parsons) spent yesterday opening wedding anniversary presents. . . . Daisy (Mrs. Paul) Lukas is Hollywood-bound from Budapest. . . . The Eddie Lowes can tell you a marvellous story about an archaeologist.

Helen MenckenStar In A Silly Story

New York.—The John Colton comedy, "Saint Wench," which has been knocking around the local production market for several seasons, was finally brought to the stage of the Lyceum Theatre Tuesday night with the general opinion of the first night audience that it would have been better had it never been produced.

The show acted as a starring vehicle for Helen Mencken, in addition to ringing up (and maybe down) the curtain on this sterling actress as a producer. She brought forth substantially the same version that Ruth Chatterton presented in Los Angeles last season under the title of "The Devil's Plum Trees."

The story tells a tale, amid luxurious costumes and handsome scenery, of the wild gal who has married a saint and found time to yearn for a bandit. It is a pretty silly yarn and accomplishes nothing in the way of entertainment.

Russell Hardie, who one day will be snatched by the picture producers, and Edward Leiter, play the leads, the saint and the bandit. It is certainly not a worthy vehicle for Miss Mencken, nor a piece that will find public favor in any department or degree.

Jackson Sick Again

Horace Jackson, who had the flu and went back to work too soon, has had a relapse and must stay in bed three weeks.

Dietrich Will Do 'Song of Songs'

(Continued from page 1)

is returning to work only to "avoid the delays and tribulations that I would undergo in fighting the case."

"On December 15," she said, through Mr. Blum, "I was told for the first time that Paramount had decided to have me make 'The Song of Songs.' I immediately informed them the part was unsuitable. I told them that I was willing to withhold final judgment until the script had been completed. They ignored and have continued to ignore my objections to the role and refused my repeated demands for the script.

"I warned them not to spend money on this production on the supposition that I would play the role. They answered by ordering me to start production on less than one week's notice. No scenario nor dialogue had yet been written. I again protested, and offered to release them from their contract. They responded by notifying me that I had been taken off salary, by starting suit against me to prevent me from working and to recover close to $200,000 damages.

"I have been advised by my attorney that it would take months and months before the suit could be decided and that, although I ultimately would defeat their ridiculous claims, in the meantime I probably would be prevented from working."

Paramount's statement was brief, saying simply that "Miss Dietrich has reconsidered her role in 'The Song of Songs' and will report for work immediately."

Vitaphone Closing

New York.—The Vitaphone studios in Brooklyn will close January 15 for several months.

Del Ruth Winner In Caliente Debut

Jack Warner took Roy Del Ruth down to Caliente over the week-end, the director's first visit to the resort. To signalize it he won $500 in the chemin de fer game. It is understood his salary will not be affected by what Jack Warner lost.

Ben Pivar Resigns As Columbia Supervisor

Ben Pivar, supervisor of the outdoor melodramas and Buck Jones westerns for Columbia handed in his resignation yesterday effective next week. He has no immediate plans for the future.

Although no successor has yet been chosen, George Seitz, who has been supervising the last few Buck Jones pictures will likely supervise the outdoor pictures.

Bartlett and KBS Work Out Their Deal

The KBS outfit and Si Bartlett finally got their deal closed yesterday on the Bartlett yarn, "The Big Brain." It will be done as an early KBS attraction, with Bartlett doing the screen play and assisting as co-director of the picture.

New Name For 'Pigboats'

MGM has re-titled "Pigboats," the Jack Conway production, and it is now "Hell Below." Madge Evans started work in it yesterday.

Australia Taxing All Short Reels

Sydney.—Taxed to the breaking point, the Australian film trade is kicking about an extra eight cents per foot announced by Federal Government to be levied on newsreels, travelogues and educational shorts. Hitherto these were admitted duty free. Duty on features has been eight cents a foot, so the new imposition is aimed at uniform duty on all films.

Distributing companies here remit abroad 12 per cent of their gross receipts; five per cent is deducted for exchange rates, bringing it down to the paltry return of 7 per cent. They are now to be mulcted as much for educational shorts as for features, while the former returns practically nothing. American Pathe newsreel got the axe in the Australian market six months ago ago for this reason.

Wally Ford Clawed

Wallace Ford was clawed by one of Clyde Beatty's black leopards while working at Universal yesterday in "The Big Cage." He was rushed to the hospital for medical care and will return to work today.

Heather Angel Here

Heather Angel, noted English actress, made her first appearance on the Fox lot yesterday.

Thalberg Needs Rest

(Continued from page 1)

and, although he was quite ill, he recovered nicely. However, he is far from being in good condition, he is all tired out and requires rest. I want him to take a rest for several weeks. I do not consider it necessary, at this time, to send him away, as he is quite comfortable at home."

Asked about the report that Thalberg had suffered a violent heart attack, Dr. Newmark replied: "Mr. Thalberg's heart has not been any too strong and that is another reason why I have insisted that he take a long rest."

BOB ROSE
✦ Thanks Radio Pictures
✦ For the Splendid Production
✦ Of His Original Story
'Lucky Devils'

'GOOD FUN IN 'GRAND SLAM' 'MYSTERIOUS RIDER' OKAY

Lukas-Dieterle The Highlights

"GRAND SLAM"
Warner Bros.

Direction .....William Dieterle
From novel by.....B. Russell Herts
Screen Play.....David Boehm, Erwin Gelsey
Photography .....Sid Hickox
Cast: Paul Lukas, Loretta Young, Frank McHugh, Glenda Farrell, Helen Vinson, Walter Byron, Roscoe Karns, Ferdinand Gottschalk, DeWitt Jennings, Joe Cawthorn, Mary Doran, Paul Porcasi, Lucien Prival, Tom Dugan, George Cooper, John Sheehan, Maurice Black, Lee Moran, Ruthelma Stevens, Emma Dunn, Reginald Barlow, Harry C. Bradley, Charles Levison, Esther Howard.

This one does for the noble pastime of contract bridge what "The Dark Horse" did for politics and "It's Tough to be Famous" for the hero racket; it exposes the subject to a large dose of delicious kidding. "Grand Slam" is mixture of high-power satire, slapstick and general nonsense, has been cleverly handled by Director Dieterle and should rate as a top-shelf programmer anywhere.

Dieterle's direction has kept the story moving in spots where the writers of the screen play obviously paused for breath and this, coupled with a splendid performance by Paul Lukas, who seemed to capture better than any other member of the cast the satirical theme of the piece, gives the production most of its vitality.

Lukas has the role of a Russian waiter who, by virtue of a ghost-written book by Frank McHugh, finds himself recognized as one of the outstanding bridge authorities, the father of the "Stanislavsky" system.

He and his young wife, Loretta Young, are the bridge sweethearts of the country, until he begins to believe he's really good and, incidentally, falls for the blandishments of Helen Vinson. Then there is a separation, and a reconciliation, according to formula.

The high spot of the picture is the "bridge battle of the century," with Roscoe Karns at the microphone in the manner of Graham McNamee at the Army-Navy game.

Frank McHugh has a fat part as the promoter of the preposterous Stanislavsky system, as well as the domestic relations mediator between Lukas and Loretta, and he wrings out every laugh intended and a few on his own hook.

Ferdinand Gottschalk distinguishes himself as "Van Dorn," the great bridge expert, who was a phony Cherokee Indian in a medicine show until he caught on to the contract craze, and there are good bits by Glenda Farrell, Joe Cawthorne, Mary Doran, George Cooper and others.

Exhibs should find this a cinch for exploitation angles and, if you can get 'em, most of 'em will like it. Production and photography are first class.

Al Smith Likes 'Silver Dollar'

New York.—The Warners arranged a special showing of "Silver Dollar" for Al Smith recently and the "Happy Warrior" wrote them the following: "I want to tell you how interested and pleased I was with my preview of 'Silver Dollar' with Edward G. Robinson. I think this moving picture is a drama of great historical interest and I found its atmosphere and presentation most interesting and entertaining, not only to myself but to all my family. My congratulations to Mr. Robinson and to Miss MacMahon for their excellent performances, and to Warner Bros. for being the producers of 'Silver Dollar'."

Bankers Replace Educational Treas.

New York.—The first definite sign of the coming shake-up in Educational came yesterday with the resignation of Sam Machnovitch, treasurer of the corporation.

He has been succeeded by Ted Williams, who represents the banking interests behind the company.

Pickford Burial Here

The body of Jack Pickford will be brought here for burial, and instructions have been sent to Paris to have it placed on the Europa, which sails for New York Saturday. Arrangements for services will be made when the body arrives.

Snell To Fox Monday

Following his resignation from the Paramount publicity department, Paul Snell goes to Fox next week as assistant to Arch Reeve, publicity head of the latter studio.

Lee Out of Para.

Robert N. Lee, on the Paramount writing staff for some time, is off the list. His last work was on the script of Zane Grey's "Under the Tonto Rim."

Selznick-Radio O.K.

(Continued from page 1)

$2,500 a week, but he gets 20 per cent of the profits of all pictures; half at the end of the year and the other half a year from that time. Mr. Kahane said:

"All details of the agreement have been worked out. The new contract will run until February 28, 1934. On the arrival of Ned Depinet, our vice-president in charge of sales, the program for 1933-34 will be formulated. In the meantime, nine features of the current program are in work and nine others in preparation."

Taylor, Pichel and Direction Score

"THE MYSTERIOUS RIDER"
Paramount

Director .....Fred Allen
Story .....Zane Grey
Screen Play .....Harvey Gates, Robert N. Lee
Photography .....Archie Stout
Cast: Kent Taylor, Lona Andre, Berton Churchill, Irving Pichel, Warren Hymer, Niles Welch, Gail Patrick, Cora Sue Collins, E. H. Calvert, Sherwood Bailey, Clarence Wilson.

If you're not too fastidious about the niceties of story and the way in which its characters enact it, you'll accept "The Mysterious Rider" as another outdoor melodrama that succeeds in satisfying, without outdoing any of its predecessors. It is good, dependable program fare, weak only in the "name" department, since its leading parts are filled by newcomers.

There is action aplenty, dialogue intended to be sprightly, and a faint touch of the old covered wagon days when a caravan of westerners barricade the wagons and enjoy a set-to with a band of villainous sheriff's deputies who are dispossessing them from their homesteads. However, its formula outline is well treated by Director Fred Allen.

A conniving lawyer, Irving Pichel, attempts rooking a group of western homesteaders out of their claims, via the old Spanish Grant game. He outslicks Kent Taylor, the homesteaders' champion, and makes it appear that the boy is cheating his friends. Taylor is jailed, but manages to get out of his cell to become a mysterious night-rider, who inspires th homesteaders to fight their oppressors. Eventually, he shows Pichel up. Lona Andre tosses in the love interest.

The exhibitor has only the Zane Grey name to exploit here, so exploit it for all it's worth with the promise of a satisfactory production to back it up and you'll wind up with a profit.

John Flinn Returns; 'Cross' To Open Jan. 20

John Flinn arrived from the east yesterday, and will handle the opening of Paramount's "Sign of the Cross" roadshow at the Biltmore, starting January 20.

Russell Mack Better

Russell Mack has successfully passed the crisis in an attack of influenza and is well on the road to recovery. The director was critically ill for nearly a week. He joins MGM on a term deal when able to return to work.

Crawford Pix Titled

"Today We Live" has been selected as the title for the MGM picture with Joan Crawford and Gary Cooper. Howard Hawks is directing.

Creelman At Radio

James Creelman rejoins the Radio writing staff on a one picture deal today.

Warners Closing Earlier This Year

The annual closing of the Warner lot will come a bit earlier this year than formerly, due to the fact that the organization is so far ahead of production and will have the complete output of the year finished by April 1, at which time the lot will close for two months.

During the closing period, as always, the writing department will remain on the job preparing scripts for next season's product.

Leo McCarey May Direct Next Marx Brothers

Paramount wants Leo McCarey to direct the next Marx Brothers opus, "Cracked Ice." The book is being written by Bert Kalmar and Harry Ruby.

Negotiations have been on for the past few weeks and McCarey will likely do the job if his schedule can be arranged.

Chas. Bickford Signed For 'Foam and Freedom'

Charles R. Rogers closed a deal with Charles Bickford for the leading role in the Towne-Baker yarn, "Foam and Freedom," which Harry Joe Brown will direct.

Wallace Ford, who was signed for that picture, may be switched to another which Rogers is planning to start soon, titled "Bedfellows," with Ricardo Cortez and Wynne Gibson.

Lasky Signs Heggie

Jesse Lasky has signed O. P. Heggie for an important role in "Zoo In Budapest," the Lasky unit's first production for Fox, which starts Monday.

Kent Leaving Friday

New York.—Sidney R. Kent is expected to leave here for Hollywood and the Fox studio tomorrow.

Radio City Up In Air

(Continued from page 1)

and if any part of that advertising expense was absorbed, the first week's loss would have been greater.

The current rumor is that Samuel Rothafel, sick in the hospital, is definitely out of the enterprise, with R. H. Burnside, formerly in charge of the New York Hippodrome, taking his place. Both houses are temporarily being directed by M. H. Aylesworth, head of NBC and RKO.

Notice has been posted back stage at the Music Hall for everyone in the show, all the technicians on th stage, and musicians in the theatre giving the management the privilege of letting them go any minute after the notice is effective.

It is understood also that all foreign members of the stage show at the RKO-Roxy will be let out at the end of this week, as that part of the entertainment is looked on as the weakest.

Broadway generally is of the opinion that these twin amusement palaces will go down in show history as the two greatest white elephants the business has ever known.





Monogram

THANKS
M-G-M and Paramount

For the privilege of presenting

ANITA PAGE and CHARLES STARRETT

In the most exotic drama of the season



"JUNGLE BRIDE"

WITH

KENNETH THOMPSON
EDDIE BORDEN
GERTRUDE SIMPSON
JAY EMMETT

DIRECTED BY
HARRY O. HOYT and ALBERT KELLY

AN ARTHUR BECK PRODUCTION

MONOGRAM PICTURES



MARY PICKFORD

as

MARY MARLOWE

in

"SECRETS"



FRANK BORZAGE

Director of

"SECRETS"

•

Coming Release

First Screen Guild Picture

"A MAN'S CASTLE"

Columbia Pictures Production

Management, M. C. LEVEE



LESLIE HOWARD

as John Carlton in

"SECRETS"

•

Coming Releases

"CAPTURED"

Warner Brothers Production

•

"BERKELEY SQUARE"

A Jesse Lasky Production

Management, M. C. LEVEE

"SECRETS"

A Mary Pickford Production

PHOTOGRAPHED

by

RAY JUNE

"There can be no secret about the fact that in this picture Ray June has come forth with some of the best work of his noteworthy career. . . . It should be among the top-flight contenders for the year's cinematographic honors."

—American Cinematographer, March, 1933.

NEGATIVE

by



THE Hollywood REPORTER

Vol. XII. No. 37. Price 10c. TODAY'S FILM NEWS TODAY Wednesday, January 4, 1933

AGENTS BATTLE INDIES

TRADEVIEWS
By W. R. WILKERSON

•WE always felt that once Josef Von Sternberg was out of the instant reach of Marlene Dietrich, Paramount and that star would have little difficulty in getting along. We felt that Von influenced Marlene in all her actions in an effort to put through the ideas he had for the product of the two, released through Paramount.

We were evidently wrong in our guess. Either that, or Miss Dietrich has a new advisor and one equally as vicious as we thought Von was, for, after agreeing to do "Song of Songs" under the direction of Rouben Mamoulian, one of the finest directors in the business, she suddenly changes her mind and refuses to go into the picture.

•

Paramount has done a lot for Marlene Dietrich since Joe Von Sternberg induced that company to sign her for its program. It has made her a big star, paying her each week more money than she collected in any three months of work before she arrived on these shores.

It permitted Von and herself to shove the company all over the picture business in meeting their demands in the past, demands that certainly cost the company plenty of money in the past few months, and probably the entire picture business money after the two first pictures they made for Paramount.

•

Paramount is being commended, and rightly so, in its present court battle with the German star. It has been paying her $4,000 a week in good faith, figuring when the story was ready she would be ready to lend her performance to it.

The company heads did not think that Miss Dietrich was only marking time until the end of her contract in February, drawing that $4,000 a week with never a thought of doing any work in repayment for that salary. They are right in taking her to court and exacting a return of monies they advanced, money that went into the cost of preparation of the picture and other expenses that will show the company a loss because of her present attitude.

We don't know what Miss Dietrich's game is. We have an idea that she will return to Germany. She has

(Continued on page 2)

John McGraw To Be A Paramount Star

John McGraw, for years manager of the New York Giants, is to be a movie star. Paramount will make a picture based on his career and he may also do a series of baseball shorts. He will be in Hollywood within a few weeks.

N.Y. Para. Theatre Cuts Price Scale

New York.—The New York Paramount Theatre will reduce its scale of admission prices, beginning Friday.

The new scale is 35 cents to one o'clock, 55 cents to six o'clock and 85 cents to midnight five days a week. Saturday prices will be 35, 65 and 99, and the Sunday scale 55 and 99.

Publix Turns Back Two More Circuits

New York.—Publix Theatres have turned back to the original owners the Amherst and Lawler circuits in Western Massachusetts. Only a few houses are involved.

Oursler Goes To MGM

Having severed relations with Columbia as scenario editor, Fulton Oursler today moves over to MGM on a writing term ticket which will also give him an editorial hand.

Artists Managers Demand Chiseling Of Short-Money Producers Stop or No Artists

It is understood that the Artists Managers' Association is about to take concerted action against some of the independent producers, first in form of a general warning and then, if that has no effect, to refuse to do any business with those chiselers who have been breaking every known rule in the handling of artists booked into their productions.

The charges are largely based on the apparently prevalent custom of contracting for a player's services for a certain period for a given amount, and then adding a day or two and refusing to pay for the extra time. In most cases the amount due and the time used are not sufficient to cause the agents to go to court to collect.

(Continued on page 3)

Feld and Chatkin May Take The Roxy

New York.—Milton Feld and Dave Chatkin, formerly with Paramount and now in business for themselves under the trade name of Chatfeld, are working on a deal with the bondholders of the Roxy to take over that house.

The Chatfeld operation will include vaudeville and pictures on a grind policy, with a 25 cent ticket take.

Radio-Selznick Still In Deadlock

The situation on the Radio lot is about the same, with Selznick making certain demands that Ben Kahane and Radio do not want to grant, but with most of the original agreement ready for signatures.

It was understood that Selznick was to issue a final announcement yesterday that would either indicate that he was at Radio for another year or was walking off the lot this morning, hiking it to Culver City and MGM, but said statement was delayed until today.

George Raft Objects To Role In 'Sanctuary'

George Raft is not at all keen to do the heavy in "Sanctuary," and so informed Paramount studio execs yesterday. He appreciates the part is colorful but says it is degrading as developed in the book, and dangerous to his build-up at this time.

The player, willing to cooperate, has agreed to wait for the final script late this week to see if the screen play has eliminated several objectionable phases of the novel.

Marion-Storm Teamed

George Marion Jr. and Jane Storm, having completed the script of the next Janet Gaynor picture, "Princess At Your Order," for Fox, have again been teamed to write the screen play of Lillian Harvey's first starring vehicle, "His Majesty's Car."

Glasmon Goes East

Kubec Glasmon is en route to Chicago to attend the funeral of his mother, whose death came suddenly Sunday night.

Jeritza As UFA Star

New York.—Marie Jeritza, opera singer, leaves for Berlin within the next few weeks to star in a film production for UFA.

HAMMONS REPORTED OUT OF EDUCATIONAL SOON

New York.—E. W. Hammons is freely reported about to be ousted from the running of Educational-World Wide in a shake-up that is supposed to hit the company almost any hour.

The latest story is that Electrical Research Products, the Chase Bank and the Hudson Bay Company, displeased with the gross and net returns on the short product, are ready to throw up the sponge. Hammons has argued that the shorts market is all upset because all major companies releasing one and two-reelers are insisting that their product be bought by exhibitors in order to get the play of their features and, for this reason,

(Continued on page 4)

Constance Cummings Signs For British Pix

Constance Cummings' deal with British International Pictures to go to England this month on a one picture deal was signed and sealed yesterday. The player is preparing for her departure, although the differences between her and Columbia remain unsettled.

Klein-Conners Back

Philip Klein and Barry Conners returned to the Fox lot yesterday after a short vacation in New York and were assigned to write the screen play of "I Loved You Wednesday."

ERNEST TRUEX In MGM's "WHISTLING IN THE DARK" MANAGEMENT Wm. Morris Agency

THE Hollywood DAILY REPORTER

W. R. WILKERSON Editor and Publisher

FRANK POPE..... .....Managing Editor

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THE LOW DOWN

The heat is being turned on in the home of a big picture exec and his tres fed-up wife. She hasn't walked out yet—but the only thing that is holding her up along with the divorce proceedings is the "little" matter of a huge settlement. The wife's terms call for practically everything and would leave the husband with only a few pennies to make a fresh start—or something. To add to the exec's troubles, he is fully aware of the fact that he is not exactly sitting pretty at the big movie factory where he is employed.

•

The opening date for Sardi's (Eddie Brandstatter's new $50,000 restaurant) at Hollywood and Vine, is definitely set now for January 19. Eddie, who has earned the affection of all the picture folk, has had plenty of troubles—but let's hope they're all over now. Frank Bolano, formerly chef at the Victor Hugo, will have charge of the kitchen, and Alex (you know Alex) will head-waiter it. Brandstatter has imported a pastry chef from Vienna—and, of course, Eddie has his beer application signed, sealed and delivered. Eddie says he will have eight pretty girls at the fountain—but, so far, we have no description of the waiters in the dining room, but are hoping for the best.

•

Irene Thirer, motion picture critic of the New York Daily News, will probably be more careful of the way she distributes her stars after what the publicity men did to her estimate of that double bill of "Penguin Pool Murder" and "Little Orphan Annie" at the Mayfair. The lady evidently bunched the two pictures and collectively, gave them four and a half stars. But a large sign in front of the theatre blazoned the heading, "The first time in history, the News gives four and a half stars to a show."

New York REVIEWS

"ANIMAL KINGDOM"

Radio prod.; director, E. H. Griffith; writers, Philip Barry, Horace Jackson.

RKO-Roxy Theatre

American: Crackling, crisp, bright, brisk and brittle. A distinguished picture in a distinguished setting.

Times: It is a picture in which the playwright's ideas have been adhered to faithfully. It has the subtlety and restraint of the stage work, and the settings are always in good taste.

Herald-Tribune: The cinema edition is a faithful photograph of the original play which, despite the customary pruning of the dialogue, should please those who found the Barry work a modern masterpiece of wit and wisdom.

Sun: I suspect, indeed, that "The Animal Kingdom," despite a few superficial trimmings, may even be among the American classics for some time to come.

World-Telegram: Thanks to the skilful playing of its cast and, in particular, to the excellent work of Mr. Howard, it is saved from becoming tiresome and dull, and emerges on the whole as a reasonably diverting, although by no means an exceptional piece of screen entertainment.

News: The movie was directed by Edward H. Griffith, who cast it with care and handled it with delicate skill all the way through. Settings and photography are 100 per cent perfect.

Mirror: Graciously played by Miss Harding and Leslie Howard, intelligently directed by E. H. Griffith, it is adult and urbane.

Post: It is a well-acted picture and there are times when Myrna Loy's cautiously malignant portrait of the wife comes near to rising on top of the rest.

Journal: Following the play very closely, the picture is smoothly developed and has the the advantage of splendid performances.

"SON DAUGHTER"

MGM prod.; director, Clarence Brown; writers, David Belasco, George Scarborough, John Goodrich, Claudine West, Leon Gordon.

Capitol Theatre

American: Thoroughly appealing, exquisitely wrought entertainment.

Herald-Tribune: Miss Hayes manages to steer her way through the pitfalls of the part so brilliantly that, even though the part is tricky and artificial, she is always touching and honest and entirely believable. She even makes "Son Daughter" seem an interesting romantic tragedy.

Sun: Not even the magic of Miss Hayes' acting, it is painful to report, can overcome the handicaps encountered—stock situations, not for a moment believable, wholly artificial dialogue, and a clumsy heavy plot, lacking the element of suspense.

News: "Son Daughter" was directed with an eye to exquisite backgrounds, tender love scenes and delightfully quaint dialogue. The film is heavy—tragic in theme—but it has its light moments which are a joy to see and hear.

Mirror: "Son Daughter" is beautifully staged and briskly directed. It is an unusual picture, distinguished by the presence of a most interesting cast.

Post: It is a heavy-handed and cumbersome melodrama, richly costumed and photographed, but it does not succeed in arousing any plot interest. Without Miss Hayes, it would be blatantly clap-trap.

Journal: Handsomely mounted and given a splendid supporting cast, "Son Daughter" relates entertainingly the Oriental drama that was presented on the stage by David Belasco.

"NO MAN OF HER OWN"

Paramount prod.; director, Wesley Ruggles; writers, Edmund Goulding, Benjamin Glazer, Maurine Watkins, Milton Gropper.

New York and Brooklyn Paramounts

American: Here's a Hollywood holiday for the fans to cheer about. A triumph for Miss Lombard, Mr. Gable and Director Ruggles.

Times: Miss Lombard and Mr. Gable keep a rather usual sort of melodrama hustling along at a lively clip and sustain a pleasing illusion of handsome romantics and dashing humor.

Herald-Tribune: The latter half of the picture makes it not a masterpiece by any means, but marks it as a picture a bit off the beaten track and with an idea behind it.

Sun: Under the skilful hands of Maurine Watkins and Milton Gropper, it comes out full of good dialogue and pleasant surprises.

News: A snappy, always entertaining program picture, mixing small-town placidity with big city swindling.

Post: The picture is bright and amusing, and both Mr. Gable and Miss Lombard make the most of their roles.

Journal: In its present form it is a diverting little piece and there are some amusing touches.

Jack Pickford Dies In Paris Hospital

Jack Pickford died yesterday at the American Hospital at Neuilly, outside of Paris. He was thirty-six. Dr. Edmund L. Gros, attending physician, attributed death to "multiple neuritis, finally affecting the brain center."

Although his critical condition was known, his passing came as a shock yesterday to Mary Pickford, and production on "Secrets" at United Artists was called off for the day. Funeral arrangements are awaiting word from Miss Pickford.

'Water Front' Delayed

The starting date of "I Cover The Water Front," the Edward Small picture which United Artists is releasing, has been postponed another week as the story is not yet in shape nor has the cast been set.

Sackheim Assigned

Jerry Sackheim has been assigned to do the continuity on "Maiden Voyage," the original feature length musical yarn by Ben Holmes and Mark Sandrich, with the latter directing. Lou Brock is producing for Radio.

Brock After Pallette

Lou Brock wants Eugene Pallette for his next short, as yet untitled. The deal depends on whether or not Pallette finishes at MGM in "Pigboats" next week. Ray McCarey will direct.

Kober On 'Refuge'

Arthur Kober has been assigned to write the dialogue for Heather Angel's first starring vehicle, "The House of Refuge," with Alexander Kirkland, for Fox. Alfred Santell will direct.

Holman At Paramount

Harry Holman is the latest cast addition to "The Woman Accused" at Paramount.

Tradeviews

(Continued from page 1)

told many people of late that she did not like America, its people or their customs. She will, no doubt, be able to do all the work she chooses to accept on the other side, but her pay at the end of the week will hardly measure up to what Paramount has been paying her each week.

•

And inasmuch as Miss Dietrich chooses to act the way she does with the company she has been identified with, and continues to break social customs here in the matter of her dress, appearing at parties in a tuxedo suit, on the boulevard in full mannish attire, it's our guess that Paramount and the entire industry will not be the loser if she does return to Germany and stays there.

NOTICE TO THE TRADE:
Nat Bregstein does not represent Harrison's Reports.
P. S. HARRISON,
Editor and Publisher

PARA'S 'HELLO EVERYBODY' ALL KATE SMITH AND SONGS

Seiter's Direction, Song Numbers OK

"HELLO EVERYBODY"

Paramount

Direction .....William A. Seiter
From Story by.....Fannie Hurst
Screen Play.....Dorothy Yost, Lawrence Hazard
Music and Lyrics.....Arthur Johnston, Sam Coslow
Photography .....Gilbert Warrenton
Cast: Kate Smith, Randolph Scott, Sally Blane, Charles Grapewin, George Barbier, Fern Emmett, Frank Darien, Julia Swayne Gordon, Wade Boteler, Jerry Tucker, Marguerite Campbell, Frank McGlynn, Sr., Erville Alderson, Jack Pennick, Edward Davis, Ted Collins, Hallene Hill, Paul Kruger, Lon Poff.

In spots where the warbling Kate Smith is popular (and that's just about everywhere in the U.S.A.) "Hello, Everybody" should be a mop-up. From a point just before its mid-section, the picture is one long song-fest, giving the famous broadcaster every possible opportunity and a great variety of numbers to sing. The picture, needless to say, will be a terrible bore to those who don't relish taking their radio-singers straight, but when one considers the difficulty of tailoring a story to suit this particular songbird, there is much to be said in praise of the manner in which Paramount has presented her on the screen.

The yarn is homesoun, down-to-earth and not overloaded with maudlin hokum. The hokum is there, but in palatable doses—even the one Mother ballad is cut to one chorus—and for this we are duly grateful.

Kate practically plays herself, a farm girl—and a successful one, until the city power company threatens to cut off the water supply by building a dam. Then Kate, when every other method fails, goes East to sing over the radio (the opportunity having come to her through her efforts at a local "social") and raise funds to fight the power company in court. She gets back in the "nick of time" and goes into her own sock to save the valley for her people.

Not much of a story, but well-tailored for the talents of its star. The screen play and dialogue are O.K., and William Seiter's directorial work shines brightly in many sequences.

There were too many close-ups of Kate Smith and she was atrociously "angled" in many scenes, but there is no denying the power and personality of this gal. Some swell song numbers were contributed by Arthur Johnston and Sam Coslow, and Kate wrung every last drop out of 'em. "Moon Song" and the Pickaninny number stand out in our mind as the best, and Kate's short "dance number" is sure to wow the customers.

Randolph Scott, Sally Blane, Wayne Swayne Gordon and others [illegible] support. Charlie Grapewin and Frank Darien earn special mention in their brief but well-acted roles.

Don't hesitate to give this bang-up exploitation, but remember that it's all Kate Smith. If they go for Kate [illegible] doors. If they don't—this picture won't [illegible] a thing.

RKO-Roxy Expects $110,000 Week

New York.—Although RKO officials will not give out official figures, it is understood that the RKO-Roxy grossed $70,000 from the opening until last night and expects $110,000 on the week. That means a profit of about $30,000, the house nut being around $80,000. M. H. Aylesworth is in charge, Roxy being in the hospital.

Williams Drives For 3000 Franchises

New York.—J. D. Williams and his new First Choice Pictures organization have started their final drive to get 3000 exhibitor franchises within the next six months.

A booklet has been prepared for the exhibitors, setting forth all details of the scheme. Williams will leave for the West within a few days to arrange for the start of production and plans to start distribution by next summer, at which time he expects to have all his franchises sold.

Stu Erwin Replaces Taylor In Western

Stuart Erwin replaces Kent Taylor in the lead of "Under The Tonto Rim," Paramount's Zane Grey western which Henry Hathaway directs.

Taylor was tied up for another ten days in "Good Company," with execs figuring Erwin a natural as a substitute in the lead spot.

Snell Leaving Para.

The resignation of Paul Snell has finally been accepted at Paramount as of this Saturday. It is expected that he will join the Arch Reeve staff at Fox.

Anyone Seen Carey's Pup?

Carey Wilson is desolate. He has lost his Sealyham pup and he is offering a very juicy reward for its return. If anyone finds the dog and will phone OXford 0257, Carey will call and swap the reward for the pup.

Hector Turnbull Ill

Hector Turnbull, associate producer with the Jesse Lasky unit at Fox, is home with a severe cold, but is expected back at the studio in a few days.

New Pictures On B'way This Week

New York.—"Cavalcade," the Fox special, will have its New York premiere at the Gaiety Theatre tomorrow night.

Other new arrivals for the week are: "Billion Dollar Scandal" at the Paramount, with Cantor and Jessel on the stage; "The Mummy" at the Mayfair, and 'Frisco Jenny" at the Roxy, all on Friday; "20,000 Years In Sing Sing" at the Strand next Monday.

Hughes May Make His Next At Met.

Howard Hughes is negotiating with W. R. Marshall, studio manager at Metropolitan, to take space there for his next production, another untitled air story. This is seen as an indication that Hughes is readying to return to active production shortly.

Gene Fowler Returns To Do Chevalier Picture

Gene Fowler, with his "run-down soul" apparently restored by a summer at Fire Island, arrived in Hollywood last night and will start work at the Paramount studio today.

His first job will be a new story for Chevalier, in collaboration with Benjamin Glazer.

Agents Battle Indies

(Continued from page 1)

The producers know that; accordingly the refusal.

Other charges are that the producers agree that the artists shall be worked only a given number of hours a day and invariably tack on extra hours with the plea that this or that went wrong and these shots had to be in the can to keep on schedule, etc.

Many of the agents are sore also because of the attempts of most indie producers to try to deal direct with the artists, playing on their sympathy, promising things that never materialize, causing the representatives a lot of grief in trying to unravel the deal after it has been made, and the artists finding that promises are made but never fulfilled.

One important member of the AMA, refusing to be quoted, said yesterday:

"These producers deserve no consideration because they resort to methods that serve both to cheat the actor and cause open breaches in the relations between the agent and his client. In two arguments today I pointed out to the producers that my clients had gone to work for them at a reduced salary, and all because the producers had begged me to let them have my players with a cut since they could not afford the full salary. Their cheating is the gratitude you get in return for doing them a service."

Yesterday in New York

We take back a number of unkind things we've said about movie entrepreneurs and give you play backers instead. "Angels," they call them, but evidently they're sinners at heart because, if one must forgive them, one must do it on a basis of "they know not what they do." . . . F'instance, an angel in town is about to back another show and he walked into a theatrical office the other day, all pepped up over a brilliant discovery of an actor he had seen. He had gone to the movies the night before and had watched a fellow by the name of Marshall, Herbert Marshall, if he remembered correctly, and he said: "You know, that guy's a swell actor; he ought to be on the stage!" . . . And while we're on the subject of such is fame: MGM sent a boy over to Radio City the other day to deliver some important papers to Roxy. About an hour later the boy returned—with the papers—and reported that he had been unable to locate Roxy. When asked why, he explained that he had asked a watchman, a workman and an elevator boy if they knew where he could find Mr. Roxy or Mr. Rothafel and none could tell him and his name had not yet been put up on the directory. . . It would have been more logical if the boy had disappeared, because they tell us that strange people are found wandering around the place, following lights and arrows with a queer, futile expression on their faces, but a small gleam of hope in their eyes that they may yet find their way out.

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The Mayfair last week, as you all know, ran a novelty double feature bill for the holidays. "Orphan Annie" for the sake of the kiddies' afternoon trade, and "Penguin Pool Murder" for the grownups. After listening to a group of cute children discussing what movie to go to, we think the pictures should have been reversed. . . . The cute children were standing in front of the Paramount (which was in the throes of a small riot from too much crowd) and one of them said: "How about the Mayfair?" And one of her little playmates answered, "Aw, who wants to go see 'Orphan Annie'!" Hmm, THAT for the dear kiddies. . . .

•

But that's nothing to what can be done with "quotes." Pity the reviewer who says a picture is a beautiful flop. He'll find himself quoted as having said "beautiful." It sometimes looks as though good advertising was the wages of sins of omission. . . . Lynn Farnol enlisted the kindly services of a dear friend to help him with his Christmas shopping. They walked the town for hours, selecting things carefully and well. And when they got back to the parked car, the kind friend found a kind policeman waiting with a nice new ticket that just had to be filled in with a name. . . . However, Lynn, full of the old Santa, finally fixed it so's a boy scout shouldn't become the victim of a kind deed by promising the kind cop a couple of tickets for "The Kid from Spain."

RESEARCHES OF ACADEMY INTEREST EASTERN EXECS

New York.—The questions of the new standard release print and the standardized 1700-foot reel have been engaging considerable attention by eastern executives since the arrival here of Lester Cowan, executive secretary of the Academy. These two matters have been the subjects of much work by the technicians' branch of the Academy and Mr. Cowan came east, armed with the favorable opinions of the coast production heads.

Since he has been east, Cowan has conferred with the Eastman people, with the DuPonts, the National Carbon and the Bell Laboratories, and also with many distribution and theatre executives.

He says it seems to be the concensus of opinion that doubling of reels in theatres cannot be prevented and, therefore, it would be desirable to release prints on 1700-foot reels. This will simplify shipping and handling, as there will be fewer reels used. This reel, as planned, would be 13½ inches in diameter and have a four-inch hub.

Other matters which have been investigated by the technicians' branch and which Cowan has discussed during his visit here are the improvement in the quality of release prints, film preservatives, more efficient use of the 35mm. film and correction of distortion.

Cowan, who leaves for the West late this week, stated that the proposed new standard release print would eliminate eight feet of leader thereby causing an appreciable saving.

Groucho and Chico May Continue Broadcasts

New York.—With thirteen national broadcasts completed, the Standard Oil Company of New Jersey is negotiating with Chico and Groucho Marx to broadcast another series of programs, sponsored by the company, the response to previous series having proved gratifying.

The new series, it is planned, will get under way upon completion of the brothers' contractual obligations to Paramount. They boarded a train yesterday for Hollywood to go to work on their next picture, tentatively titled "Cracked Ice."

Two For McWade

Edward McWade has been spotted for two assignments by the Weber office. He goes into Charles R. Rogers' "Strictly Personal" at Paramount and "A King's Vacation" at Warners.

Van Sloan At Warners

Edward Van Sloan has been signed by Warners for roles in "Silk Express" and the new Arliss picture, "Bachelor Father."

Shuberts To Sell All Properties

New York—Lee Shubert and the Irving Trust Company will petition the Federal Court today for permission to sell all the Shubert properties and distribute the proceeds to the creditors and bondholders.

'Lily Turner' Set As Next For Chatterton

Despite rumors to the contrary, Ruth Chatterton stays with Warners as a star. Company has selected "Lily Turner," by Phillip Dunning and George Abbott, as her next picture. Yarn is now being prepared and neither a director nor leading man has been set.

Milt Howe Resigns

Milt Howe, planter in the Paramount publicity department for the past two years, has resigned, and he moves to the MGM publicity staff next Monday. Sam W. B. Cohn will take over Howe's former duties at Paramount.

Johnsons To Africa

New York.—Martin and Osa Johnson have sailed for Africa to make another picture.

Digges At Warners

Warners has signed Dudley Digges for a featured role in "Silk Express."

Futter Closes For Ski-Jumper Pix

Walter Futter has closed a deal with John and Sven Utterstrom, the latter Sweden's Olympic champion ski-jumper, for the rights to a picture which the brothers made and recently released in their native country.

It is tentatively titled "On the Trail of the Grisly," and Futter will remake it for release in the English-speaking countries, retaining the majority of footage in the original. The picture deals with the training and life of a ski-jumper and has a feature length story woven into its nine reels.

Hammons on Way Out?

(Continued from page 1)

Educational has been compelled to take what has been left in dates.

In addition to the above, the company president has been promising great things with feature product, especially from the Mack Sennett production of 'Hypnotized," which came in at top costs. But with the showing to the banks, those holding the money bags found another big promise gone by the boards, with only the product of KBS coming through as promised.

Just what will happen in event of Hammons' departure, who will be appointed to represent the banks in the handling of Educational, is a question that none can answer at this time.

IRVING ASHER

Executive in Charge of Production

Warner-First National Productions

Berlin London Paris

THE Hollywood REPORTER

Vol. XIII. No. 38. Price 10c. TODAY'S FILM NEWS TODAY Saturday, March 4, 1933

'ART FOR ART'S SAKE'

Miller's First For Col. In England

Gilbert Miller's first picture for Columbia will be produced in England this summer, and Leslie Howard has signed for the starring spot. Although not definitely set on the story, Columbia has Jo Swerling developing an original idea, and, in addition, has two French plays under consideration.

Columbia has not yet set studio arrangements for production of the picture in England, but Miller will go abroad to handle production details, and either Harry Cohn or Sam Briskin may also make the trip across the Atlantic.

Howard will make "Fellow Prisoners" for Warners and "Berkeley Square" for Fox prior to his departure for England for the Miller picture. M. C. Levee handled negotiations for the three pictures for the player.

Gary Cooper Lead In 'One Sunday Afternoon'

Gary Cooper will have the top spot in "One Sunday Afternoon" for Paramount. The company is negotiating with MGM to borrow Helen Hayes to co-star with Cooper, and has talked to M. C. Levee on a deal for Frank Borzage to direct. The play is running at the Little Theatre, New York.

Colleen Moore Set For Three Pictures

After a year of waiting for an assignment, Colleen Moore is being flooded with them now.

She is signed for a role in "The Power and the Glory" for Jesse Lasky, and later will return to MGM, where she is slated for the top spot in "Harbor," which Mervyn LeRoy will direct. Lasky wants her for another picture after that.

Gelsey At Universal

Erwin Gelsey has been signed by Universal to write the adaptation of the Jean Bart play, "The Man Who Reclaimed His Head."

Strauss With Goldwyn

New York.—Florence Strauss, formerly with the Fox Eastern story department, is reported to be joining the Samuel Goldwyn company.

Michalove Resigns

New York.—Dan Michalove, of the Warner-First National distribution department, has resigned, effective March 11.

Greta Garbo Starts For America Today

Greta Garbo will leave Sweden today, bound for Hollywood and the MGM studio. As soon as she arrives preparations will start for her first picture, which will be "Christina," from an original by Margaret LeVino and Mrs. Berthold Viertel. Walter Wanger will be the producer.

Alexander MacHaig Radio Story Editor

Alexander MacHaig, New York play producer, who produced "The Racket" and "Whistling in the Dark," has been signed by Radio as story editor. He arrives Monday by plane.

Rosalie Stewart, who was brought out from New York by David Selznick as story editor, finishes her contract with Radio today.

Ben Lyon Out of Cast of 'Maiden Cruise'

Ben Lyon was forced to withdraw from the top spot in "Maiden Cruise" which Lou Brock is producing for Radio as the shooting schedule for "I Cover the Waterfront," which Lyon is making for Reliance, will be longer than expected.

"Maiden Cruise" will start next Wednesday and Mark Sandrich will direct.

Hollywood Will Probably Have To Act Those Lines As Picture Moratorium Seems To Be Certain For The Coming Week

With 26 or more States in the Union in on the declaration of "bank holidays," with the money coming in at the box offices in those States tied up in the banks and an average of less than 10 per cent available for the home offices of this industry, it seems certain that a picture moratorium will be declared here today or Monday, with all individuals on the payrolls of the studios collecting only a small portion of their pay.

New York, it is understood, declared its moratorium last night, with notices being posted on the board this morning that those making $25 or less would get full pay; those making from $25 up to $100 would get half pay, and those making over $100 would get nothing until the way was cleared for the companies to get their receipts out of the 26 states that now have them tied up.

All members of the Producers Association met in the Hays office here yesterday in an effort to work out some means of handling the situation. What with advices coming from New York and each and every member here having a different angle on the question, it is understood that the meeting was adjourned for further thought

(Continued on page 4)

LaCava Returns To Radio Next Monday

Gregory LaCava, who has just completed the direction of "Gabriel Over The White House" for MGM, returns to the Radio lot Monday for one picture, according to his agreement.

When he completes that, he probably will do another for MGM.

Nugent Will Direct Schulberg 'Hock Shop'

Elliott Nugent will direct "Hock Shop" for B. P. Schulberg at Paramount. He was originally slated to direct the picture prior to the time Charles Rogers turned the yarn over to Schulberg, and the latter signed him yesterday. Charles Belden is preparing the adaptation.

Negative Arrives From Zane Grey Expedition

Harry Anderson, chief cameraman for Zane Grey, has returned to Hollywood from New Zealand, bringing 30,000 feet of negative shot by the Grey expedition.

Anderson will help in editing the film for the picture, which will be called "Fights With Mako."

Rogers After Rogell

Charles R. Rogers is negotiating with Al Rogell for the latter to direct the eighth and final production Rogers will make this season for Paramount. Rogell recently finshed two pictures at Columbia.

'Tough Guy' For Fox

Fox purchased "Tough Guy," an original story by Mauri Grashin and James Seymour, as a starring vehicle for Spencer Tracy. Sol Wurtzel will produce. Bert Marx of the Bren and Orsatti office made the deal.

8 PLAGIARISM CASES BEFORE WRITERS' BOARD

Out of twelve complaints discussed by the executive committee of the Writers' Branch of the Academy last night, eight were of plagiarism, and six of these were considered sufficiently serious to be passed along to the Academy Conciliation Committee.

Every one of the six was made by a reputable writer who was able to prove his case to the satisfaction of the committee. The other complaints, most of which were of violations of the writer-producer agreement in the matter of determining screen credits, will come up at another meeting next week.

The committee plans to appoint a committee to make a close study of

(Continued on page 3)

Kalmar and Ruby Get $100 and Go To N. Y.

Bert Kalmar and Harry Ruby left for New York last night after they had worked all day to raise $100 cash to feed them on the trip.

They have gone to confer with Ed Wynn about his coming picture for MGM, which will be "The Hollywood Revue," produced by Harry Rapf.

Katz and Gordon East

Sam Katz and Max Gordon are leaving for New York next Tuesday. Katz will return in about ten days, but Gordon will remain in New York to formulate his production plans for next season.

CHEER UP — IT COULD BE WORSE

THE Hollywood DAILY REPORTER
TODAY'S FILM NEWS TODAY

W R WILKERSON.....Editor and Publisher
FRANK POPE.....Managing Editor

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MGM'S 'CLEAR ALL WIRES' FAST-MOVING TRACY YARN

Different Angle On Newspaper Story

"CLEAR ALL WIRES"
MGM

Direction .....George Hill
Original play, adaptation and dialogue, Bella and Sam Spewack.
Continuity .....Delmer Daves
Photography .....Norbert Brodine, Percy Hilburn
Cast: Lee Tracy, Benita Hume, Una Merkel, James Gleason, Alan Edwards, Eugene Sigaloff, Ari Kutai, C. Henry Gordon, Lya Lys, John Bleifer, Laurence Grant, Guy Usher.

In "Clear All Wires" Metro-Goldwyn-Mayer has produced a swell newspaper yarn on the foreign correspondents angle and a picture that is plenty good for class time and the neighborhoods and tanks. The show will help Lee Tracy to help himself to an even bigger box office attraction, presenting, as it does, the strongest vehicle and part he has had since coming to Hollywood.

The picture recounts the tale of one Buckley Joyce Thomas, foreign correspondent of the Chicago Globe, and his escapades reporting for his sheet. He steals his publisher's girl and takes her to Russia. When his boss finds out about it through the snitching of a rival reporter, Thomas is promptly fired. In order to get his job back, he plans an attempted assassination of the last of the Romanoffs in Russia and, when the plans go awry, has to take the shot himself in order to save the life of the Commisar of Police.

His original plot is uncovered by the same reporter who snitched about the girl, and the girl turns up again to corroborate the story. However, Thomas manages to get a screwy fanatic to confess to the shooting, obtains his pardon, marries the girl who has been waiting for him to come to his senses, and there you are.

Lee Tracy, of course, is grand in the role of Thomas, which part is perfectly patterned after the style in which audiences have become accustomed to him. Una Merkel, as the not too dumb Paris girl, turns in another honey of a performance that keeps her well up in the list of picture stealers. John M. Bleifer as Sozanoff, the crazy reformer with a message, earns himself a great big hand in a juicy, well-written part. Benita Hume has no chance to do her stuff because of a most minor and vague role. But the gal looks good and should have a better chance.

George Hill has turned in a neatly paced piece of direction that makes the picture a far smoother and more consistently funny affair than was the play, and the changes made by the Spewacks in adapting their own opus to the screen and the swell continuity furnished by Delmer Daves are much to its advantage in taking out dull spots that were in the stage presentaton. The phoography of Norbert Brodine and Percy Hilburn was of high standard

There are plenty of exploitation values to this picture and exhibitors should take full advantage of them in their efforts to sell the show to their patrons Of course, Tracy is the big play.

Zanuck To Succeed Levee On Acad. Board

Darryl Zanuck is to be chosen to fill the place on the Academy board of directors left vacant by the resignation of M. C. Levee. Zanuck was recently chosen as a substitute on the board for Irving Thalberg, but some one else will be selected to fill that spot.

'Night Coach' Bought By Neufeld For Premier

Sig Neufeld, of Premier Productions, yesterday purchased "Night Coach," an original story by Gordon Morris, and lists it for immediate production. Reva Weil negotiated for the writer.

Neufeld will change the title to "Public Stenographer" and has assigned Douglas Doty to write the screen play under the supervision of Leslie Simmonds Sam Neufeld will direct.

Gillstrom To Make More Educational Shorts

New York.—Arvid Gillstrom leaves here on his return trip to Hollywood with a new contract for a series of Educational short subjects.

Dean Ward is set to write the screen play for the next Harry Langdon short, which goes into work as soon as the producer arrives in Hollywood.

Fort With Schnitzer

Garrett Fort has joined the Schnitzer-Radio unit at RKO-Pathe to rewrite the script on "Hollywood Jewel Robbery," which will be the producer's next picture for Radio release. Production is scheduled to go into work Wednesday.

'The Sea' Speeded Up

Stacy Woodward is rushing the completion of "The Sea," which is the fourth short in his "Battle for Life" series for Educational release. The moment the picture is ready it will be hurried to New York to maintain the Educational release dates on schedule.

Mayfair Opens Today

New York.—Walter Reade will reopen the Mayfair Theatre today with the World Wide picture, "Racetrack."

Kitty Kelly To Para.

Kitty Kelly goes to Paramount for a part in "Dead On Arrival," B. P. Schulberg production.

Film Notables For Mt. Sinai Benefit

Many picture notables will be the guests of Mrs. Louis B. Mayer and Mrs. Ida Mayer Cummings at the benefit show for the Mt. Sinai Home for Invalids at the Melrose Theatre next Wednesday afternoon.

Mae Murray and Benny Rubin will be mistress and master of ceremonies, and among those who will attend are Joan Crawford, Myrna Loy, Anita Loos, Sharon Lynn, Madge Evans, Vicki Baum, Clark Gable, Jackie Cooper, Lewis Stone, Frank Capra, John Considine, Cedric Gibbons, Wallace Beery, George Fitzmaurice, Robert Leonard and many more.

Supernatural Stunts At Halperin Party

Nearly 400 guests and members of the press gathered at Paramount studio last night to witness the seance held by the Halperin brothers in connection with their picture, "Supernatural."

A crystal gazer read the minds of the guests present, remembering not to omit any of the local columnists, but apparently did not have time to memorize the names of the trade paper representatives. All in all, the party was a success with an overabundance of wisecrackers present

Seiter On 'Careless'

William Seiter has been assigned to direct the Maurine Watkins play, "Careless," as the first picture on his two picture deal with Radio.

Seiter is directing the Wheeler-Woolsey picture, "In The Red" for Radio. Maurine Watkins is adapting her play

Taylor Cancels Tour

Estelle Taylor has cancelled her personal appearance tour because she made a test for the role of Mme. Pompadour "in retrospect" for Warners' "Voltaire" and fears she might lose the role if she went away.

Arnheim Band At Radio

Gus Arnheim and his band will be used by Radio for the current Wheeler-Woolsey feature comedy which William Seiter is directing.

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RAMBLING REPORTER

Another example of Fate at her workings ,etc. Remember when Sam Goldwyn was only too, too glad to let Constance Cummings out of his studio, pictures and life? Wal, now it seems he'd be right glad to get her back on the lot again and is trying to make a deal. . . . The Darryl Zanucks are throwing an enormous party for Bebe Daniels at and after the opening of "42nd Street" here Wednesday night. . . . When Peggy Joyce heard she was being sued for $20,000, she said: "I guess I'll have to get married again!" . . . We hear the Halperin boys are having plenty of difficulty with "Supernatural"—and are about ready to ask the studio perleceman for some advice.

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Devotion to art note: Director Lloyd Bacon and Kay Francis, about ready to start shooting on "Mary Stevens, M.D." have been spending the past two days in local hospitals, watching all sorts of gory operations. . . . The M. C. Levees have issued invitations to a dinner party for Gilbert Miller Wednesday night. . . . A certain critic and syndicate writer in the Middle West has just become a "brother-in-law" of a Hollywood producer who ran him out of Hollywood. . . Irma Weitzenkorn's Colonial Flower Shop boasted the most lavish display of blooms in town at its opening yesterday . . . nearly all he flowers are "imported" from San Francisco and can't be duplicated in town . . . the prices are very low, too.

•

Allan Vincent, making tests for four parts in two days—so he's liable to be three light heavies and a juvenile any minute. . . . Lady Astor's very youthful nephew is in Hollywood, determined upon a career in pictures. . . One of our big-shot directors is about to sue his wife for divorce—and the story should break in about four or five days.

'STRONG' IS ALL HEPBURN: 'HIGH GEAR' GOOD PICTURE

Good Production, Cast and Direction

"CHRISTOPHER STRONG"
RKO-Radio

Direction .....Dorothy Arzner
From novel by.....Gilbert Frankau
Screen play.....Zoe Akins
Photography .....Bert Glennon
Cast: Katharine Hepburn, Colin Clive, Billie Burke, Ralph Forbes, Helen Chandler, Irene Browne.

The Radio production of "Christopher Strong" will act as a stepping stone to higher stardom for Katharine Hepburn As a picture, it is solely interesting because of her acting and some exceedingly fine direction by Dorothy Arzner.

When Hepburn is off the screen, the proceedings become rather dull, not because of anything particularly, except that you miss that gal and find yourself wondering what she is going to do on her next appearance and how she will be dressed for it.

Katharine Hepburn, so far as this reviewer's opinion runs, is the next big star of pictures. She is distinctive in that no other person on the screen is like her. She photographs good and bad. At times she looks beautiful, at other times she is hideous, but always an artist, and what an artist!

There was little doubt of Hepburn's popularity after "Bill of Divorcement." You could sense that at last night's preview. Accordingly, "Christopher Strong" should make money for exhibitors and return a profit to Radio.

It is a story of a man married more than five years and still in love with his wife, and a girl, past 21, who has never had an affair with a man. They meet, fall in love with each other and then break all the precepts that gave them sufficient interest to be introduced to the story. What happens after they meet and how the affair ends consumes eight or nine reels of pictures.

Dorothy Arzner has done a wonderful job with the direction. One of the most beautiful love scenes we have ever seen in pictures is in this production and to the credit of Miss Arzner. Colin Clive, as Christopher Strong, was excellent. Billie Burke as his wife gave an impressive performance, as did Helen Chandler.

Our advice to you, Mr. Exhibitor, is to make "Christopher Strong" incidental and go out for your business exploiting Katharine Hepburn. You can't miss, even though, after you have counted your receipts, you have little to count. But you may find out that you have assisted in building a new personality; and certainly the next time you play her you will cash and cash in strong.

'Octopus' Col. Title

Columbia has set "Octopus" as release title for "Beneath The Sea," which was recently completed by Al Rogell with Fay Wray and Ralph Bellamy featured.

Grainger Tours To Learn Conditions

New York.—To learn at first hand the actual conditions existing in the picture business all over the country, James R. Grainger is leaving on a tour which will take him into scores of exchanges and into contact with many exhibitors.

Barrymore Signed With MGM and Radio

John Barrymore has signed contracts with Radio and MGM to star in two productions during the coming year for the former and three for the latter His appearances in the five pictures between the two companies will be dovetailed in through cooperation of the producers.

Warners Shut Down For '42nd Street' Opening

Warners have decided to abandon production activities entirely Wednesday night to allow all the stars and personnel to attend the premiere of "Forty-Second Street" at Warners Hollywood theatre.

From all indications this will be one of the biggest openings in the history of the business.

New Castings For Two Rogers Productions

Latest additions to the cast of Charles R. Rogers' "I Love That Man" include Grant Mitchell, Esther Muir, Lee Kohlmar, Belle Mitchell, Leon Holmes and Luis Alberni. Harry Joe Brown is directing.

New members of "Beer Baron," second Rogers production nowshooting at Paramount, include J. P. McGowan, Bradley Page, Oscar Apfel, Gene Morgan, Richard Cramer and Dewey Robinson.

George Frank North

George Frank and Austin Sherman leave for Sacramento this morning to sponsor the AMA amendment to the Employment Agency Act.

MacLean's First Set

Douglas MacLean's first picture at Paramount as an associate producer will be "Mamma Loves Papa," a comedy drama.

Boland Due March 27

Mary Boland reports to Paramount studios March 27 for her next picture, "Don't Call Me Madame." She is touring the East in a stage play.

Rita Kaufman East

Rita Kaufman, head of the Fox studio fashion department, will leave for New York within the next week on a fashion scouting trip of six weeks.

McGrath On Holt Yarn

William McGrath has been signed by Columbia to write an original story for Jack Holt.

Shows What Indies Can Do If They Try

"HIGH GEAR"
Goldsmith

Direction . . Leigh Jason
Story and screen play: Leigh Jason, Rex Taylor, Charles Saxton.
Photography .....Edward Kull
Cast: James Murray, Joan Marsh, Jackie Searl, Eddie Lambert, Ann Brody, Theodor von Eltz, Lee Moran, Mike Donlin, Gordon De Main, Douglas Haig, Wesley Giraud.

It is surprising what an independent producer can do when he really determines to make a good picture or bust. Here is a picture, "High Gear," produced by Ken Goldsmith and as trim and neat an independent picture as could be asked by any man-jack in the business. To see it is to remove in part, if not entirely, the slur that has connoted the term "independent." It is an excellent sample of what entertainment is and should be.

Every independent producer in the industry should see this picture to find the answer to why independent product must be judged by the same set of standards laid down for major product, despite the divergence of budgets. "High Gear" will match any major studio production, barring specials naturally.

Its formula is as old as them thar hills. Yet, its presentation on the screen, its "treatment," technically speaking, is as fresh as a baker's bun hot out of the oven. An automobile racing champ loses his nerve in a speedway accident, but regains it at the critical moment. Old? Yes, but look at it on the screen in this version and you won't dare say so.

Everything seemed to conspire to make this picture outstanding. Jimmy Murray, as the racing champ, lends thorough credence to his portrayal. He could easily have murdered it with over-acting. Joan Marsh, playing opposite him, makes you believe in her characterization, while Eddie Lambert and Ann Brody contribute comedy that's funny. Jackie Searl and Theodor von Eltz add interesting performances. Leigh Jason's direction, and the story work by the director, Rex Taylor and Charles Saxton, are largely responsible for the fine quality.

Don't be afraid of it for key spot showings, Mr. Exhibitor. Go it great guns. It's the McCoy.

Marian Marsh Quits S-J

Marian Marsh has severed her connection with the Selznick-Joyce agency is now unattached.

Plagiarism Cases Up

(Continued from Page 1)

the subject of plagiarism. It will also try to arrange for authors to register their material in the form in which it is submitted to producers, and asks further that the powers of the conciliation committee be broadened.

Yesterday in NEW YORK with HELEN GWYNNE

It's funny how righteous indignation over a bad notice can so often become a boomerang to the parties suffering from righteous indignation. As witness: a moom pitcher company that had gotten a terrible review of one of its productions in a well known trade paper, immediately sent out a letter to all the exchangemen in praise of said producton, adding that the publisher of the trade paper should never again be allowed to review a picture after what was said about theirs. . . . All of which resulted mainly in arousing every exchangeman's curiosity and interest in what the review actually said and oversold the issue. Such poetic injustice! . . . That idea of Flora le Breton's to make short subjects as close to cartoon comedies as humans can get strikes us as peculiar. Most of them are far too close to that for comfort anyway.

•

Wonder why gagmen don't hang around traffic courts and magistrates' courts more often? There's such a wealth of material in them that might seriously improve the comedy relief in court room drammers. . . . As, for instance, the case of a big brawny truck driver who was up for a minor infraction of the traffic laws. He said that he would like to plead guilty, only he couldn't possibly pay a fine. The judge asked him why and he answered that he didn't have any money because he only earned five dollars a week. He then admitted that he owned the truck, but explained that the people for whom he did trucking paid all the expenses of its upkeep and only five dollars over and above those charges. . . . The judge was a kindly soul and told the driver that, if he could be sure he was telling the truth, he'd dismiss the case. Whereupon the truck-driver drew himself up to the very last inch of his six foot two, stuck out his chest and said: "It is the truth, sir, on my honor as a Boy Scout!" Case dismissed.

•

The home office of a very beeg picture company is having itself a swell laugh at the expense of the studio. The studio has been having plenty of trouble, not only in adapting a certain story but in getting one of its best bets to play the leading role because said role is such a nasty. And the story was bought by the studio which overrode plenty of objection and rejection on the part of the home office. . . . Credit Donald Henderson Clark with the vaguest, most all-inclusive statement of the year. He said he was talking over plans with A producer who had A problem. . . . Don, incidentally is working on a new novel, "Nina" or "Neena," (not sure which way he wants it spelled because of pronunciation,) that he'd like everyone to know about because that's Val Lewton's mother's and daughter's name, and he wants to "protect the title." Val says that's the name of the patron saint of the Caucasus and her history is a good one. Well, everybody knows you've GOT to be good to be a saint.

N. L. NATHANSON IN PARA.

Former Canadian Head Becomes Gen. Mgr.; Brings Own Sales Head—Zukor Stays—Receivers Make First Report

New York.—It became known today that N. L. Nathanson, former head of the Famous Players-Canadian Corp., will become general manager of operations of Paramount in the very near future. This means the running of the organization, with Adolph Zukor continuing as president but with most of his time taken up as co-receiver for Paramount-Publix.

It is also rumored on rather definite authority that Nathanson will bring in his own sales head and Broadway believes it is James R. Grainger, who is now on a vacation, with pay, from Fox while his contract is being adjusted.

Receivers Report

The first report of the Zukor-Hilles receiver combination was given out today. The highlights are: A recommendation that bankruptcy and liquidation of Paramount-Publix would be disastrous to all interests and that every effort should be made to continue the business that it may be held as a going concern, either to be sold under more favorable conditions or reorganized in a manner equitable to the various interests concerned.

The receivers foresee the outgo of a large amount of money between now and August 1,as a result of which the corporation is faced with the problem of raising sufficient funds to tide the production activities over that period.

They suggest that the matter of the Film Productions Corporation, the subsidiarywhich pledged the returns of 23 negatives to 13 banks, is of such a serious nature in its effect on the position of the general creditors that the matter should be submitted to the courts for determination.

The receivers believe that the 13 banks concerned in the hypothecation of the negatives may not oppose a retransfer of those funds back to the account of Paramount-Publix in an effort to keep the Corporation going. (Once this happens, though, those monies will be used to the preference of the creditors of the Corporation.)

Has Little Cash

They report that the Corporation has guaranteed first mortgages and guaranteed rentals totaling $11,600,-000 and state that the Corporation is in a position where it has only a relatively small amount of cash on hand and is without substantial sources of income.

The balance sheet of the Corporation as of December 31 shows book assets of $150,349,000. The liabilities, other than capital stock or surplus, are $47,826,000. Among the accounts receivable in the assets is one item of $456,000, represented by a claim against Fox Film, which is in controversy and may only be collected through litigation. This item refers to the leasing of all Paramount theatres on the west coast to Fox.

Millions To Subsidiaries

Of the total assets, $120,870,000 represents advances to and investments in subsidiaries and affiliates. These include $20,000,000 in the Balaban and Katz Corporation; $1,-750,000 in Dent Theatres Inc., in Texas; $10,000,000 in Olympia Theatres Inc., of New England; $15,00,-000 in Publix Enterprises Inc.; $2,-500,000 in Minnesota Amusement Company; $5,000,000 in Publix Northwest Theatres Inc.; $7,500,000 in Saenger Theatres Inc.; $17,000,-000 in Famous Players-Canadian Corporation; $6,000,000 in Pencom Corporation, which holds the stock of Comerford-Publix Corporation and Comerford-Pubix Theatres Corporation

Most of these companies are in receiverships and the Famous Players-Canadian is the only one which showed a profit last year.

Among the liabilities is the funded debt, consisting of two bond issues totalling $25,000,000 and bank indebtedness to the amount of $13,-368,000.

Inauguration To Keep The Newsreels Busy

New York.—The newsreels will be extremely busy in Washington today rushing prints of the inauguration ceremonies to New York theatres.

The proceedings will also be broadcast by MGM from its special trackless train.

Major Distribs Talk Over Minnesota Suit

New York.—Representatives of the major distributors met at the Hays office yesterday to discuss the anti-trust suit brought against them by the Peoples Theatres in Minneapolis, which comes up for hearing soon.

Creelman Back To Radio

James A. Creelman has returned to the Radio writing staff to develop an original story idea for Merian C. Cooper, production head.

Fox Postponed 3 To Save Cash, Says Kent

New York.—The halting of production on three Fox pictures at the West Coast studio was to eliminate the necessity of further cash commitments at this time, according to S. R. Kent. He says the three have been postponed, not dropped.

Cowen Reported Off 'Black Beauty'

It was reported last night that William J. Cowen, who has been directing "Black Beauty" for Monogram, walked off the job yesterday afternoon after a difference of opinion with I. E. Chadwick, the producer, and that Chadwick is directing the picture himself.

The company was on location near Sherwood Lake, and it is understood that Cowen, who went out in a studio car, walked to Ventura Boulevard and took a bus back to town.

Warners Sign Holmes

Brown Holmes has been signed to a term writing contract at Warners, effective June 1, after the shutdown. Holmes is now on a writing assignment at MGM. Bren and Orsatti made the deal.

Baseball Clubs In Fracas Over Ruby

The Pittsburgh Pirates, the Chicago White Sox and the New York Giants are in a row over Harry Ruby and it looks as if the matter will have to be settled by Judge Landis.

Last winter Ruby jumped the Washington Senators and cast his lot with the Giants. Since that time and while under the insane influence of contributing to a Marx Brothers story for Paramount, he confirmed arrangements to work out with both the Sox and the Pirates when those two teams hit the coast.

All three clubs are demanding his services, with the Giants favored for the time being until the squabble is settled. However, indications point to no happy medium and it now seems as if this great second baseman and pitcher (of 30 years ago) will have to work out with the Sox at Pasadena in the morning, give the Giants a crack in the early afternoon and then fly to Paso Robles for a fling with the Pirates before sundown.

DeLeon On 'Eagle'

Walter De Leon is preparing added dialogue for"The Eagle and the Hawk" at Paramount.

Picture Moratorium Rumored

(Continued from Page 1)

and for some definite advice as to how the banks in this State would handle their affairs.

It seems definite that something drastic must be done. In the first place, if the home offices in New York had sufficient money on hand to handle salary payments here for the next few weeks, (which they have not) the problem is how it would be shipped to California and paid out. It seems certain that banks here will, with the permission of the Legislature, pay not more than 10 per cent of deposits in cash, and perhaps will issue scrip or something else. But that would tie up the dough coming from New York, IF it was coming. But it's not coming, because 70 per cent of their rentals and percentages are resting in the vaults of institutions in some 26 states.

During the present period it is understood that Hollywood requires better than $1,300,000 to pay off each week. It is also understood that that sum is in the hands of the home offices in New York to be sent for this coming Wednesday's payroll. But how to handle it if it is sent is a problem that the producers could not fathom yesterday.

The condition is not more alarming than that which Hollywood is experiencing now with the deposits in local banks. It is temporary in both instances, and whatever money is denied at this moment, will certainly be paid when the collections of the various companies are made available for them to use.

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GREATLY REDUCED RENTALS
ON A DAILY, WEEKLY OR MONTHLY BASIS
CAFE - - - - POPULAR PRICES
Daily Luncheon Dansants at 12:30 Noon

THE Hollywood REPORTER

Vol. XII. No. 39. Price 10c. TODAY'S FILM NEWS TODAY Friday, January 6, 1933

$100,000,000 LOSS IN '32

TRADEVIEWS by W. R. WILKERSON

•"NO author writing for a motion picture studio should be under contract and assured of a weekly salary, regardless of the type of work he turns out!"

This is the declaration of B. P. Schulberg, who is producing a series of eight motion pictures for Paramount.

"The writer is not the type of person who can do his best work unless he is driven to it." Schulberg asserted. "The writer works hardest and best when his ambition and his dreams spur his efforts. This especially is true of the original story writer and the adaptor.

•

'When I first started in pictures it was as an original story writer. I received fifty dollars for a one-reel story and turned out two or three acceptable ones each week. One of the studios signed me to a contract to supply one-reelers, paying me a weekly salary. My output dropped to one a week and that came only under stress.

"Any fair-minded writer will admit that his work suffers to some degree when he is under contract. This degree varies according to the individual.

"It is this human trait that I am combatting when I select the writers to do my stories. Many of them are not under studio contract. Many of them are, but only because so many of the good writers are under contract.

•

"Florence Ryerson, who writes novels in collaboration with her husband, Colin Clements, is not under contract, and she and Brian Marlow turned out an exceptionally fine adaptation and screen play on 'The Crime of the Century,' which I am producing. Equally as fine work has been turned in by freelancers at other studios.

"Given a free-lance and a contract writer of equal natural talent I would rather have the free-lance writer do an original story for me. However, under the present system, it must not be forgotten that most of the cream of writing talent is under contract.

"One studio could not immediately put all its writers on a system of rewards unless the other studios did so. Otherwise the writers would hasten to the place where they would be guaranteed an income."

Social Lights To Pick Roxy Films

New York.—A committee of six society leaders, including Mrs. Oliver Harriman, Mrs. Kermit Roosevelt and Mrs. Marshall Field, has been organized to advise on the selection of pictures for the old Roxy Theatre.

Warner Picture At MGM's N.Y.Capitol

New York.—Warner Brothers have set a deal by which their production of "Employees' Entrance," featuring Warren William, will play the Capitol in Manhattan and the Metropolitan in Brooklyn, both Loew houses, the week beginning January 20.

"Lawyer Man," another Warner feature, moves from the Hollywood Theatre to the Warner next Monday.

'Tiger Cub' Bought By Joe Schnitzer

The Paul Schofield-Luther Reed original, "Tiger Cub," has been purchased by Joseph Schnitzer to be used as his next picture for release through Radio.

McCallum Leaving Col.

Hugh McCallum, for four years at Columbia as private secretary to Harry Cohn, has resigned and will go on an extended vacation.

Only Two Companies In U. S. And Three In Foreign Fields Showed Profits During 1932

New York.—Profits in the world of motion pictures, as pertaining to the major operators, production, distribution and exhibition, went far past the vanishing point during 1932, with better than $100,000,000 being lost in the efforts to fashion entertainment for the public.

There were but five companies throughout the world which reported profits for their operations, three of them in Europe and the remaining two here in America. There were more than 71 companies making pictures throughout the world which went to the wall during the past twelve months.

Only Loew's Incorporated, and Columbia in this country were able to show profits during 1932, both because of no heavy burdens in theatre leases and operations. Loew's string of theatres was built long before the high peaks of '28, '29, '30 came in.

(Continued on page 4)

Claudette Colbert Loaned To Small

The Edward Small Reliance Pictures Company, which will make a series of pictures for United Artists release, has borrowed the services of Claudette Colbert from Paramount for the production of "I Cover The Waterfront."

James Cruze will direct, with production starting in about ten days.

Paramount Costs Will Be Lowered

New York.—The main reason for Emanuel Cohen's Eastern visit is to discuss production costs with the finance committee of the organization.

It is understood that Paramount's costs, while fair for the product it has been turning out, are far above what the finance committee wants. Cohen will be asked, it is thought, to suggest ways and means of cutting production budgets to get the picture costs with all overheads down to an average of $225,000 for the new program.

Lou Sarecky Succeeds Ben Pivar At Columbia

Louis Sarecky has been appointed by Columbia to succeed Ben Pivar as associate producer of the outdoor action pictures for that company. Sarecky's group will not include the westerns made by Columbia.

He recently supervised the Wheeler-Woolsey feature comedy, "So This Is Africa."

'Son Daughter' Gets Only Week At Capitol

New York.—The MGM production of "Son Daughter" will not be held over for a second week at the Capitol, and "Strange Interlude" succeeds it there today.

'U' After 'Kept Wife'

Through Bob Wyler, Universal is dickering with Gene Towne and Graham Baker for their recently completed stage play, "Kept Wife," which Wyler wants to direct.

Goldstone Returning

Phil Goldstone, producer of Majestic Pictures, returns from New York tomorrow, and is slated to start two features within three weeks.

'FRISCO JENNY' A MAY FORCE PAPERS TO CENSOR

A violent storm of protest was unleashed yesterday as a result of the large advertisement in the dailies for the opening of "Frisco Jenny" at the Warner Hollywood and Downtown Theatres. Individuals and representatives of various civic organizations claimed the copy was vulgar, immoral and highly sensational, and several contended the city should have censorship of pictures if such films are now permitted to be exhibited.

The newspaper offices were on the receiving end of numerous complaints, but officials of the Hays office bore

(Continued on page 3)

Arthur Hornblow East And Then To Europe

Arthur Hornblow leaves here Saturday to join Mrs. Hornblow in New York. They sail the following Saturday on the Italian line for Genoa, thence to Paris, London and back to New York to meet Sam Goldwyn and go over production plans for the Goldwyn pictures for 1933-34.

Eph Asher Laid Up

E. M. Asher, Universal associate producer, is home with a severe cold.

Warren William TERM CONTRACT WARNER BROS. MANAGEMENT Wm. Morris Agency

THE Hollywood DAILY REPORTER

W. R. WILKERSON.....Editor and Publisher

FRANK POPE.....Managing Editor

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MGM'S 'WHISTLING IN DARK' CLEVER AND EXCITING COMEDY

Truex, Merkel And Nugent Highlights

"WHISTLING IN THE DARK"
MGM

Direction .....Elliott Nugent
From play by Edwards Childs Carpenter, Lawrence Gross.
Screen Play.....Elliott Nugent
Photography .....Norbert Brodine
Cast: Ernest Truex, Edward Arnold, Una Merkel, Joe Cawthorn, Johnny Hines, John Miljan, Tenen Holtz, Nat Pendleton, Marcella Corday, Constantin Romanoff.

Here is the answer to the movie fan's player: A brand new screen personality, framed in fresh lively material. Ernest Truex is the new face and never has a Thespian had a more auspicious debut. A box-office natural, say we, and one that will send them away talking and telling their friends to hurry and get seats.

Lest we be accused of lack of chivalry, let us hasten to add that much of Mr. Truex' amazing initial success may be laid to the fortuitous circumstance of having Una Merkel as a team mate. Miss Merkel immediately steps into the very front rank of comediennes, proving that it sometimes takes fast company to make some people show their real speed.

The piece is an absurd, but soundly and deftly constructed, concoction of comedy melodrama. The comedy and melodrama alternate in just the proper intervals and the steady stream of laughs is always cunningly used to bolster the suspense and excitement.

Truex has the role of a crime story writer who has even been decorated by the police for his skill in solving some particular malefaction. With his fiance, Miss Merkel, he is on his way to a Gretna Green when automobile trouble forces them to apply to a lonely old Long Island rookery for aid. The place turns out to be the hang-out of a tough band of gangsters, who force Truex into writing out an original scheme for murder which they intend to use in disposing of Joseph Cawthorn, playing a wealthy brewer. Truex works out an ingenious scheme for murder and then he and Una work out still more ingenious schemes to frustrate his own plot.

The goings-on while he and Miss Merkel are captives are the last word in hilarity. Contributing to the laughs in yeoman fashion are Nat Pendleton, who plays a dumb gorilla on guard duty and on the make for Una; Edward Arnold as the big shot of the gang; John Miljan as another big shot, and Johnny Hines. Marcella Corday plays a deadpan housekeeper with a lot of menace.

Elliott Nugent's direction and screen play were consistently meritorious and camera work was first-class.

You exhibs can go to any extreme in luring them into the theatre. They will go away satisfied and thank you for having introduced them to a comedy pair like Truex and Merkel.

THE LOW DOWN

Jack White and his ex-spouse, Pauline Starke, have been battling something awful over that house of theirs in Beverly. Now, it seems, Pauline has been awarded the house, while Jack becomes a sole owner on the furniture. Under the California law, however, Mrs. W. cannot take possession of the property for a year—and if she rented the home, the money would go to Jack, or something like that. The pay-off, which though hardly of a chivalrous nature, nevertheless, had its amusing side, is that, from what we gather, White is now contemplating moving back into the house and living rent-free for a year—and just for spite!

•

This concerns the same local couple whom we mentioned yesterday as getting that "room without a bath" at Caliente last week-end. We are reliably (and laughingly) informed that, when the husband called to make reservations, he was told that there wasn't a room to be had.

"Nothing at all?" asked the man.

"No," said the clerk. "In fact, we let our last room go yesterday—and it had no bath!"

"Oh," answered the Hollywood man, very mad—"why didn't you SAVE it for us??!"

•

After being selected as official hostess for the Pittsburgh team at its Rose Bowl game, and getting resultant publicity and special box seats for the contest, Gloria Stuart failed to put in an appearance at the banquet for the grid team Monday night. Local members of the Pitt alumni, responsible for her selection, are plenty burned over her action and is not showing up for the night festivities.

MGM Heads Delay Their Trip West

New York.—Because of the illness of Irving Thalberg, the Western trip of Nicholas Schenck, Robert Rubin, Felix Feist and Howard Dietz has been postponed and they will not leave here until next Wednesday.

Leeches Suck Films Dry, Says DeMille

New York.—"The leeches who have drawn from the rich blood of the picture industry" are largely responsible for present conditions, according to Cecil B. DeMille in a statement just before leaving for the coast.

There are plenty of leaders in the business competent to pull it out of its present difficulties, he said, and the "leeches" will have to go unless they can contribute something.

Pallette Short Off

Lou Brock has postponed indefinitely the Gene Pallette short which Ray McCarey was to direct, owing to the fact that the yarn was written around Pallette and he will not be available for at least three weeks.

Keefe On Romanoff Yarn

Willard Keefe has been signed by MGM to collaborate with Howard Emmett Rogers on the development of story, "The Bogus Prince," based on the career of "Mike" Romanoff.

Ornitz Going East

Sam Ornitz leaves Wednesday for New York to make arrangements for the production of his new play, "The New Kentucky." He will return to Hollywood in four weeks.

Freund Goes Back To Camera For One

Karl Freund, Universal contract director and former ace cinematographer for that company, will photograph "The Kiss Before a Mirror," James Whale's next production.

Freund recently directed "The Mummy," and was waiting for the script on his next assignment, "Left Bank," when Whale secured his consent to go back on the camera. Freund is slated to start production on "Left Bank" in March, and permanently discards his camera at that time.

Lakeside Golfers Out For Club Championship

The first round in the annual club championship of Lakeside Golf Club will be played this week-end, with 16 contestants battling it out to nab the honor.

Among the film crowd competing for the championship are Eddie Quillan, Robert McGowan, M. Luxford, Harry Ham, James Townsend, Huntley Gordon and L. H. Buell.

Rankin To Adapt Own

William Rankin has been engaged by Radio to write the screen play and adaptation of the next Irene Dunne yarn, which the studio recently purchased from him. Sam Jaffe is supervising.

Geo. Chandler Signed

George Chandler has been signed for a comedy role in the Jimmy Cagney production, "Picture Snatcher," at Warners.

New Paramount Title

The title of Paramount's "Good Company" has been changed to "A Lady's Profession."

All Major Distribs Adopt New Contract

New York.—All major distributors have announced the complete adoption of the new standard contract, with Universal and MGM the last two to come in. The former places it in effect February 1, and MGM about two weeks later.

The refusal of some of the majors to give their okay to this new ticket drawn up for deals for pictures between theatres and distributors caused members of the Allied States Exhibitors to ask for a Federal investigation of the picture business. Allied also endorsed the Brookhart bill and other measures that might have tended to embarrass the industry as a whole.

Whether the Allied leaders will cease their agitation in Washington now that the companies have bowed to their desires is not known, as none of the executive committee could be reached at the time of going to press.

224 Golfers In The Caliente Tournament

Agua Caliente—The Fourth Annual Agua Caliente Open Gold Tournament, to be played at the border resort January 11 to 14, has 224 nationally known golfers, professional and amateur, listed as starters for next Wednesday morning.

PARTNER WANTED

Well known artists' representative desires partner. Applicant must have experience and professional connections. In replying, please state full particulars in first letter, which will be held confidential.

NO INVESTMENT REQUIRED
Address Box 107
Hollywood Reporter

'CAVALCADE' FINE PICTURE: WINS ACCLAIM AT PREMIERE

Diana Wynyard Is Magnificent

New York.—Fox Film's "Cavalcade" is a fine, splendid document of the folly and resultant decline of civilization through the tragedies of war. It is Noel Coward's contribution to the cause of peace and, as such, it is effective historic pageantry.

It is made human and compelling by virtue of the exquisite and well nigh perfect performance of Diana Wynyard in the role of the aristocratic, genteel and universally human Jane Marryot. It is her characterization of the mother who, in the early years of her marriage, goes through the hell of the Boer War and, later in life, must suffer her one remaining child to be sacrificed to the great God War for the gory glory of nations that gives the picture its appeal and its strength. It is this that makes it a story, not only of England, but of the needless, futile suffering that everyone the world over has gone through.

In their efforts to give this production the universal flavor that was demanded of it to make it a success with American audiences, much of the pageantry that was England has been lost, and it is at times a little difficult to fathom all that Coward had in mind when he wrote this epic story of the decline of a civilization that is separated from us by more than just three thousand miles of water.

However, in its place is revealed an interesting procession of events that forms an accurate historic record from the year 1899 to this day of grace. We are given the story of the Marryots and their household, consisting of the Bridges and their daughters, and their little world is representative of the world as a whole. The Marryots have two sons, the elder of whom marries his childhood friend, Edith Harris, and on their honeymoon they are lost in the Titanic disaster.

The younger Marryot boy, on the eve of his departure for France, meets again the daughter of the Bridges, which family has progressed from being in service to being bourgeois. They fall in love, but marriage is not for them because Joe Marryot is claimed by the war and never returns.

The story closes on New Year's Eve, 1932, in the home of the Marryots, who are quietly drinking a toast to the new year, together and quite alone just the same as they had always done, but with the vast difference of 33 years and two tragic wars behind them that have wrecked their little world and upset completely the world outside. Their toast is to the glory and strength of their country in peace.

The picture has been admirably directed by Frank Lloyd, who has given it a quiet sense of power that, while it is not soul-stirring, is at all times something to watch and listen to.

Enough cannot be said in praise of Diana Wynyard. The lady is superb in the difficult part of Jane Marryot and it is she who carries the picture's key to success. Ursula Jeans, Clive Brook, Frank Lawton, Irene Browne, and the children, Dick Henderson Jr., Sheila MacGill and, more especially, Douglas Scott, must be individually mentioned for their full share of credit in contributing performances that make the picture a vital living thing.

The photography is excellent and the detail in the depiction by the make-up men of age is something to be recommended to other studios. Whether or not it was the fault of the recording or the projection, it must be said here that too great a portion of the film was not only inaudible, but unintelligible, and a great many important speeches were lost to the first night audience.

It is, all in all, a picture that can be highly recommended and commended for its honesty of purpose and its magnificent characterizations, and one that deserves the very best in exploitation to put it over. Build up Diana Wynyard and you will build for future successes too.

'20,000 Years' Sets New House Record

Binghamton.—The Warner production of "20,000 years in Sing Sing" had its world premiere at the Capitol Theatre here yesterday and broke all opening day records for that house.

Cantor Laughs Pa. Censors Into An OK

Philadelphia.—Eddie Cantor put on his greatest act here before the Pennsylvania censor board in his successful effort to get the censors to rescind their demands for cuts in "The Kid From Spain" that would have virtually taken out most of the entertainment in the picture.

Cantor told them funny stories about the making of the picture, emphasized the loving care taken of the bulls in the bull fight ,what they were fed, how they were fed, etc. He walked out with a certificate calling for a complete okay of the picture submitted. And Sam Goldwyn must be smiling.

'Laughing Boy' Set Again For Production

Carl Laemmle Jr. of Universal has discovered a new angle for "Laughing Boy," and is figuring on putting the picture into production within the next four months.

A completed script, prepared by John Huston prior to the time "U" abandoned the search for a lead in the picture, will be dusted off for use.

Tully With Para.

Paramount has signed Jim Tully to write an original story. Bren and Orsatti made the deal.

'U' Wants Ludwig Back For Picture

Universal is negotiating with Edward Ludwig to return to the company's directorial staff, with the deal centering about the production of "Next Door to Heaven," Ludwig's own story which the company purchased from him recently.

Ludwig has asked to direct the picture with Sidney Fox, for whom negotiations are on for the leading role, and James Dunn, who has been borrowed from Fox in exchange for Lew Ayres. Universal, however, wants Ludwig to direct a Pitts-Summerville picture, the director's last assignment having been this team's "They Just Had To Get Married."

Willis Kent Casting For 'Psychic Racket'

Willis Kent is putting his new picture, "The Psychic Racket," into production tomorrow. Earl McCarthy has the lead, and others in the cast are Mae Busch, Fletcher Norton and Ralph Lewis. All deals made by the J. G. Mayer office.

Two Cast In 'Fever'

Arthur Vinton and Paul Porcasi have been added to the cast of "Fever," the Jack Holt picture which Clarence Badger is directing for Columbia.

Jack Conway Better

Jack Conway, who has been laid up with the flu, has returned to work at MGM.

Spec O'Donnel At Col.

Spec O'Donnell and his freckles will be seen in Columbia's production of "Parole Girl."

Papers May Censor Ads

(Continued from page 1)

the brunt of the squawks. There is a good chance that the local dailies will install a rigid censorship of all theatre copy as a result of the reader reaction on the "Frisco Jenny" spread.

Advertising representatives of Warner studio and theatre departments disclaimed responsibility for the layout, and inside reports declare the campaign came through from eastern headquarters with "must go" instructions attached.

The ad was undoubtedly the most sensational published in a long time. It purports to quote "Frisco Jenny" as saying she has "broken all the ten Commandments and, if they ever make another one, I get first crack at it." It speaks of "sleeping in gutters and sleeping in silk," of wearing "diamonds by the quart," of the lady whose "name is shame from Shanghai to the Bowery." As an example of what used to be called a "business-getter" it is a classic. As modern picture advertising, it slaps the Hays code in the face.

Yesterday in NEW YORK

The Hollywood Reporter crashes through with the first beeg picture reviewing scoop of the new year. Ever on the alert and on tiptoe, no matter where they try to hide it, the Reporter will find a "sneak preview." So, regardless of anyone's feelings in the matter, we give you an absolutely unprejudiced, unswayed-by-thought-of-advertising review of "The Laird of Larchmont," a two-reeler produced by Tannhauser Company, a super-super-special, starring W. Ray Johnston. . . The preview was held on New Year's Eve at the home of the star. Though primarily concerned with the moot problems of modern life, it is, strictly speaking, a costume picture. In fact, it might also be called a serial, having been started in 1912 and affectionately edited and cut by Mike Simmons, Johhny Harrington and a corps of technical assistants in 1932. . . . . W. Ray Johnston in the title role offered a touching personification of the oft-cited axiom that nature in the raw never fails to have its option taken up.

•

The reason that the picture has not been shown before is that Johnston, after having seen the rushes, demanded a twenty year "protection" clause on the showing of it, and his contract states that it is only to be released as an 'exclusive." . . . Which brings us right up to 1933 and the fact that we represent just about the only colyumist extant and partially tamed, who hasn't taken advantage of the new year to write a lot of words about the old and make predictions for the new. As a matter of fact, we believe predictions are a seasonal thing brought on by execs leaving New York and execs coming back to New York. . . . And so we predict there'll be the usual amount of predictions and forecasts for 1933, which could all be boiled down to one word beginning with "N," but if boiled down would leave an exec with practically no job at all and no publicity department to blame for misquoting him. . . . However, to get back to our original story, the W. Ray Johnstone picture, we feel pretty safe in predicting a great future for him in pictures as an exec, in fact, as a president.

•

A funny thing happened New Year's Day over the radio at about twelve o'clock, they tell us. Ted Husing and his portable broadcasting system were stationed in front of the Paramount Theatre, doing a rambling reporter act over the air. Several girls were asked what they hoped the new year would bring them and replied, in the best conventional manner, that they wanted rich, handsome husbands, or just rich. . . . Then they got hold of a man who was under the impression that he was still celebrating midnight "Auld Lang Syne" and he tripped a few words into the mike. And then a fellow stepped up and, in a loud, clear voice, said: "I hope MGM makes better pictures next year." And you can't convince the boys that it wasn't a plant.

RADIO CITY MUSIC HALL GOES GRIND; RKO-ROXY TO BE DARK

First Week Forces Change In Policy

New York.—The Radio City Music Hall and the RKO-Roxy Theatre have completed their first weeks and the outlook is rather tragic. M. H. Aylesworth, who has been in charge of the two since S. L. Rothafel went to the hospital, announced yesterday a complete change of policy of the Music Hall and the closing, at least temporarily, of the RKO-Roxy, with a new policy for that house also when it reopens.

The elaborate bill which opened the Music Hall will be yanked next Tuesday and, the following day, the house, with its 6200 seats, will start a grind policy of feature pictures and stage shows, thereby taking over the sort of show with which the RKO-Roxy opened.

Prices at the Music Hall will be reduced to 99 cents top, with four shows a day and five on Saturdays, Sundays and holidays. The first picture will be Columbia's "Bitter Tea of General Yen," with Radio's "King Kong" after that.

Notices of closing on January 11 have been posted at the RKO-Roxy, and Mr. Aylesworth states that the house hereafter will be devoted to legitimate productions. Just what sort of legitimate shows can be given which will fill a 3700-seat house he does not state.

Mr. Aylesworth stated that each house showed a profit for the first week, the Music Hall, according to his figures, grossing $112,000 and the RKO-Roxy $80,000. If these figures are correct, there probably was a profit, so far as the actual weekly nut is concerned, but a small one.

Aylesworth also denies that Roxy is out of the management of the enterprises, and says he will resume his post when he recovers.

Newman Made Receiver Of Pacific Northwest

Charles Skouras, head of Fox West Coast, is en route to Seattle to confer on affairs of the receivership of Pacific Northwest Theatres, Inc., an FWC subsidiary.

Frank Newman, division manager of the northwest chain, and attorney Donald G. Graham have been appointed receivers.

KBS Starting One

Victor Schertzinger today starts shooting on "Auction In Souls" for KBS. Conrad Nagel, Leila Hyams and Claire Windsor get top spots with Tommy Dugan and John Roach heading the supporting cast. Sam Bischoff is supervising.

Frank Moran At Fox

Frank Moran, who made his "Mary Ann" famous in the ring, has been signed for the cast of "Bad Boy," now in production at Fox studios. Raoul Walsh is directing.

Report Publix To Give Up The Rialto

New York.—Broadway hears that Paramount-Publix will give up its lease on the Rialto Theatre after the run of "Sign of the Cross." Sam Dembow denies this, saying "Island of Lost Souls" will follow the DeMille picture.

Fire Causes Death of Barry Conners

Barry Conners who, teamed with Philip Klein, had written several successful picture for Fox, died yesterday morning after being carried out of his burning apartment in Argyle avenue.

Conners was found on the floor, unconscious, by the firemen, apparently having tried to crawl to the window. He died in the ambulance on the way to the hospital. Conners, who had been writing for pictures for several years, returned from New York with Klein only three days ago.

English Actor At Fox

New York.—Alan Livingston, a British actor, has just been signed by Fox Film and left here yesterday for the coast.

Churchill At Para.

Berton Churchill has been added to the cast of "From Hell To Heaven" at Paramount.

$100,000,000 Loss

(Continued from page 1)

All the buildings were up, offices leased at rentals sufficient to carry the theatre on the lower floor.

When the rush to control the exhibition business hit every other major company, the executive council in Loew's sat back and watched the rush and did nothing about it. The result is, they are carrying no big theatre leases and, consequently, were able to show profits during the poorest year pictures has ever had.

Columbia, of course, has no theatres, and was able to duck that grief, depending on its product and its proper sales to put the organization on the profit side of the ledger.

UFA, of Germany, British International and the Gaumont-British, of England, were the three other producing and releasing organizations to come out of the past twelve months with black ink dripping from their reports.

In all instances the companies worked at a very low negative cost and had sufficient theatres operating, even during times of stress, to get them out with a profit on their production and distribution. Any losses in their theatres were offset by profits made by the distribution of their pictures in houses other than their own.

Courts Okay Fox Suit Against Fox

New York.—The Chancery Court at Wilmington, Del., yesterday authorized D. O. Hastings, receiver for General Theatres Equipment which controls Fox Film Corp., to bring suit against William Fox, Albert M. Greenfield and the Continental Company, which is alleged to be a personal holding company for William Fox.

The authorization calls for suits to the extent of $3,500,000 for monies said to be due Fox Film from negotiations entered into by those parties during the Fox regime in Fox Film.

Shubert Petition To Sell Decided Monday

New York.—Federal Judge Caffey will rule next Monday on the petition of the Shuberts to sell their properties, valued at $12,500,000.

The court will decide whether or not to set a date in February for the sale of all or a part.

Chevalier Starting

Waldemar Young has completed the script for "A Bedtime Story," Chevalier's next for Paramount, and the picture is due to start Wednesday with Norman Taurog directing.

Fund Shows Deficit, Needs Help at Once

The Motion Picture Relief Fund starts 1933 with a deficit of $20,000, according to a report submitted at a meeting of the executive committee this week. A special drive will be launched to obtain new subscribers to the Fund under the half of one per cent plan, as the activities of the organization are rapidly increasing through applications for assistance.

Frank Bauer has been appointed executive secretary of the Fund, and starts work immediately. Headquarters will be moved February 1 to 5444 Hollywood Boulevard, where larger space at less rental has been secured.

Paramount Releasing First Didrickson Short

New York.—The first short subject made by Babe Didrickson, the famous woman athlete, will be released by Paramount this week. It was made by Grantland Rice and is called "The Wonder Girl."

The public reception of this short will be closely watched because, if it clicks, a series of ten more will be made.

Griffith Okay On Air

New York.—D. W. Griffith's first broadcast, telling of his picture experiences, was very well received by the picture fraternity, who found his reminiscences interesting.

JOHN DAUMERY

directing for

Warner Bros.-First National Productions

Berlin London Paris

THE Hollywood REPORTER

Vol. XII. No. 40. Price 10c. TODAY'S FILM NEWS TODAY Saturday, January 7, 1933

ZUKOR FORCES HERTZ OUT

TRADEVIEWS
By W. R. WILKERSON

•THERE should be great rejoicing throughout the entire picture business this morning, particularly at Paramount, with the news that Adolph Zukor is back at the helm of the company he founded and built into the largest organization in pictures.

There should be rejoicing for the reason there is a trend that SHOWMEN—picture showmen—are going to move back into the top seats at the head of the major organizations and the bankers are going to move out and give the men who know the business, the men who built the business, an opportunity to clear up the very bad mess they have made of things.

•

There is no question that, when the banks came in and tried to run pictures, all hopes for the industry faded. This business is a highly specialized industry and can not be opened and closed with the push of a button from the mahogany desks of Wall Street. It is a business fashioned for the manufacture of entertainment and it requires men and women who have inspiration for such manufacture.

The banks, much to their surprise, have found that making pictures and making commodities are two different things. They now know that, although they can hire people who can be told how to make steel rails, build bridges, manufacture cloth, etc., they can not pick up men and women from banking offices and tell them how to conduct the picture business, because it simply can not be done.

•

The resignation of Hertz and the restoring of Adolph Zukor to power is a milestone in this industry and one that may prove the turning point of the whole picture business. Because once it becomes known that the big banks behind Paramount have thrown up their hands and returned the running of the company to picture people, the influence that other banking groups have attempted to exert on other major producers and distributors may be dropped.

We hail today as the start of a new era in pictures.

Para. May Produce Shorts At Astoria

New York.—It is understood that, among the matters to be discussed between Paramount executives and Emanuel Cohen, when he arrives here, is the possible re-opening of the Paramount Long Island studio for the production of shorts.

Vidor To Paramount As A Unit Producer

Paramount has closed with King Vidor as a unit producer, with that prominent director producing and directing a series of pictures for that organization.

The present deal only calls for one picture, but it is understood that both company and producer carry options for either three or five other pictures on the same arrangement, which provides for Vidor to put up equal money with Paramount for the unit.

Lukas Set For Lead In 'Kiss Before Mirror'

Paul Lukas has been definitely set for the lead opposite Nancy Carroll, who has been loaned by Paramount to Universal for the leading feminine role in "The Kiss Before the Mirror," which James Whale will direct.

Frank Morgan and Jean Dixon are featured, and production starts on January 11.

MGM Signs Nacio Brown

Nacio Herb Brown was signed by MGM to a long term contract yesterday and is due to join the company's staff shortly.

Clash Regarding Conduct of Para. Causes Hertz To Quit As Bankers Side With Zukor

New York.—John Hertz, chairman of the finance committee of Paramount for the past fourteen months and guiding voice of the company until last Tuesday, resigned from the company yesterday, with the resignation being accepted by the Board of Directors and the banking element whose finances Hertz attracted to the organization.

Adolph Zukor is back in the driver's seat after having been pushed around for many months by men and organizations who had little to do with the development of the company and had few ideas of the picture business.

The inside on the whole situation is that Zukor grew tired of watching Paramount being mismanaged and manhandled, and although willing at all times to do anything that would improve the condition of the company he founded and built, even to the extent of placing himself in the back-

(Continued on Page 2)

Barrymore, Young, Wynyard In 'Vienna'

Metro-Goldwyn-Mayer has booked a trio of great artists for its production of "Reunion in Vienna." John Barrymore will have the role created by Alfred Lunt on the stage, Diana Wynyard that played by Lynn Fontanne, and Roland Young will play the doctor-husband.

Shooting is expected to start in a week or ten days, with no director announced as yet.

Wanger To MGM As Exec And Producer

Metro-Goldwyn-Mayer yesterday announced that Walter Wanger had been signed to a long term contract as an executive and producer for the company, with his duties to begin Monday.

The move towards this deal was exclusively announced in these columns a month ago, although it looked for a time as if the former Paramount and Columbia executive would cast his lot with either one of two companies. The new deal was signed and sealed yesterday afternoon in the offices of L. B. Mayer.

Milestone's Deal With MGM Falls Through

The Lewis Milestone-MGM deal, which has been in the air for the last few weeks, came to a showdown yesterday with the studio deciding not to meet the director's terms.

Milestone has no immediate plans for the future and is New York bound tonight for a short vacation, to return to Hollywood in about three weeks.

Kent On Way Here

New York.—Sidney R. Kent and Mrs. Kent left New York today, bound for Hollywood. William K. Howard left with them.

Sam Goldwyn Has Flu

Samuel Goldwyn is the latest victim of the flu. He went home Thursday night and will rest until Monday or Tuesday.

Max Marcin East

Max Marcin pulled out for New York last night for a six-weeks trip. He returns via boat through the Panama Canal.

NEW YORK CRITICS RAVE IN 'CAVALCADE' REVIEWS

New York.—One of the greatest sets of rave notices a motion picture ever received locally was given the Fox production of "Cavalcade," as a result of its world premiere at the Gaiety Thursday night. There was not a dissenting voice among the toughest bunch of critics in America.

American: "Seldom less, sometimes more effective than on the London stage, the American-made version of 'Cavalcade' thunders across the screen

(Continued on page 2)

Ten Writers Filmed For Use In Para. Picture

Paramount has photographed the ten authors who wrote chapters of "The Woman Accused," and will spot the introductions in an early sequence of the picture.

Three of the writers faced the cameras here, five were shot in New York, one in San Francisco and Paramount cabled Zane Grey to send on his own from the South Seas.

NORBERT BRODINE Photographed 'Whistling In The Dark'

THE Hollywood DAILY REPORTER

W. R. WILKERSON.....Editor and Publisher

FRANK POPE.....Managing Editor

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RAMBLING REPORTER

Connie Bennett gave her Henri a bicycle for Christmas and he's been riding all over Beverly Hills on it every day since—personally, we can't do anything but fall off one. . . . Wonder what Ruth Chatterton had to say when she saw that "first lady of the screen" ad on "Frisco Jenny." . . . Andy Lawlor has gone East for a part in the Tallulah Bankhead show, temporarily called "There Was I." . . . The Arthur Hornblows sail next Saturday for Genoa, Italy, for a two-weeks vacation in Europe—but Arthur doesn't really believe it. . . . Bruce Cabot and "Pat" Janss are cooing—and wonder what Joel McCrea thinks about that. . . . Ye Gods! have you seen that gorgeous new diamond ring on Joan Crawford's finger?—about fifteen carats!

•

All of a sudden within the past few days, some fifty local celebs have had their phone numbers changed. . . . May Sunday has a brand new Cadillac coupe. . . . David Selznick and Herman Manckiewicz left last night to week-end at Palm Springs. . . . Joan Bennett, sick abed with a sore throat. . . . Do you suppose Charlie Furthman is ever coming back to life among the gay, bad, wicked studios? . . . Billy Haines is re-decorating Claudette Colbert's bedroom while she vacations in N'Yawk. . . . The boys at a major studio will get up a petition any minute to have their head man examined by an alienist—unless he shows some signs of sanity soon.

•

The Bill Howards left Manhattan for this town last night. . . . Allen Vincent, tired but happy, just got back from being best man at the Joan Blondell-George Barnes wedding in Phoenix. . . . The Freddie Marches, the Barney Glazers, David Manners with Adrienne Ames, the Owen Moores, Harpo Marx and Charlie Lederer dining at the Beverly Derby. . . . There is a great improvement in Irving Thalberg's condition.

'Mummy' Ad Stunt Wows N.Y. Crowds

New York.—The Mayfair Theatre has an exploitation stunt for "The Mummy" which is catching the crowds. There is a mummy case in the lobby, hitched up to a concealed loud speaker from which a sepulchral voice picks out certain people in the crowd and asks them to question the mummy.

Whoever gives the answers is good, and crowds stand around the stunt all day long.

Mary Pickford Sets Record With 'Secrets'

Finishing "Secrets" Thursday night, Mary Pickford set a 12-year record for production speed, with the picture coming in on a schedule of six weeks' time and under budget.

Inclement weather failed to stop Director Frank Borzage and M. C. Levee, manager of production for the star, who cancelled outdoor locations and built exterior sets on a studio stage.

'My Dear' For Heather

Fox is planning to star Heather Angel in "My Dear," which Robert Gore Brown is adapting to the screen, as her second picture. Lloyd Corrigan will direct.

Vernon Para. Writer

Bobby Vernon, former comedian for Christies, has joined the Paramount writing staff. He will work on the set preparing gags and comedy dialogue for "A Lady's Profession."

Stage Actor For Fox

Alan Livingston, New York stage actor, arrives here Sunday to fulfil a term contract with Fox.

Raves For 'Cavalcade'

(Continued from page 11)

of the Gaiety, a stupendous undertaking, magnificently achieved."

Times: "It is a most affecting and impressive picture."

Herald-Tribune: "One of the cinema's triumphs. At the moment it seems to me that 'Cavalcade' is the finest photoplay that has yet been made in the English language."

Daily News: "Four stars. A gloriously, heart-rendingly beautiful, stirring picture of a generation in British family life."

Mirror: "A massive spectacle and a worthy picture for fans of any flag."

Journal: "A canvas painted in broad strokes. A narrative told with a tremendous vitality. It is magnificent."

Post: "It is an amazing and thrilling achievement and, for sheer emotional sweep and showmanship, the screen has produced nothing quite like it."

Sun: "Moving, inspiring. In short, no fault can be found. It must be seen."

World-Telegram: "A beautiful, stirring, dignified, memorable film. One of the things in town which simply must be seen."

Carey's Dog Is Back

Dear Hollywood Reporter: My dog is back and I know you are responsible because of the publicity given his loss. Many, many thanks.—Carey Wilson.

McGuire Has Odd Story Deal At 'U'

William Anthony McGuire and Universal agreed yesterday on a new deal, McGuire continuing as an associate producer with the stipulation that he will be handed a bonus at the end of the year, providing he writes four acceptable original stories for the company within that time. Writing will be apart from his duties as an executive and each story will be purchased from him on individual deals.

This added provision in his contract has been made as a result of the stories he sold the company during the past year, Universal having purchased four from him.

Jack Oakie Assigned To 'College Humor'

Jack Oakie is slated for a leading role in "College Humor," the story by Claude Binyon and Frank Butler, which Wesley Ruggles will direct for Paramount.

The other names in this all-star production are Richard Arlen, Bing Crosby, Frances Dee and Burns and Allen.

Two Want Sturges Play

Jesse Lasky and Universal are competing for first consideration of a play which Preston Sturges is completing. It is called "The Power and the Glory," and both producers are said to have become enthusiastic about the play's idea.

Film Premiere For 'Cavalcade' Trailer

Fox will have six cameras grinding in the lobby of Grauman's Chinese Theatre for the premiere of "Cavalcade" next Thursday night, and the cameras will actually have film in them.

A director will have charge of the group, and supervise various shots and angles, in addition to getting sound track clips of celebrities attending.

The company will cut the footage down to a two-reeler, which will be shipped to various parts of the British Empire for advance promotion work, and prints will also be used for exploitation in this country.

It will be the first time a major company has released shots of a Hollywood premiere for exploitation throughout the world.

Appointment Upheld Of Receivers For 306

New York.—Presiding Justice E. R. Finch yesterday upheld the action of Judge Cotillo in appointing receivers for Local 306 after officials of the IATSE had appealed from Cotillo's ruling.

Justice Finch held that the appointment of the receivers will not endanger the local in any way.

New Writer At MGM

Major Corliss Mosely has been signed by MGM to collaborate with Thomson Burtiss on an original air yarn, under the supervision of Howard Hawks.

Cunningham To Para.

Jack Cunningham, having completed a term contract at Universal, was signed by Paramount to write an original story.

Freuler Releases

New York.—Freuler Films will release "The Penal Code" and "When A Man Rides Alone" some time this month.

Hertz Forced Out By Zukor

(Continued from page 1)

ground, things are understood to have reached such a stage that he stepped in and made demands.

Much to the surprise of many, these demands were backed by the very banks and financial institutions that Hertz had brought into Paramount, with the result that Hertz had nothing to do but back down and out.

Insiders are of the belief that Hertz knew that this move was inevitable, as he sold all the stock he had in the company the early part of the week. Just how much that was no one seems to know. Hertz said:

"A question was raised this week by Mr. Zukor regarding my authority in Paramount to continue to function as I had been doing up to that time. I felt that I could not accomplish the purposes for which I had come into the company unless I were permitted to continue those functions. As a result, I had no alternative but to tender my resignation."

A statement was issued by Paramount which said:

"During his 14 months as chairman of the finance committee, John Hertz accomplished much in the handling of the corporation's financial problems. The president and all the directors greatly regret that he now finds himself unable to continue to serve the corporation in that capacity."

Although there was chaos at the announcement of Hertz's leaving, this was quickly turned into enthusiasm when it was known that Zukor was to take the reins again.

It is felt here that Emanuel Cohen will be relieved of his duties as production head of the company, but the switch will not be made until after Cohen returns to the coast. Just who is to take his place, if he is to leave, is a question that only Zukor can answer.

Hugh Herbert
Management
BREN & ORSATTI

'SCARLET RIVER' TRIES TO BE DIFFERENT BUT DISAPPOINTS

Hybrid Story The Main Difficulty

"SCARLET RIVER"
Radio

Direction .....Otto Brower
Story .....Harold Shumate
Screen Play.....Harold Shumate
Photography.....Nick Musuraca
Cast: Tom Keene, Dorothy Wilson, Rosco Ates, Creighton Chaney, Bert Kennedy, Billy Butts, Hooper Atchley, Jimmie Mason, Betty Furness, Jack Raymond.

The paying customer who planks down his money at the box-office to see Tom Keene in a western is in for a disappointment in "Scarlet River." For, as pictures go, it is neither fish nor fowl. It is, for the sake of classification, an ornery hybrid, dealing with a cowboy who is no cowboy at all, but a film actor, and an adventure in which this film cowboy actually goes western.

So much of the production is wasted on unreeling a yarn about picture-making that, by the time the anticipated western story is reached, it is almost too late to satisfy the customers who originally came in to see just that. Its preview audience last night refused to take it seriously and took to hissing the villain to pass the time till the picture swung into the western story. Only then did they quiet down and take notice.

More attention to its western elements in the development of the story would have brought better results. As it is, the picture is an unfortunate misfit. Its story, briefly, shows Tom Keene as a film cowboy whose company, in making a picture, goes on location at a ranch owned by Dorothy Wilson. The girl's foreman, Creighton Chaney, is scheming to steal her ranch and, eventually, her. Keene frustrates the villain, according to code.

Rosco Ates, nearly stutterless, fairly gallops away with the picture in his comedy scenes. Keene gives his usually good performance, while Dorothy Wilson supplies the love interest. Direction and camerawork are excellent.

The exhibitor should handle this like a gift horse (looking it well in the mouth.) Promise little and DO NOT advertise a western and you shou'd get by.

MacArthur On 'Fountain'

Charles MacArthur, who has just returned to the MGM lot from New York, is at work on the adaptation of "The Fountain," the rights to which MGM took over from Radio.

Elissa A Composer

Besides being an actress and an author, Elissa Landi has composed a song which she plays in the Ronald Colman picture, "The Masquerader."

'Death Kiss' For Roxy

New York.—The KBS production of "The Death Kiss" will follow Warners' "Frisco Jenny" at the old Roxy Theatre.

Warners Apply To List Shares

New York.—Warner Brothers have applied to the New York Stock Exchange to list 4,618,754 new shares of common stock at a par value of $5 per share.

Harrigan Signed For Para. 'Pick-Up'

Paramount has signed William Harrigan to a term contract, and has spotted him in "Pick-Up," a Schulberg production, which is slated to have Gary Cooper and Sylvia Sidney in top spots.

Harrigan, currently in the stage play of "Criminal At Large" on Broadway, will come to the coast within the next few weeks.

Schoedsack Pitches His Base Camp At Ammen

Ernest Schoedsack, on a film-making expedition for Radio, has established a base camp at Ammen, on the border of Palestine and Syria. Word to this effect came through from the producer to Merian Cooper at Radio yesterday.

Schoedsack will use Ammen as headquarters during his film expeditions into the surrounding country, and will take about five months in the making of the picture.

Two For Gertie Astor

The recently organized O'Reilly and Mann Agency has set Gertrude Astor for two assignments. The player goes into a featured spot in 'Pipe Down," at Sennett's, and follows this with a role in "Sweepings," at Radio.

Cameramen Switched

Victor Milner switches cinematographer assignments at Paramount with Charles Lang. The latter will photograph Chevalier in "Bedtime Story," while Milner handles the Dietrich production, "Song of Songs."

Sayre With Premier

Sig Neufeld, production chief of Premier, has engaged George Sayre to write an original story as his next production for release through Tower Pictures. Sam Neufeld will direct.

New Sound Studios

New York. — Claremont Sound Films Studios Inc. has opened a studio here. It is controlled by Mrs. Schaefer and is equipped to produce electrical recording and synchronizing.

Two For Rogers Cast

Harry Bradley and James Burtiss have been added to the cast of "Strictly Personal," which Ralph Murphy is directing for Charles R. Rogers.

Franklin Handling Radio City Houses

New York.—Harold B. Franklin, president of RKO Theatres, is chairman of the committee handling the affairs of the two theatres in Radio City. Other members of the committee are M. H. Aylesworth and Martin Beck.

"Bitter Tea of General Yen," the Columbia picture, has been definitely set as the first picture for the Music Hall, going in January 11.

MGM Exercises Its Diana Wynyard Option

MGM exercised its option on Diana Wynyard yesterday.

Miss Wynyard will leave for London on completion of her current picture, "Men Must Fight," to return in about two months. Bren and Orsatti handled the details.

Aileen Brenon To Do Kate Smith Publicity

New York.—Aileen St. John Brenon will handle the publicity for Kate Smith's picture, "Hello Everybody," and for Kate herself when the latter arrives here Monday.

Cosmopolitan In N.Y. For Subsequent Runs

New York.—Zit's Cosmopolitan Theatre, at Columbus Circle, will have subsequent runs of Paramount pictures, starting with "The Phantom President."

Hamilton At Warners

Neil Hamilton has been signed by Warners for the male lead in "Silk Express," with Sheila Terry and Guy Kibbee in the cast. Ray Enright is directing Houston Branch's original yarn.

M. A. Brown With Hanson

New York.—Oscar Hanson, president of Empire Films Ltd., announces that M. A. Brown, formerly Western district manager for Tiffany in Canada, has joined Empire as general sales manager.

Cromwell With Dunne

John Cromwell has been assigned by David Selznick at Radio to direct the next Irene Dunne starring production.

Sweet Writing Comedy

Harry Sweet is writing a new comedy which he will direct for Radio, with Eddie Gribbon heading the cast.

MGM Testing Toler

MGM is testing Sidney Toler for a featured role in the Marion Davies' production, "Peg o' My Heart."

Geo. Schaeffer Coming

New York.—George Schaeffer and Neil Agnew will leave here next week for a trip to the Pacific Coast.

Cortez And Carroll In 'Bedfellows'

Harry Joe Brown has completed negotiations with Paramount to borrow Nancy Carroll for a featured role in "Bedfellows," which he will direct for Charles R. Rogers. Ricardo Cortez is set for the other stellar role.

Preparations for "Bedfellows" are going ahead so fast that Rogers may have three pictures in production simultaneously. Filming started Wednesday on "Strictly Personal," and "Legal Crime," the beer story, is set to start within two weeks. "Bedfellows" may get under way at the same time.

Cantor And Jessel Fill The Paramount

New York.—The combination of Eddie Cantor, Georgie Jessel and the Paramount picture, "Billion Dollar Scandal," pulled capacity audiences into the Paramount Theatre all day yesterday.

The picture itself obviously pleased the crowds, but Cantor and Jessel provided the big attraction.

Gallery To Start Bike Race Tomorrow

Tom Gallery has everything set for the starting of the six-day bicycle race at Winter Garden Velodrome tomorrow night. Mayor Porter and Jimmie Cagney will jointly start the race.

Among the better known pedal pushers in this race are Alfred Grenda, Eddie Testa, Cockey O'Brien and Billy Rable. Sixteen teams will answer the opening gun.

Cissy Fitzgerald To Be In 'The Masquerader'

Cissy Fitzgerald, whose wink made her famous, returns to the screen after an absence of months, in Ronald Colman's "The Masquerader" for Samuel Goldwyn. Cissy wears a white wig in the picture but the wink is still there.

Ferguson With Reeve

Ron Ferguson is the latest addition to Arch Reeve's publicity staff at Fox. He will be tabbed "art specialist" and delegated to handle special stills for contract stars and players. William Spiers has resigned and leaves today.

O'Brien Going East

George O'Brien is figuring on leaving for New York tomorrow on the first leg of a vacation trip that carries him on a tour through Europe before returning for work at Fox in May.

Barry Back To Para.

New York.—John Barry, former head of Publix personnel and who left some months ago, is to rejoin the organization in the exploitation department of Paramount, having a contract with one year still to go.

Shumate On Original

Radio signed Harold Shumate yesterday to write an original Western story to be Tom Keene's next starring vehicle.

Announcing

THIRD ANNUAL

WRITERS' NUMBER

of The Hollywood Reporter

Out FEBRUARY 15

Publishing a Complete

History of Writers and their

Activities During Past 12 Months

ERNEST TRUEX

played

Wallace Porter

on the Stage

and

on the Screen

in

'Whistling In The Dark'

A METRO-GOLDWYN-MAYER PICTURE

Fred Niblo May Head New Australian Producers

Sydney.—Ambitious plans for Australian picture production are being formulated by British National Films Ltd., of Sydney. Studios will take five acres upon a location not yet definitely settled, and will be the largest in the Southern Hemisphere. Fred Niblo may be engaged as direction chief.

The company's capital is to be $1,000,000 with only $300,000 to be called. Roy Nelson, former MGM exploitation man, is manager. Work of erecting first sound stage expected to begin shortly. The balance of the capital will be used as a reserve in case the new company is forced to take over key center theatres to effect release of its own films.

Scenarios written by Australians only will be used, and to this end an option has been secured on the entire works of Steele Rudd, author of "On Our Selection." In addition to producing, B. N. F. is negotiating with two British firms for releasing rights in Australasia and the Far East. Concentration on a world wide market will be the aim of B. N. F., which is now fourth film producing organization established out here. Efftee, British Empire and McDonagh are the others.

Kruger-Col. Deal Cold

The Otto Kruger-Columbia deal, which was practically set Thursday, went cold yesterday, with Columbia not meeting the actor's price.

Burden In Charge Of Radio 'Pigmy' Troupe

The "Pigmy" company, which has been shooting for the past three weeks off San Clemente Island, will again set forth with a large crew under Shirley Burden, who is directing the exterior scenes for Radio.

John Farrow is being talked about to direct interiors for the picture. Merian C. Cooper is producing for Radio.

John Medbury Signed For The Old Gold Hour

A deal was closed yesterday, except for the signatures, with John P. Medbury to act as master of ceremonies on the Old Gold hour for a series of 13 broadcasts with an option for 13 more.

The starting date will be on or about February 15 and the broadcast will be from New ork. Medbury will write his own material. Bren and Orsatti made the deal.

Three For Pendleton

Nat Pendleton is set for three roles. Upon completion of "Baby Face" at Warners, he moves over to MGM for Jack Gilbert's "Rivets," following which he goes to Charles R. Rogers at Paramount for "Foam and Freedom." The Beyer-MacArthur office negotiated.

Superstition Aids Production

Royer, Sam Goldwyn's new fashion expert, believes Friday is an unlucky day. So, when asked Thursday night to start a rush job on a gown for Elissa Landi yesterday morning, he demurred. However, he started it right then and worked on it nearly all night, getting it ready a day ahead of schedule.

Sound Conferences To Be Held In Paris

New York. — Joseph Seidelman, vice-president of Paramount International Corporation, and Sam Morris, of Warners, will attend conferences in Paris soon with Klangfilm, Tobis and other foreign sound outfits.

The purpose of the confabs is to settle questions of territorial rights and royalties.

Fox Buys Mundin Yarn

Herbert Mundin, English comedian who is in "Cavalcade," has sold Fox Film an original story, called "The Politicians."

Castings At Warners

Frederick Burton and Theodore Newton have joined the cast of George Arliss' "Bachelor Father," at Warners.

New Faces In Fox Coming Pictures

At least seven new screen personalities and one new director will be introduced to the American public in Fox pictures during the coming year. The list includes:

Lillian Harvey and Henry Garat, noted European stars, who will have the leading roles in "His Majesty's Car" and "Princess at Your Orders," respectively; Heather Angel, whose first is "House of Refuge"; Philip Merivale, stage star; Una O'Connor and Merle Tottenham, English actresses who were in "Cavalcade"; Henrietta Crosman, who will make her screen debut in "Pilgrimage."

The new director is Harry Lachman, who is just completing "Face in the Sky."

Castings At MGM

Maude Eburne, Louise MacIntosh and Lou Payn have been added to the cast of "Hell Below," and Charles Giblin to the cast of the Keaton-Durante comedy at MGM.

Diane Sinclair At Col.

Diane Sinclair, who was last seen in MGM's "Washington Show," has been signed to a term contract by Columbia.

LaRue In 'Great Desire'

Jack LaRue has been signed by Radio for the cast of "The Great Desire," with Katharine Hepburn starred.

Edward Arnold

Played

Jake Dillon

In

"Whistling In The Dark"

Under Contract to B. P. Schulberg

Joseph Cawthorn

Played

Otto Barfuss

In

"Whistling In The Dark"

A Metro-Goldwyn-Mayer Picture

Thanks, Mr. Reingold!

We are glad to have been able to serve you.

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Jan. 6, 1933.

Mr. W. R. Wilkerson,
Hollywood Reporter,
6717 Sunset Blvd.,
Hollywood, Calif.

Dear Mr. Wilkerson:

You will be interested to know that many actual sales can be traced directly to the advertising campaign which we ran in the Hollywood Reporter. It seems to us that everyone in Hollywood must have read this unusual series of advertisements. They certainly brought an amazing response.

You are to be congratulated upon having a medium that blankets the entire industry, completely and thoroughly.

Please be assured of our hearty appreciation of your kind cooperation.

Sincerely yours,

M. REINGOLD, INC.
By Maurice M. Reingold.

MR:DRK

MGM'S 'WHISTLING IN DARK' CLEVER AND EXCITING COMEDY

Truex, Merkel And Nugent Highlights

"WHISTLING IN THE DARK"
MGM

Direction .....Elliott Nugent
From play by Edwards Childs Carpenter, Lawrence Gross.
Screen Play.....Elliott Nugent
Photography .....Norbert Brodine
Cast: Ernest Truex, Edward Arnold, Una Merkel, Joe Cawthorn, Johnny Hines, John Miljan, Tenen Holtz, Nat Pendleton, Marcella Corday, Constantin Romanoff.

Here is the answer to the movie fan's prayer: A brand new screen personality, framed in fresh lively material. Ernest Truex is the new face and never has a Thespian had a more auspicious debut. A box-office natural, say we, and one that will send them away talking and telling their friends to hurry and get seats.

Lest we be accused of lack of chivalry, let us hasten to add that much of Mr. Truex' amazing initial success may be laid to the fortuitous circumstance of having Una Merkel as a team mate. Miss Merkel immediately steps into the very front rank of comediennes, proving that it sometimes takes fast company to make some people show their real speed.

The piece is an absurd, but soundly and deftly constructed, concoction of comedy melodrama. The comedy and melodrama alternate in just the proper intervals and the steady stream of laughs is always cunningly used to bolster the suspense and excitement.

Truex has the role of a crime story writer who has even been decorated by the police for his skill in solving some particular malefaction. With his fiance, Miss Merkel, he is on his way to a Gretna Green when automobile trouble forces them to apply to a lonely old Long Island rookery for aid. The place turns out to be the hang-out of a tough band of gangsters, who force Truex into writing out an original scheme for murder which they intend to use in disposing of Joseph Cawthorn, playing a wealthy brewer. Truex works out an ingenious scheme for murder and then he and Una work out still more ingenious schemes to frustrate his own plot.

The goings-on while he and Miss Merkel are captives are the last word in hilarity. Contributing to the laughs in yeoman fashion are Nat Pendle-
ı, who plays a dumb gorilla on
ard duty and on the make for Una;
ɔward Arnold as the big shot of the
ang; John Miljan as another big shot,
ıd Johnny Hines. Marcella Corday
..ays a deadpan housekeeper with a
lot of menace.

Elliott Nugent's direction and screen play were consistently meritorious and camera work was first-class.

You exhibs can go to any extreme in luring them into the theatre. They will go away satisfied and thank you for having introduced them to a comedy pair like Truex and Merkel.

THANKS, REPORTER:

I HOPE YOU'RE RIGHT.

ELLIOTT NUGENT

THE Hollywood REPORTER

Vol. XII. No. 41. Price 10c. TODAY'S FILM NEWS TODAY Monday, January 9, 1933

'C.B.' MAY REPLACE COHEN

TRADEVIEWS
By W. R. WILKERSON

•WHAT is to be the fate of the big downtown theatre in any and all towns of metropolitan population? What will be the fate of motion pictures with the continued effort to try to save those houses?

It's astonishing that our picture heads have not taken a lesson from what has happened to the legitimate stage during the past few years. Think of it, the two largest producers and theatre owners of the stage—Klaw and Erlanger and the Shuberts—are finished, with the receivers for the latter trying to salvage something for the creditors and bondholders by liquidating those holdings that ran into millions five years ago, but are almost worthless today.

•

What happened to the stage, to the legitimate theatres, to the show business that depended on high admissions, is bound to happen, is happening, HAS HAPPENED to motion pictures and the big expensive theatres. But those in control of our business refuse to believe it. They continue to pour millions into that pot with hardly a sign of any return.

And while the big downtown theatre is starving to death, the smaller houses in the neighborhoods are all showing profits, are doing excellent business considering conditions. What is the answer? Is this industry going to permit itself to go to the wall, to suffer the fate of the Shuberts and Klaw and Erlanger, of every legitimate stage producer, because of an insistence on their efforts to sell something to the public that the public has shown it does not want to buy?

•

All right, they have the houses, they are hooked with long leases. What disposition is to be made of them? We can't tell. But there must be a way, there must be something that can be done to offset the seemingly inevitable.

Think of it! If those big houses that are costing millions to run and showing millions in losses were out of our way, we could go back to the making of motion pictures; entertainment that the public wants, shows that the fans will buy. Those houses have the producers, distributors and theatre operators deluded with the idea, "for such fine houses, we have

(Continued on page 2)

Hertz Successor To Be Named Today

New York.—The regular meeting of the Paramount board of directors will be held today. It is anticipated that the most important action of the board will be the appointment of a successor to John Hertz as chairman of the Finance Committee of the corporation.

Columbia Planning To Produce In East

New York.—Jack Cohn is formulating plans whereby Columbia will produce in the East.

He states that these pictures will not be made in competition with the West Coast activities, but that his plan is to utilize players who either cannot or do not want to go to the coast. It is his intention to try photographing stage plays.

'Pick-Up' Starting Date Is Postponed

The starting date of "Pick-Up," the Vina Delmar story which B. P. Schulberg is producing for Paramount, has been postponed until February 1 as Gary Cooper will not be available then.

Cooper doesn't want to make the picture as he feels the role is not suitable. Marion Gering will direct.

N. Y. Believes DeMille Will Be Next Production Head of Para. With Cohen On Shorts

New York.—Without any official authorization and consideration given to Emanuel Cohen's statement here that he would return to Hollywood in two weeks to continue in his capacity as West Coast production head, those in the know around town believe that Cecil B. DeMille will take over the production toga at Paramount within the next 30 days.

It is understood that the victory of Zukor over John Hertz and the bankers was brought about by his stand that the picture business should be returned to picture people, that the banker influence had been detrimental, that the financial heads never have and never will understand the picture methods and have little sympathy with the moves that brought

(Continued on Page 2)

Wallis Renewed 10 Years At Warners

Warners wrote out a new ticket for Hal Wallis as a producer.

This is the tenth year that Wallis has been with the organization, most of the time spent in the production of pictures. Previous to that he handled the studio publicity for the organization.

Disney Signs For RCA Recording

Disney Films has signed an exclusive deal with RCA Photophone to use that sound system on all Mickey Mouse and Silly Symphony releases. Disney will employ the new RCA high fidelity recording apparatus entirely for his sound, using a portable unit until a permanent channel is installed.

The deal does not effect the RCA-GE suit for patent violations and damages against Powers Cinephone and Disney which was filed locally some time ago. The action came as a result of Disney using the Cinephone system of recording, which RCA-GE charged infringed on patents held by them.

Hammons Here This Week For Conferences

E. W. Hammons will arrive at the west coast studios this week. While here, he will confer with E. H. Allen on short subject productions, and with Messrs. Kelly, Bischoff and Saal, and other associated feature producers.

Rogers After Hersholt

Charles R. Rogers is negotiating with MGM for Jean Hersholt for an important role in the Towne-Baker beer story, "Legal Crime," and the deal may be closed today. Charles Bickford and Wallace Ford have featured roles.

Lowe For Stahl Pix

Although no signatures have been penned on contracts, Edmund Lowe is set to play the leading role in John M. Stahl's production, "Only Yesterday," at Universal. Various tests are being made for the leading feminine role.

Bennett With Dietrich

Richard Bennett has been assigned to a featured spot in Marlene Dietrich's next starring production for Paramount, "Songs of Songs."

AGENTS START FIGHT ON EMPLOYMENT AGENCY ACT

On behalf of the Artists Managers Association, Austin Sherman, of the law firm of Sherman and Sherman, left for Sacramento late last week, seeking to effect an amendment to the Employment Agency Act.

He will confer with Assemblyman Kent Redwine, representing the Hollywood district, who is expected to place the agents' cause before the state legislature. The amendment is designed to separate all players, directors and executives earning in excess of $200 weekly from the common labor class, the existing act being inclusive. The agents have already deplored the lack of provision in the employment agency act for the high salaried members of the picture industry and the AMA is determined to remedy the situation.

Cortez Replaces Raft In 'Police Surgeon'

Ricardo Cortez will replace George Raft for the lead in "Police Surgeon," which B. P. Schulberg will produce for Paramount.

Raft was taken out as his current picture, "The Story of Temple Drake," would conflict with the other. Allen Rivkin and P. J. Wolfson are writing the script.

Lauren On Dreiser Yarn

S. K. Lauren has been assigned to work on the Theodore Dreiser story, "Jennie Gerhardt," with Josephine Lovett and Joseph Moncure March for the B. P. Schulberg unit at Paramount.

Ralph Morgan TERM CONTRACT FOX MANAGEMENT Wm. Morris Agency

THE Hollywood DAILY REPORTER

W. R. WILKERSON.....Editor and Publisher

FRANK POPE.....Managing Editor

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THE LOW DOWN

Hollywood's latest romance is about to burst into full bloom and it's been budding for much longer than you'd guess. Dorothy Jordan and Merian Cooper are the parties concerned, and Cooper has proved to be an astoundingly attentive suitor. Dorothy, as you know, has been away on a personal appearance tour for many weeks and visited many different cities. And while she was on tour, Cooper arranged to have a large box of orchids greet her in every spot in which she appeared. The pretty ingenue is back in town now, and the producer is wearing a large, happy smile—which of course, couldn't come from anything but lots and lots of encouragement.

•

Any topic of gossip around town is usually exhausted within a week, but that chemin de fer game at Caliente over New Years is still being buzzed about whenever more than one person sits down at a Derby table—or anywhere else. A couple of the indulgers in said game are still hearing about it in no mean terms from their respective spouses—and we are told that one exec was severely taken to task by the Eastern end of his company, for his contribution to the game.

•

A well-known writer, recently arrived from the East, went to a Hollywood party the other night. There was hardly a soul there whose face was familiar to him and, feeling a little uncomfortable, he walked into another room and settled himself with his drink. A few moments later a young woman joined him, started a conversation—and started to get very well acquainted. The writer had no objections, being lonesome and in a very mellow state by that time. The pair were in a rather compromising position when a local newspaperman bounced into the room. The writer, jumping up, said: "Look here, don't say anything about this, will you—it would be awfully embarrassing, etc—"

"Don't worry; I won't!" answered the local scribbler. "The lady happens to be my wife!"

Lubitsch Picture In 4th London Week

London.—Paramount's "Trouble in Paradise," directed by Ernst Lubitsch, is held over for the fourth week at the Carlton, with business going on at a brisk pace.

The Douglas Fairbanks production, "Mr. Robinson Crusoe," did so well the first week at the Plaza that it is being held over. Same on Fox's "Tess of the Storm Country" at the New Gallery.

Laughton Will Do British Picture

London.—Charles Laughton will make good use of his London vacation away from the Hollywood Paramount by doing a picture for Korda's London Film Company.

'Waterfront' Delayed Till Colbert Returns

With Claudette Colbert in New York until January 25, Edward Small has postponed the starting date of his first picture for United Artists release, "I Cover the Waterfront," until around February 1.

Small is dickering with Paramount for the loan of Richard Arlen, who may be available about that time.

Two Harts With But A Single Rodgers

Moss Hart has been taken off the new "March of Time" idea and goes to work with Lorenz Hart and Richard Rodgers on the book of "I Married an Angel" for MGM.

Gropper On 'Trumpet'

Milton Gropper is writing the script of "The Trumpet Blows" for Paramount, with Al Lewis handling the production as associate producer. Yarn is slated as a starring vehicle for George Raft.

Top Seat Zukor's Birthday Present

New York.—Adolph Zukor was sixty years old Saturday. He probably received plenty of birthday gifts, but it is certain that none pleased him more than his old seat as head man of the Paramount corporation.

Bow and 'Fugitive' Get British Okay

London—The Warner production of "I'm a Fugitive From a Chain Gang" and Fox's "Call Her Savage," with Clara Bow, finally received an okay from the British censors after a good deal of each picture, found objectionable by the British board, was eliminated.

Noel Coward Hears His 'Cavalcade' Is Good

Having received a hundred telegrams on the success of the screen version of his play, "Cavalcade," Noel Coward called Winfield Sheehan on the telephone from Cleveland and asked for a print, which was immediately shipped to him airmail, special delivery.

Beverly Hills Players Will Do 'In The Spring'

The Beverly Hills Community Players will make their most ambitious offering of the season this evening when they will present Sherrill Webb's play, "In The Spring."

Walter McGrail will have the lead, supported by Carlyle Moore Jr., Dale Nash, Cecilia Parker and several more.

Gleason With Doane

James Gleason is set to be featured in Warren Doane's next comedy short for Universal, which goes into production next month.

Palm Springs Gets Big Sunday Crowd

The opening of the new theatre Saturday night and the dog show yesterday, added to the stock attractions, drew a good crowd to Palm Springs over the week-end.

Among the guests at El Mirador were Gwili Andre, Willis Goldbeck, David Selznick, the Donald Ogden Stewarts, Richard Rodgers, the Edmund Lowes, the Hoot Gibsons, the David Butlers, the McClelland Barclays, Laurence Stallings, the Buddy DeSylvas, Ralph Farnum, Townsend Netcher, Jack Hearst, Bill Mayer and Charles Furthman.

Furthman is still playing Santa Claus and is buying sport pants for all the cute little girls he thinks would look well in them.

Paramount Stage Shows Get The Gate Next Week

The local Paramount theatre will discontinue its stage shows after next week. And with the stage show goes the orchestra in the pit and all that had anything to contribute to the presentations.

The house will go on a straight picture policy, believing that customers buy tickets at a picture house to see pictures and nothing else.

Marilyn At Fox

Marilyn Knowlden has been signed for a role in "Road To Heaven," which John Francis Dillon is directing for Fox.

Robinson At Para.

Dewey Robinson has been added to the cast of "Good Company" at Paramount.

Tradeviews

(Continued from page 1)

to have class entertainment," and that class entertainment the public is refusing to patronize at those class prices, much in the same way they have turned their backs on the legitimate show.

•

Without those big first runs demanding pictures every week, keeping the studios humping to meet release dates, better pictures could be made, would be made. Without that ball and chain around the exchequer's neck, more money would be provided for better production.

It did not take the Rockefellers long to figure their situation. Before the week was over they knew they had to change their plans. Those wise business men knew that even their fat pocketbooks could not provide sufficient money to keep those two theatres (PALACES OF AMUSEMENT) running with their present policies. What they realized in one week, our picture executives have not been able to realize in years of study.

Put an end to those big first run theatres, that drain on the money bags, that demand for class pictures, that worry to provide the weekly picture—and you will put an end to most of the troubles with the motion picture industry.

C. B. DeMille May Replace Emanuel Cohen

(Continued from page 1)

the business from a store show to the fourth largest industry of the world.

It is felt that Zukor's first move in returning the business to picture minds will be the establishing of De Mille in production control of the company, taking advantage of his vision, his understanding and the inspiration he will provide for the producers under him.

It is known here that Zukor has never been sold on Cohen as a production head. He is said to feel that Cohen had unusual capacity as an organizer, but too little sympathy with production problems, and that he lacks the qualities of selection and taste that are most necessary in the conduct of a major plant such as Paramount's. It is further known that Zukor agreed to his removal four months ago, but this was blocked by Hertz.

The plan is understood to be to return Cohen to Hollywood for sufficient time for him to turn over the keys of the plant to DeMille and then return him to New York to take over the production of short reels at the Astoria studio, in addition to the handling of the newsreel.

Hollywood.—C. B. DeMille, who arrived here Saturday night, was asked about the above report and replied:

"I don't believe it is true. I have a very high regard for Emanuel Cohen, feel that he has done an excellent job in the short time he has been in the studio, and don't know of anyone who could have done better. I am remaining with Paramount to do some pictures, but I have neither heard your story, nor do I believe it is true."

No one in authority in the studio had heard anything of the report and all seem to be of the opinion that Cohen would continue as head of production. However, the DeMille rumor was greeted with quite a bit of enthusiasm from those sources.

MGM'S 'NEW DESIRE' LITTLE IN WAY OF ENTERTAINMENT

Good Production Offset By Story

"THE NEW DESIRE"
MGM

Direction ..... Charles Brabin
From play by..... Martin Brown
Screen Play..... Frances Goodrich, Albert Hackett
Photography ..... Merritt Gerstad
Cast: Irene Dunne, Lionel Atwill, Phillips Holmes, Douglas Walton, C. Henry Gordon, Jean Parker, Mitchell Lewis.

The Metro-Goldwyn-Mayer production of "The New Desire" is billed as an adaptation of the Martin Brown play, "The Lady." Never having seen the play, we can't place any discredit on it. But if it was anything like the adaptation, somebody made a very good sale in unloading it for pictures. The production, with standouts in every other department, suffers from the hodge-podge, antiquated yarn. Each incident in its 30-year span, as acted by a very competent cast and having the benefit of good direction, is interesting, but the combination offers little entertainment value.

The yarn is an old one, although an effort has been made to dress it up in new clothes. It starts in the late "Nineties" and shoots through years, with the war, of course, brought in for motivating sequences for the last quarter of the picture.

Irene Dunne is a prima donna of an American musical show that is sent to London for an engagement. She meets Phillips Holmes and marries him. But the father, Lionel Atwill, violently objects and denies further finances to his son who has been brought up as an English gentleman. When refused assistance on a last appeal, the son commits suicide. Irene has a child, and the father has her shadowed over a period of years until he can get sufficient evidence to take the child from her legally. This he does, and the story jumps 18 or 20 years to the world war.

A British soldier, trying to seduce a young French girl enamoured of him, takes her to a tavern, gets drunk, is refused a room, starts a fuss and is given a socking. The tavern owner is his mother and, when the father of the girl seeks revenge for the wrong supposedly done his daughter, the boy kills him, mother taking the blame. Then a court room scene wherein the prosecuting attorney reveals that the woman did not commit the crime, but was shielding the boy because he's her son. Picture winds up with the son in prison, and he and the mother making plans to go to America after his release and start all over.

MGM has given it everything possible with the exception of story. The cast is 100 per cent, with Jean Parker contributing the best performance (really remarkable) of the lot. Irene Dunne looked well, but sang rather badly. Lionel Atwill as the father was okay, with C. Huntley Gordon as the prosecutor giving, as usual, a fine performance. Phillips Holmes and Mitchell Lewis all right, with Douglas Walton a bit too effeminate.

Inasmuch as this preview was the first showing of the picture, there may be a chance of cutting it into a better production, but we doubt it. As it stands, it is second rate.

Kent Due Tonight; Fox Studio On Edge

Sidney R. Kent, president of the Fox Film Corporation, is due in Hollywood tonight, and every man and woman on the Fox lot is breathlessly awaiting anticipated developments.

Plagiarism Suit Against Columbia

New York.—Suit for $500,000 for alleged plagiarism has been filed against Columbia Pictures by John Watts, a reporter on the New Rochelle Standard-Star.

Watts charges that he wrote a play which Columbia rejected last January, and that "The Night Mayor," which Columbia produced, is the same as his play. He also asks that the company be restrained from further distribution or exhibition of the picture.

Adolphe Menjou To Play Thatcher Colt Again

Adolphe Menjou has been signed by Columbia for the role of Thatcher Colt, the detective, in Anthony Abbott's "Murder of the Circus Queen."

This is the same character he played in the other Abbott story, "The Murder of the Night Club Lady." The new picture goes into production on January 28.

'Mummy' Doing Well

New York.—Universal's "The Mummy" turned in substantial business at the RKO Mayfair over the week-end, and the theatre expects a healthy gross on the week. Picture introduces Karl Freund, former cinematographer, as a director.

Music For Marlene

Ralph Rainger has been assigned by Paramount to write the music for the Marlene Dietrich picture, "The Song of Songs," which Rouben Mamoulian is directing.

Stevens To Stage

Universal has permitted Onslow Stevens a leave of absence to play the leading role in 'American Wings" at the Pasadena Community Playhouse.

Dorothy Gray Cast

Dorothy Gray is the latest addition to the cast of "The Great Jasper" at Radio.

Borzage To Do Two More Off Fox Lot

Frank Borzage, who has one more picture to direct for Fox on contract, has secured a further leave of absence from that organization, and will make two productions on the outside before returning to Fox to complete his agreement.

The director was first granted leave to direct Mary Pickford's picture early last summer, and, when the latter was delayed, he made "Farewell To Arms" for Paramount and then swung over to handle "Secrets."

Alan Mowbray Joins Cast of 'Our Betters'

Radio brought negotiations with Alan Mowbray to a close over the week-end and the player, who closed Saturday night with Billie Burke in "The Marquise," today joins the cast of Constance Bennett's "Our Betters," which George Cukor is directing. The William Morris office set the deal.

Ralph Ince To Direct Next Bill Boyd Feature

Ralph Ince has been set to direct the next Bill Boyd feature for Radio, and execs are now looking for a suitable story.

Ince directed "Lucky Devils," recent Boyd picture which was tabbed unusual entertainment by the company officials.

Small Dickering With Langdon For 'Palooka'

Edward Small is on the verge of closing negotiations with Harry Langdon to play the title role of "Joe Palooka," which is scheduled to be the second Reliance production to go into work for United Artists release. William S. Gill is handling the comedian's interests.

Comedy Writers Busy

Nick Barrows is writing comedy sequences and gags for "The Woman Accused" at Paramount.

Edward Kaufman has a similar assignment on 'The Story of Temple Drake."

Bid For Beaudine

B. P. Schulberg is negotiating with William Beaudine to direct "Police Surgeon" for Paramount. Beaudine just completed "Crime of the Century" for that studio.

Rollo Lloyd At MGM

MGM has signed Rollo Lloyd for a role in the Crawford-Cooper picture, "Today We Live," which Howard Hawks is directing.

Parker At Warners

Franklin Parker joins the cast of Joe E. Brown's "Elmer the Great," the O'Reilly-Mann office placing him.

Yesterday in New York

Well, the wise guys around town are having a lot of unholy glee kicking around the body. We refer, of course, to the collapse of Radio City. It's a peculiar thing that in everyone's make-up is a blind spot, and with the fall of Radio City it becomes apparent that the business man's blind spot is show business. . . . There is none so great or so shrewd in his dealings who has not been so blinded by the bright lure of being the enterpreneur of vast entertainment that brings his name before millions, who has not been badly burnt and absolutely childish in his expenditure of money. . . . We find it in our heart to be terribly sorry that the bubble burst so soon. Everyone has been so terribly smart about what was so terribly obvious from the very beginning, that it's annoying to watch the smug satisfaction and licking of lips over what is in reality a great tragedy.

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There is something more than just the loss of money involved. There are the high hopes, the vision of success, the satisfaction of a good work well done, to say nothing of the fleeting sense of security granted to those who found employment, that are lost. And lost because of that curious blind spot that trips a business man in the name of art and glory. . . . We are sorry, infinitely sorry, for a mess that might have been avoided. For the fresh gloom it casts over an industry sorely in need of a spark of encouragement. For the fact that it shows up so badly the inability to cope with the times. But mainly we are disappointed in the pleasure so many are getting over picking the bones instead of trying, in some way, to offer constructive criticism and lend a helping hand. A king is dead, long live—what king?

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However, we did find a cheery bit of news that shows the other side of how smart the smart boys are. "Strange Interlude" was unanimously voted to be an artistic achievement that would undoubtedly do well in New York, but would surely prove too much for the country to digest. . . . Well, the joke's on New York. One of our chief attention callers called our attention to one of those statistical sheets made up by a person who goes in for that sort of thing and, on the basis of a five-day run, found that "Strange Interlude" had done more business in Akron, Baltimore, Canton, Cleveland, Dayton, Harrisburg, Kansas City, Norfolk, Pittsburgh, Providence, Reading, Richmond, Rochester, St. Louis, Syracuse, Toledo and Washington than "Red Dust," "Smilin' Through," "Grand Hotel," "Emma," or 'Prosperity." It did more business in some of those spots in five days than "Grand Hotel" or "Smilin' Through" did in six and seven. The answer is "So what?", and it just goes to show. And so we leave you with that pleasant thought for the day.

MacDonald Replaces Shanks in Met's. Shake-up

A shake-up in the operating organization of the Metropolitan studio has Earl Shanks, for nearly twelve years general manager, handing in his resignation. H. A. MacDonald comes in to replace him, becoming assistant to W. R. Marshall together with Harold Lewis. Marshall represents the Erpi interests.

Sid Brennecke moves over to the Educational lot as assistant to E. H. Allen. Cecil Birdwell replaces George Mitchell as head of the electrical department, the latter also going over to Educational where he will act in a similar capacity. William MacDonald, formerly with the Harold Lloyd company, joins the Metropolitan organization as general superintendent.

At the same time, a reconstruction program is under way at the studio, Erpi refurbishing the studio with a view to embarking on a drive to make it earn its board and keep as a rental plant for independents. The studio has been carried along at a heavy nut, the original plan at the formation of the World Wide-Educational Company having been to cover this nut with the operations of a group of independent units releasing through the World Wide channels. These plans, however, failed to materialize.

Erpi figures that, by spending money in redressing the studio and modernizing its appearance, it will soon be made to pay with rentals. Marshall, Lewis and MacDonald are in charge of this end.

Sutherland Rumored Rejoining Benedicts

Eddie Sutherland and Audrey Henderson are reported to have flown yesterday to Yuma where they were married. The director returns this morning to continue the direction of Paramount's "Murder in the Zoo."

Para. Still Hopes To Do 'Sanctuary'

Despite the fact the Hays organization banned "Sanctuary" as screen material, Paramount is taking a chance on getting a treatment that will pass the production code. If and when the script is approved by Hays' representatives, Paramount must disguise the yarn under another title, and has already set "Story of Temple Drake" while the treatment and script are in preparation.

Paramount expects to get a completed script through some time this week, and will submit it to the Hays office. In addition, George Raft, who has already been assigned to the "heavy" role in the picture, is waiting to get a glimpse of the script, and there is a chance he will decline to do the part unless it has been given plenty of renovating.

AUSTRALIAN NEWS

Theatres are quiet on the Sydney film front at present with most exchanges waiting for the January season before releasing any outstanding productions. General depression and pre-Christmas slump played havoc. American films playing to nice business in the last three weeks in Sydney are "Smilin' Thru," "Horse Feathers," "Red Dust," "Guilty As Charged," "Penalty of Fame" (Australian releasing title of "Okay America"), "Payment Deferred," "Two Against the World," "Faithless," "Roar of the Dragon," "Devil and the Deep," "Rebecca of Sunnybrook Farm," "Power of Evil" (Australian releasing title of "Washington Merry-Go-Round"), and German-made "End of the Rainbow," starring the famous tenor, Richard Tauber.

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The Capitol Theatre closed for renovations and improvements, and the Plaza, after being dark for several weeks, re-opened Christmas eve with the British picture, "Sunshine Susie." The Prince Edward is opening with Chevalier's "Love Me Tonight," the Mayfair with the British "Ghost Train" and the State with "Kongo."

The line-up of the Sydney theatres is: Prince Edward, State, Regent, Capitol, Haymarket and St. James, all first run for general releases; Lyceum, Mayfair and Plaza, exclusively British; Lyric, Empress, Empire, Rialto and Arcadia, all second run general.

"Sunshine Susie" established a record run in Melbourne, playing 19 weeks at the Athenaeum and quitting then only to make room for other British releases.

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Film production in Sydney is to take a little spurt with the efforts of Harry Southwell, now shooting a picture here. He formerly directed for Vitagraph in the silent days, and has also produced in Egypt and Belgium. Several features have recently been completed at the studios here and also a number of shorts.

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The taxes paid by the New South Wales picture theatres during the past year amounted to $192,500, as compared to $113,565 collected from dancing, skating, sporting events and other forms of amusement.

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Universal's "Murders in the Rue Morgue" has been running into trouble with some of the state censor boards. The South Australia censors banned it, as they had previously done with "Frankenstein" and "Strictly Dishonorable," although the latter was finally passed.

Oddly enough the Australian censor boards used their shears on eight per cent of the British importations as against four per cent of the American during the year, the reason being the greater suggestiveness in British pictures.

MILTON H. GROPPER

SCREEN PLAY +

"NO MAN OF HER OWN"

+ In Collaboration

LONDON NEWS LETTER

The British producers can now boast two pictures that have grossed better than a HUNDRED THOUSAND POUNDS. They are the Tom Walls-Ralph Lynn picture, "Sunshine Susie," that starred Gracie Fields, and the "Jack's The Boy" picture. . . . . That news will probably open the eyes of many Hollywood producers and New York distributors.

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And while we are on the subject the American industry, you may as well know that nearly every West End cinema, during the last six months, has shown a preference for the British-made subject. That "Buy British" slogan has finally hit the picture business here, coupled with the improved quality of our productions. . . Chances are when Hollywood finds that Great Britain can again do a $400,000 gross on a picture, they will begin to revamp all their ideas of what should be made.

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What Hollywood should know is that the British public will not buy, nor will the British censors suffer to be shown, the majority of the bunk that they have been sending us here. An instance of this (and it's fresh news) "Call Her Savage," had better than 2000 feet ripped out of it before it could be shown. "I'm A Fugitive From A Chain Gang" had plenty of trouble getting through and not until a lot of footage was ripped out. Bill Howard's "Sherlock Holmes" had the meat of the gangster stuff deleted.

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"West is East and East Is West." While Hollywood is filled with European celebrities, London is overflowing with Hollywood personalities. . . Harold Lloyd, Ernst Lubitsch, Bill Howard and Myron Selznick holding a "debts conference" over a bottle of wine at the Dorchester. . . . Marilyn Miller, Don Alvarado and Eddie Goulding seen at Quaglino's. . . . And you should have seen the fight that two big shots from Hollywood had over a lunch table. They explained they wanted to keep in practice. . . . Leslie Banks is the outstanding London theatrical hit this season. . . . Robert Milton and Banks just completed a picture for Korda's London Film Company.

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We congratulate Irving Thalberg and Metro-Goldwyn-Mayer for landing H. M. Harwood. . . . All London wants to know how the beautiful Benita Hume is taking to Hollywood and how Hollywood has taken to her. . . Lady Inverclyde has scored a great success in the private cabaret show at the Mayfair. . . . Bill Howard and Myron Selznick afraid of language difficulties in France and Germany. Lubitsch assured both that their greatest difficulty would be making themselves understood throughout England. . . . Hollywood producers should cast an eye in the direction of little Wendy Barrie and the talented and enormously popular Ian Hunter.

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There is a very big Kipling revival throughout all of England. . . . Somerset Maugham, England's greatest dramatist, saying kindly things and admiring things about Hollywood and its production efforts. . . . Alex Korda turning out something different in "La Dame De Chez Maxim," which he is making in both English and French in Paris. . . . When you see the Gloria Swanson picture, you will see the most beautifully photographed production ever made on this side. . . . London's admiration for Gloria's courage is something to talk about. . . . Albert De Courville is bound for Hollywood. London's loss is Hollywood's gain.

Prohibited War Shots Put Into One Feature

New York.—Ben Serkovich has acquired the distributing rights to "The Big Drive," a compilation of prohibited war scenes from the records of all countries in the war.

If and when he gets it past the censors, he will make a deal with some national distributor.

Wells Takes Glen City

Robert E. Wells has taken over operation of the Glen City Theatre, Santa Paula, from the Fox West Coast circuit. A new corporation, Santa Paula Theatres, Ltd., has been formed to operate the Glen City and the Lyric, which Wells has been running in opposition to FWC for the past year.

Muse With Paramount

Clarence Muse has been signed by Paramount for a part in "From Hell To Heaven."

Dell Henderson Cast

Dell Henderson has been added to the cast of "From Hell To Heaven" at Paramount.

Cineglow Will Open Leasing Office Here

New York.—The Cineglow sound recording system, which is controlled by the Blue Seal Products Company, will open an office in Hollywood within a month to lease equipment to independent producers.

'Strike Me Pink' Goes In Rehearsal Jan. 16

New York.—The Brown and Henderson show, "Strike Me Pink," with Jimmy Durante, Lupe Velez and Hope Williams starred, goes into rehearsal January 16.

Marie Prevost At Col.

Marie Prevost has been signed for a role in "Parole Girl," which Edward Cline will direct for Columbia. Ralph Bellamy and Mae Clark will be co-featured.

Betty Furness Cast

Radio has assigned Betty Furness a role in the Richard Dix picture, "The Great Jasper," which J. Walter Ruben is directing.

Jolson Doubles Take At Chicago Theatre

Chicago.—Al Jolson's personal appearance at the Chicago Theatre last week brought the house out of the red for the first time in the year, according to John Balaban.

In spite of reduced admissions, the take was $56,000, as against the average $25,000. The feature was "Lawyer Man."

New Era Film Exchange Signs Big Contract

New York.—Emil Rosenbaum, of the New Era Film Exchanges, has contracted for 12 foreign features and 64 American shorts. There will be 26 Talkographs, 26 Felix the Cat, and 12 Travelogues.

All the features and 12 of the shorts will have coast to coast distribution.

Fox Undecided About 'Cavalcade' Roadshow

New York.—In spite of the great reception given "Cavalcade" and the raves by all the critics, Fox has not yet decided whether to roadshow the picture or send it out on general release.

O'Brien In 'Kid Gloves'

Pat O'Brien returned last night from a vacation in New York, Universal recalling him for the top spot in "Kid Gloves," contracts for which will be signed today.

'Buy American' As Schnitzer's Sixth

Joseph I. Schnitzer registered the title, "Buy American," with the Hays office Saturday, and announces that he has assigned Bernard Schubert to write an original story for the title, following completion of "Why Pay Alimony?"

With six releases set through Radio, Schnitzer has rounded out his story schedule by this move. "The Great Greta," his next picture, is in work with Humphrey Pearson on screen play. "Why Pay Alimony," by Bernard Schubert, follows, while "Tiger Cub" is awaiting executive approval before it goes on the schedule. "Buy American" will be the sixth picture, the first two having been "Men Are Such Fools" and "Sailor Be Good."

U.A. Resumes Direct Distribution In Japan

New York.—United Artists is resuming direct distribution in Japan today, opening a new office in Tokio under the direction of Earl Kramer, who has been in India for the company.

It is anticipated that other offices will be established in Osaka and Kiushiu.

Stubbs In 'Fever'

Harry Stubbs has been spotted into the cast of "Fever," which Clarence Badger is directing for Columbia.

SAM WIESENTHAL

SCREENCRAFTS, INC.

Representing

YVES MIRANDE

Europe's Foremost Playwright

PICTURES Now SHOOTING

STUDIO PRODUCTION REMAINS THE SAME,

Columbia

"FEVER"

Cast: Jack Holt, Lilian Bond, Barbara Barondess, Ward Bond, Paul Porcasi, Arthur Vinton, Gustave van Seyffertitz, Rudolph Amendt.
Director .....Clarence Badger
Screen Play..James Kevin McGuinness
Cameraman .....Ben Kline

"PAROLE GIRL"

Cast: Mae Clarke, Ralph Bellamy, Marie Prevost, Hale Hamilton, Ernest Woods, Sam Godfrey, John Paul Jones, Lee Phelps.
Director .....Eddie Cline
Screen Play.....Norman Krasna
Cameraman .....Joe August

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Fox

"MANEATER"

Cast: Marion Burns, Harry Woods, Kane Richmond.
Director .....Clyde Elliott
Story .....James Spearing
Cameraman .....Carl Berger

"ROAD TO HEAVEN"

Cast: Alexander Kirkland, Boots Mallory, Ralph Morgan, Irene Ware, Ferike Boros, Noel Madison.
Director .....John Francis Dillon
Original by.....Harry Fried
Screen play.....Bradley King
Cameraman .....L. W. O'Connell

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MGM

"HELL BELOW"

Cast: Robert Montgomery, Walter Huston, Jimmy Durante, Robert Young, Eugene Pallette, Madge Evans, David Newell, John Mahin, James Donlan, Matt McHugh, Bradley Page, Sterling Holloway.
Director .....Jack Conway
Original by.....Commander Ellsberg
Cameraman .....Hal Rosson

"TODAY WE LIVE"

Cast: Joan Crawford, Gary Cooper, Louise Closser Hale, Robert Young, Franchot Tone, Tad Alexander.
Director .....Howard Hawks
Original by.....William Faulkner
Cameraman .....Oliver Marsh

"MEN MUST FIGHT"

Cast: Diana Wynward, Lewis Stone, Phillips Holmes, May Robson, Ruth Selwyn, Robert Grieg, Hedda Hopper, Donald Dilloway, Mary Carlisle, Luis Alberni.
Director .....Edgar Selwyn
Screen play.....Reginald Laurence, S. K. Lauren
Cameraman .....George Folsey

"THE WHITE SISTER"

Cast: Helen Hayes, Clark Gable, Richard Bennett, Edward Arnold, Alan Edwards, C. Henry Gordon.
Director .....Victor Fleming
From novel by.....F. Marion Crawford
Adaptation .....Leonard Praskins, Donald Ogden Stewart
Dialogue .....Donald Ogden Stewart
Cameraman .....William Daniels

UNTITLED

Cast: Buster Keaton, Jimmy Durante, Phyllis Barry, John Miljan, Rosco Ates, Henry Armetta, Sydney Bracy, James Donlan, Charles Dunbar.
Director .....Edward Sedgwick
From story by.....Robert Hopkins
Screen play.....Carey Wilson
Additional dialogue.....Jack Cluett
Cameraman .....Harold Wenstrom

"CLEAR ALL WIRES"

Cast: Lee Tracy, Benita Hume, James Gleason, Una Merkel, Alan Edwards, Lya Lys, Lawrence Grant.
Director .....George Hill
Screen play....Bella and Sam Spewack
Cameraman .....Percy Hilburn

Paramount

"KING OF THE JUNGLE"

Cast: Buster Crabbe, Frances Dee, Irving Pichel, Robert Adair, Florence Britton, Sidney Toler, Ronnie Cosby, Robert Barrat, Douglas Dumbrille, Sam Baker, Patricia Farley.
Directors.....Lucky Humberstone, Max Marcin
Original Story.....Charles T. Stoneham
Screen Play.....Max Marcin, Philip Wylie, Fred Niblo Jr.
Cameraman .....Ernest Haller

"THE CRIME OF THE CENTURY"

Cast: Jean Hersholt, Stuart Erwin, Wynne Gibson, Frances Dee, Robert Elliott, Gordon Westcott, David Landau, William Janney, Bodil Rosing.
Director .....William Beaudine
Original by.....Walter Maria Espe
Screen play.....Florence Ryerson, Brian Marlow
Cameraman .....David Abel

"THE WOMAN ACCUSED"

Cast: Cary Grant, Nancy Carroll, John Halliday, Louis Calhern, Irving Pichel, John Lodge, Norma Mitchell, Frank Sheridan, Lona Andre, Gertrude Messinger, William J. Kelly, Harry Holman, Donald Stuart.
Director .....Paul Sloane
Original story by Rupert Hughes, Vicki Baum, Zane Grey, Vina Delmar, Irvin S. Cobb, Gertrude Atherton, J. P. McEvoy, Ursula Parrott, Polan Banks, Sophie Kerr.
Screen play.....Bayard Veiller
Cameraman .....Karl Struss

"GOOD COMPANY"

Cast: Alison Skipworth, Roland Young, Sari Maritza, Kent Taylor, Roscoe Karns, George Barbier, Warren Hymer, Billy Bletcher, DeWitt Jennings.
Director .....Norman McLeod
Original by.....Nina Wilcox Putnam Malcolm Stuart Boylan
Screen play.....Walter DeLeon,
Cameraman .....Gil Warrenton

"FROM HELL TO HEAVEN"

Cast: Carole Lombard, David Manners, Jack Oakie, Sidney Blackmer, Adrienne Ames, Verna Hillie, Rita LaRoy, Shirley Grey, Jimmy Eagles, Berton Churchill, Cecil Cunningham, Allen Wood, Thomas Jackson, Bradley Page, Walter Walker, Clarence Muse, Donald Kerr, Nydia Westman.
Director .....Erle C. Kenton
Original by.....Lawrence Hazard
Screen play: O. H. P. Garrett, Tiffany Thayer, Walter DeLeon, William Slavens McNutt.
Cameraman .....Henry Sharp

"MURDERS IN THE ZOO"

Cast: Charlie Ruggles, Lionel Atwill, Randolph Scott, John Lodge, Gail Patrick, Kathleen Burke, Harry Beresford.
Director .....Edward Sutherland
Original by.....Philip Wylie, Seton I. Miller
Screen Play.....Seton I. Miller

"STRICTLY PERSONAL"

(Charles R. Rogers)

Cast: Marjorie Rambeau, Eddie Quillan, Dorothy Jordan, Edward Ellis, Louis Calhern, Hugh Herbert.
Director .....Ralph Murphy
Original by.....Wilson Mizner, Robert T. Shannon
Screen Play.....Willard Mack, Casey Robinson
Cameraman .....Milton Krasner

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RKO-Radio-Pathe

"KING KONG"

Cast: Fay Wray, Robert Armstrong, Bruce Cabot, Frank Reicher, Sam Hardy, Noble Johnson, James Flavin, Steve Clement.
Director .....Ernest Schoedsack
Original by.....Merian Cooper, Edgar Wallace
Screen play.....James Creelman, Ruth Rose
Cameraman .....Eddie Linden

PICTURES Now SHOOTING

WITH 36 FEATURES IN WORK THIS WEEK

"TOPAZE"

Cast: John Barrymore, Myrna Loy, Reginald Mason, Albert Conti, Luis Alberni, Jobyna Howland, Lowden Adams, Frank Reicher, Jackie Searl.
Director .....Harry D'Arrast
Play by.....Marcel Pagnol
Screen play.....Ben Hecht, Charles Lederer
Cameraman .....Lucien Andrict

"THE GREAT JASPER"

Cast: Richard Dix, Edna May Oliver, Wera Engels, Florence Eldridge, Bruce Cabot, Walter Walker, Bruce Line, Gretchen Wilson.
Director.....J. Walter Ruben
Original by.....Fulton Oursler
Screen play: Robert Tasker, Lester Cohen, Samuel Ornitz, H. W. Haneman.
Cameraman .....Leo Tover

"THE GREAT DESIRE"

Cast: Katherine Hepburn, Billie Burke, Colin Clive, Helen Chandler, Ralph Forbes.
Director .....Dorothy Arzner
From novel by.....Gilbert Frankau
Screen play.....Zoe Akins
Cameraman .....Bert Glennon

"SWEEPINGS"

Cast: Lionel Barrymore, Gregory Ratoff, Alan Dinehart, William Gargan, Eric Linden, Gloria Stuart, Ninetta Sunderland, Lucien Littlefield.
Director .....John Cromwell
Original by.....Lester Cohen
Screen play: Lester Cohen, Howard Estabrook, H. W. Hanemann.
Cameraman .....Edward Cronjager

"PIGMY"

Cast: Joel McCrea
Director .....Shirley C. Burden
Screen play.....Felix Reisenberg

"OUR BETTERS"

Cast: Constance Bennett, Gilbert Roland, Charles Starrett, Anita Louise, Phoebe Foster, Grant Mitchell, Hugh Sinclair, Minor Watson, Violet Kemble-Cooper, Virginia Howell, H. Entwhistle .
Director .....George Cukor
From play by.....Somerset Maugham
Screen play.....Jane Murfin, Harry Wagstaff Gribble
Cameraman .....Charles Rosher

•

United Artists

"SECRETS"

Cast: Mary Pickford, Leslie Howard, C. Aubrey Smith, Blanche Frederici, Doris Lloyd, Herbert Evans, Mona Maris.
Director .....Frank Borzage
From play by.....Rudolf Vesier, May Edginton
Screen play.....Frances Marion
Additional Dialogue.....Salisbury Field
Cameraman .....Ray June

SAMUEL GOLDWYN

"THE MASQUERADER"

Cast: Ronald Colman, Elissa Landi, Juliette Compton, Halliwell Hobbes, David Torrence, Claude King, Creighton Hale.
Director .....Richard Wallace
Novel.....Katherine Cecil Thurston
Cameraman .....Gregg Toland

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Universal

"S. O. S. ICEBERG"

(Shooting at Umanak, Greenland)
Cast: Gibson Gowland, Leni Reifenstahl, Sepp Rist, Ernst Udet, Walter Riml.
Director .....Arnold Fanck
Story.....Frank Wead, Arnold Fanck
Cameraman .....Hans Schneeberger

"THE BIG CAGE"

Cast: Clyde Beatty, Andy Devine, Vince Barnett, Wallace Ford, Mickey Rooney, Robert McWade.
Director .....Kurt Neumann
Original by.....Edward Anthony
Adaptation .....Dale Van Every
Screen Play.....Ferdinand Reyher, Edward Anthony
Cameraman .....George Robinson

"PALS"

Cast: Chic Sale and the dog, Buster.
Director .....Zion Myers
Original .....Zion Myers
Screen play..Zion Myers, Roland Asher
Cameraman .....Jerry Ash

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Warner-First National

"PICTURE SNATCHER"

Cast: James Cagney, Patricia Ellis, Alice White, Ralph Bellamy, Robert Emmett O'Connor, George Pat Collins, Tom Wilson, Ralf Harolde, Robert Barrat.
Director .....Lloyd Bacon
From story by.....Dan Ahern
Screen play.....Allen Rivkin, P. J. Wolfson
Cameraman .....Sol Polito

"THE SILK EXPRESS"

Cast: Sheila Terry, Allen Jenkins, Guy Kibbee, Harold Huber, Robert Barrat.
Director .....Ray Enright
Original and Screen Play ..... Houston Branch

"BABY FACE"

Cast: Barbara Stanwyck, George Brent, Donald Cook, John Wayne, Henry Kolker, Douglas Dumbrille, Harry Gribbon, Arthur De Kuh.
Director .....Al Green
Screen Play.....Gene Markey
Cameraman .....James Van Trees

"ELMER THE GREAT"

Cast: Joe E. Brown, Patricia Ellis, Preston S. Foster, Claire Dodd, Sterling Holloway, Jessie Ralph, Berton Churchill, Emma Dunn, Charles Wilson.
Director .....Mervyn LeRoy
From play by .....Ring Larner
Screen Play.....Tom Geraghty, Whitney Bolton
Cameraman .....Arthur Todd

INDEPENDENTS

BURTON KING

"KISS OF ARABY"

Cast: Joan Marsh, Frank Leigh, Theodore Von Eltz, Claude King.
Director .....Phil Rosen
Story .....F. McGrew Willis
Cameraman .....Ed. Kull

MONOGRAM

"TRAIL'S END"

Cast .....Bob Steele
Director .....R. M. Bradbury
Story .....Wellyn Totman
Cameraman .....Faxon Dean

"OLIVER TWIST"

Cast .....Dickie Moore, Mary Brian
Director .....Herbert Brenon
From novel by.....Charles Dickens
Screen Play.....Elizabeth Meehan
Cameraman .....Archie Stout

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SHORT SUBJECTS

MACK SENNETT

"THE PLUMBER AND THE LADY"

Cast: Frank Albertson, Joyce Compton, Marjorie Beebe, Gertrude Astor, Matt McHugh, Herman Bing, Marvin Loback.
Director .....Babe Stafford
Story .....Mack Sennett Staff
Cameraman .....Johnny Boyle

EDUCATIONAL

"FEELING ROSY"

Cast .....Andy Clyde
Director .....Harry J. Edwards
Story .....Ernest Pagano, Ewart Adamson
Cameraman .....Dwight Warren

HAL ROACH

UNTITLED

Cast .....The Gang
Director .....Robert McGowan
Story .....Hal Roach Staff
Cameraman .....Art Lloyd

TEC-ART

"HOLLYWOOD ON PARADE"

Voice of Hollywood Series
Director .....Louis Lewin
Cameraman .....Otto Himm

EXECUTIVES FORGET

They Must Be Constantly Reminded

WRITTEN BY . . . . ?

Those are magic words.

BUT BY WHOM?

The men at the head of studios must be reminded of who wrote what. They must constantly be told that this or that writer accounted for this or that yarn. Agents are supposed to, and generally do, but

THE HOLLYWOOD REPORTER ANNUAL WRITERS NUMBER tells them every day, because it is referred to when a writer's name is brought up for CONSIDERATION. . . .

THERE IS TOO LITTLE SCREEN CREDIT ACCORDED WRITERS. If you want your work known, tell them in the THIRD ANNUAL WRITERS EDITION. It will tell them, and tell them every day.

OUT FEBRUARY 15

(Early in the Morning)

THE Hollywood REPORTER

Vol. XII. No. 42. Price 10c. TODAY'S FILM NEWS TODAY Tuesday, January 10, 1933

COHEN STAYS SAYS ZUKOR

TRADEVIEWS by W. R. WILKERSON

•THERE is only one payoff to any motion picture and that's its ENTERTAINMENT. When a picture is entertaining, it's good and when it's good the public will pay money to see it. That grapevine ballyhoo of mouth to mouth advertising is the only successful box-office attraction motion pictures has ever known.

Because a picture costs a million or better, because a picture has a great star name, because the producer, the reviewer and the exhibitor may think the show is swell mean absolutely nothing. The box-office pays off and only on entertainment, and whether it be a few naked natives doing a war dance, a film featuring an animal fight, or a story having qualities that will send the customers out saying "that's a good picture," makes no difference.

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Just what is, and what is not entertainment is only to be to'd by the box-office count. Some people will like a certain type picture, others just the opposite. But a good picture is universally liked and good pictures are only made from GOOD STORIES properly acted and directed.

The big producer of tomorrow, to our way of thinking, is the individual who has imagination that will cause a recognition of new ideas in stories and their telling. The production head who continues to string with the formula plots is the executive who is going to sink himself and his company. To have imagination requires a lot of reading—books, plays, magazines and newspapers—a constant study of what the public is reading, depicting ideas they like, treatment of actions that strikes their fancy.

•

A producer who reads is in close touch with the times, is conversant with public tastes. That producer will recognize a good yarn when it is laid on his desk from the pen of those writing for the screen or otherwise. There is too little thought, far too little credit, given to our screen writers. Those men and women for the most part read, know what is going on, are in touch with the public tastes, but if they have to deal with executive heads who are ignorant of it all, the results of their work are not given a chance.

Warner Program Rated The Best

New York.—The Allied States Exhibitors Association has sent a bulletin to all members, rating the importance of film product by companies as follows: Warner Brothers, Paramount, MGM, Fox, Universal, Columbia, World Wide, United Artists, Radio. This coincides with the recent Hollywood Reporter poll, with the exception of Fox.

Kent Here; Silent On Plans For Fox

Sidney R. Kent, president of Fox Films, arrived in Hollywood yesterday for a ten-day stay. Mr. Kent was willing to discuss almost any phase of the picture business, so long as it did not touch the Fox company. On that

(Continued on page 4)

Helen Twelvetrees May Be Chevalier Lead

Helen Twelvetrees has the inside track on the leading role for the Chevalier picture, "A Bed Time Story," which Norman Taurog will direct for Paramount.

Carole Lombard has been assigned one of the leading roles.

"Cohen Returning Soon To Continue Fine Job; Making Best Pictures We Have Had"

New York.—Adolph Zukor, president of Paramount, in a statement wired to this publication, said:

"There is absolutely no truth in the malicious rumor that Emanuel Cohen, vice-president in charge of production, is leaving Paramount. He is returning in a few days to the coast to continue the fine job he has been doing in organizing and running our studio, which is now making the best pictures the company has ever had. He has the full confidence and support of the executives and board of directors of the company."

The board of directors of Paramount met yesterday and elected

(Continued on page 2)

Rowland Out of Fox, Doran In His Place

New York.—Richard A. Rowland, in charge of the Eastern story department of Fox, together with his assistant, Florence Straus, have been let out, with D. A. Doran, formerly of Paramount, taking Rowland's desk.

Doran is now in Hollywood and, after a conference with Kent and Sheehan, will come here to take up his new duties.

New York Crazy About '20,000 Years'

New York.—For once, the Warner publicity estimate of a picture opening here has been 100 per cent. Its "20,000 Years in Sing Sing" is a knockout, and those who bought their tickets for the opening day give it four stars and a lot of cash.

Warden Lawes, of Sing Sing, came down for the opening and was profuse in his praise of the treatment of his story as given by the Warner production forces Picture looks good for plenty of dough here.

Koenig and Blanke Sign New Tickets

William Koenig, production manager, and Henry Blanke, associate producer, have been given new tickets at Warners. With the exception of Lucien Hubbard and Raymond Griffith, the entire executive production personnel of Warners is now under new contracts, with these producers figured to get down on the line any hour.

Wyler And 'U' Split

Carl Laemmle Jr. has granted William Wyler a release from his Universal contract. Wyler's last picture for Universal was "Tom Brown of Culver." He will free lance and the Selznick-Joyce office will handle his affairs.

Grover Jones Ill

Grover Jones, Paramount contract writer, spent the week-end in the hospital under observation for a nervous disorder that has been troubling him for several weeks.

Radio Takes Up Options

Radio has exercised options on the contracts of G. B. Stern, writer; and Bruce Cabot, Anita Louise and Betty Furness, players.

HAMMONS ACCUSED OF MISMANAGING COMPANY

New York.—Suit has been filed in the State Supreme Court by Alexander S. Aronson, stockholder in World Wide Pictures, Inc., against World Wide, Earle W. Hammons, Bruno Weyers, several other officers and Educational Pictures, Inc. Aronson alleges mismanagement and negligence in the conduct of the affairs between Educational and World Wide, and that charges for distribution of W-W product through Educational are "exorbitant and unconscionable."

The plaintiff, represented by Sutton and Linet, further charges that an alleged loan of $500,000 by Educational to World Wide, for which it was to have received W-W notes, is doubted to be a real loan and was made for an inadequate consideration.'

(Continued on page 4)

Paramount After Elizabeth Bergner

London.—It is understood here that Elizabeth Bergner and her director, Dr. Czinner, under contract to Korda's London Film Productions for two pictures a year, have been signed by Paramount for one picture and an option on their time for future work, with the Korda contract taken into consideration.

Hollywood.—Studio admits negotiations but says nothing definite has been signed.

McLeod-Marxes Again

Norman McLeod is definitely set to direct "Cracked Ice," the next Marx Brothers starring production for Paramount.

Joan Blondell TERM CONTRACT WARNER BROS. MANAGEMENT Wm. Morris Agency

THE Hollywood DAILY REPORTER

W. R. WILKERSON.....Editor and Publisher

FRANK POPE.....Managing Editor

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RAMBLING REPORTER

Ida Koverman is getting plenty of handshakes and backslaps for her discovery of Jean Parker who looks like a cinch star. . . . Groucho and Chico Marx are back among us. . . That ole ex-torch carrier, Eddie Sutherland, and his bride, Audrey Henderson, entetained a few visitors Sunday. . . . Joe Mankiewicz gave Bill (Paramount) Wright a giggle-water shower t'other day. . . Dorothy Herzog has finished up another book in N'Yawk. . . . Gavin Gordon, homeward bound from the hospital where he's been very ill. . . . Don't be too harsh on a certain star for her philanderings—she's really terribly unhappy.

•

The Freddie Marches' Sunday tea developed into an enormous cocktail party. . . . About a hundred guests "thronged the halls"—most of whom gather around Cedric Gibbons, who was perfectly willing to talk — and very funny, too. . . . Dolores Del Rio looked very lovely and beamed with pride. . . . Among the guests were the John Davis Lodges, the Bolton Mallorys (Nancy Carroll), Ronald Colman, Kay Francis, Adrienne Ames introducing her husband about, the Randolph Scotts (Colleen Moore), Chandler Sprague, the Frank Joyces, Maurice Revnes, Kay Johnson, Merian C. Cooper and Dorothy Jordan, Anne Lehr, the Jack Morgans, Mary Astor, Johnny Considine, Bernie Fineman and many more. . . . Gary Cooper, Countess Frasso, the J. Walter Rubens, Alice Glazer, Sam Jaffe, dining at the Beverly Derby later. . . . Virginia Zanuck has finally given into that cold and gone to bed. . . . The Gene Markeys (Joan Bennett) are moving to Tower Road. . . . C. Henry Gordon getting over a bad case of flu. . . . . Connie Talmadge has a gorgeous new mink coat.

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All the regular six-day bike enthusiasts out for the opening Sunday night. . . . Among the shouters were the Doc Martins (Louella Parsons), Wilson Mizner, Darryl Zanuck, Wheeler and Woolsey, John Boles, Herb Somborn, Henry Henigson, Jimmy Cagney. . . . Mayor Porter proved to be a good sport by riding around the arena on a tandem wheel with Joe E. Brown to start the event. . . What Radio featured player is holding hands with her good-looking cameraman these days? . . . The reservations for the Gus Arnheim opening tomorrow are very heavy.

New York REVIEWS

"THE MUMMY"

Universal prod., director, Karl Freund; writers, Nina Wilcox Putnam, Richard Schayer, John L. Balderston.

Mayfair Theatre

Mirror: No more plausible than any of these horror pictures, this one provides the usual excitement, suspense and thrills.

Sun: It is hard to tell whether the film is supposed to be another in the horror series. Whatever its purpose, it succeeded in being interesting only as a novelty, if that.

World-Telegram: The piece is so unskilfully acted, written and directed that it becomes not only unwarrantably dull, but at times actually silly. The result is an exercise in nursery nightmares that tries to fill the timid moviegoers with dread, but which succeeds only in being a singularly ineffective and feeble piece of entertainment.

American: The film provides fair fun for an idle hour, somewhat in the manner of Rider Haggard and his fellow fictionists.

Post: The picture is deliberate, ponderous and unbelievably mild.

Herald-Tribune: The film is interestingly staged and photographed, and it has its moments of good dramatic exhilaration in the episodes wherein Karloff is coming back to life. On the whole, though, it is rather too long and involved to be satisfactory entertainment of the ghoulish school.

News: It is supposed to be a hair-raiser and, while some of the scenes are horrible enough, the story is so unreal that even Boris Karloff fails to send any ghostly vibrations up and down one's spinal column.

"FRISCO JENNY"

First Nat. prod.; director, William A. Wellman; writers, Gerald Beaumont, Lillie Hayward, John Francis Larkin.

Roxy Theatre

Times: It is staged in a dramatic and imaginative fashion and the pity is that the rest of the film does not live up to the earthquake scenes of destruction, terror and death.

Mirror: The entire production is colorful and entertaining. Ruth gives another fine performance and is supported by an unusually interesting cast.

Journal: A fair, if familiar melodrama.

American: It is, in short, second-rate melodrama distinguished only by the presence of the star.

Herald-Tribune: Despite the frank hokum of the story and the film's plotty return to the days of Western blood and thunder, the director has kept it marching along its bizarre path with enough interest to hold one until the end.

News: You find yourself pretty much absorbed in the picture, despite the fact that you can foresee, sans difficulty, the trend of events—some of which do not seem entirely logical.

"BILLION DOLLAR SCANDAL"

Paramount prod.; director, Harry Joe Brown; writers, Gene Towne, Graham Baker, Willard Mack, Beatrice Banyard.

Paramount Theatre

Journal: The first half of the film is decidedly amusing. Then, curiously enough, it begins to drag. And yet, despite this unexpected let-down, it's a diverting piece.

Sun: "The Billion Dollar Scandal" is first-rate screen entertainment.

World-Telegram: Throughout there are streaks of salty dialogue and strains of occasional excitement. So take it as a well-intentioned but pretty shaky drama.

American: First rate program entertainment.

Post: There is material here for some healthy irony, and if the authors sometimes lose sight of their purpose in a welter of melodrama, they also manage occasionally to provide some rich and delightful comedy.

Chandler At MGM

George Chandler has been signed for a comedy role in "White Sister," at MGM. He goes into this picture when he completes "Picture Snatcher," at Warners.

Bill Wright Married

William Wright, assistant to Harold Hurley at Paramount, was married quietly yesterday afternoon to Greta von Rue. The pair left on a two weeks honeymoon.

New Chain Forming To Show Ad Films

New York.—The Hochreich-Bergman Holding Corporation has been incorporated in Delaware with 100,000 shares of common stock, to operate theatres.

It is understood that the purpose of the new company is to open a circuit of theatres to show advertising, educational and industrial pictures free to the public, the advertisers defraying the cost. David Hochreich, of General Talking Pictures, is head man.

Green Finishes One For Warners; Moves To Fox

Paul Green has completed his original story, "The Life of Voltaire," which Warners will use as a starring vehicle for George Arliss, and the writer has moved to Fox to prepare an original for a special production for that company.

Green has an eight-weeks deal with Fox to turn in the yarn, and then moves back to Warners to write another story for them.

Feist Grandchild Dies

New York.—The four and one-half months old grandson of Felix Feist, died Saturday and was buried Sunday. The mother, Marjorie Nast, is Feist's daughter.

'Kingdom' Busts Record

Atlanta. — "Animal Kingdom," which opened Saturday at the Fox theatre, broke all records for a day's attendance yesterday, despite a heavy rainstorm.

Sarah Mason At Radio

Sarah Y. Mason joined the writing staff at Radio yesterday to write an original story for Ann Harding.

Cohen Stays Says Zukor

(Continued from page 11)

George Schaefer, Sam Dembow Jr. and Walter B. Cokell members of the board. The executive committee of the board now consists of Adolph Zukor, Ralph Kohn, Emanuel Cohen in addition to the three new members, with Austin Keough and Emil Shauer as alternates.

It seems evident that the resignation of John Hertz will be followed by that of Albert Lasker, with some representatives of the New York banks who made Paramount a loan of some $15,000,000 some time ago elected to replace them on the finance committee.

It is felt that, if Lasker bows out, the advertising account of Paramount, which has been in the hands of Lord and Thomas and Logan, will be shifted to Hanff-Metzger, who had it before Lasker went in.

Hugh Herbert
Management
BREN & ORSATTI

PARA'S 'SHE DONE HIM WRONG' BAWDY BUT PLENTY FUNNY

West and Sherman Great Combination

"SHE DONE HIM WRONG"
Paramount

Direction .....Lowell Sherman
From story by.....Mae West
Screen Play.....Harvey Thew, John Bright
Music and Lyrics.....Ralph Rainger
Photography .....Charles Lang
Cast: Mae West, Cary Grant, Noah Beery, David Landau, Owen Moore, Rafaela Ottiano, Gilbert Roland, Dewey Robinson, Rochelle Hudson, Tammany Young, Fuzzy Knight, Robert E. Homans, Grace LaRue, Louise Beavers, James C. Eagles, Tom Kennedy, Harry Wallace, Tom McGuire, Wade Boteler.

Some folks may object to this one on the ground that the "garbage has been piled too high"—BUT it is plenty funny. Mae West's first starring film is steeped in sin and sex—but, boys and girls, the laughs are there. "She Done Him Wrong" is a strange mixture of melodrama, muck and belly laughs, with the laughs predominating to such an extent that an otherwise unsavory picture becomes a welcome, though hardly wholesome fun-fest.

Our advice (and it comes from the heart) to exhibs who book this picture, is to ban the kiddies and invite the adults (pure or polluted) to come in and have a swell time. You could hardly blame the Women's Clubs for not wanting their young to "learn about women" from Mae West. Mae is terribly tough—but she knows her stuff—and you'd have to go a long way to find a gal who could read her lines in this opus without leaving a bad taste in your mouth. But Mae dishes it out and makes you like it. Her personality dominates the entire picture—and it is her very bawdiness (and the bawdy quality of the whole film) which converts lascivious snickers into whole-hearted guffaws.

"She Done Him Wrong" is swell entertainment—of a very low variety. It is so much funnier than it is filthy, so atmospherically perfect and so well acted and directed that its repugnant yarn never becomes offensive, that one must not only forgive, but congratulate Paramount for whole-heartedly thumbing its nose at Haysiana and going ahead with "Diamond Lil"—who really wears no disguise at all in "She Done Him Wrong."

Lowell Sherman has done a marvellous job with his direction of the picture—and avoided a lot of pitfalls. He hasn't missed a bet to make this story of a Bowery belle of the gay nineties a humdinger. To his direction must go fully fifty per cent of its success. The screen play and dialogue by Harvey Thew and John Bright crackle with great lines—and situations. The underscoring and songs (particularly the final one) also help in no small measure.

Mae West is the saloon-keeper's moll, loaded with diamonds, who mixes with men, white-slavers, jailbirds and murder—and ends up with a man she had a hard time getting but that she "knew could be had" . . . and she was immense. The entire cast—including Cary Grant, Owen Moore, David Landau, Noah Beery, Gilbert Roland, Rafaela Ottiano, Rochelle Hudson, Fuzzy Knight, Grace LaRue, Louise Beavers—was excellent

Where the customers will go for this—they will go in great numbers . . . it will clean up.

Talk About Your Loaves And Fishes

Wally Young and Nunnally Johnson were asked to cut 40 pages from the script of Chevalier's next. After the revision the writers found they had 15 more pages than when they started.

Broadway Houses Forced To Cut Scale

New York.—The operators of the big picture houses along Broadway have finally recognized the impossibility of maintaining the high admission prices and practically all of them are gradually going to lower scales. The average top will run from 85 to 99 cents, with an average matinee price of 35 cents.

The Rialto will have a flexible price scale, subject to change according to the picture shown.

Armstrong At MGM

Robert Armstrong will have a featured spot in "Rivets," John Gilbert's final production under his deal with MGM. Picture is scheduled to start Thursday, with Tod Browning directing.

Maxine Graybill East

Maxine Graybill, secretary to Myron Selznick, left for New York last night to meet her chief.

'Farewell'-'Frisco' Doing Big Business

Business locally on "Farewell To Arms" at the United Artists and "Frisco Jenny" at the two Warner houses, is assuming record proportions.

The Warner picture in its joint run is beating the figures each day of "Silver Dollar," doing better than $5000 Sunday. The "Dollar" engagement was the best since "Blessed Event."

"Farewell To Arms," rushed into the U.A. practically cold with little advance exploitation, is running from $300 to $500 better each day since the opening, playing to capacity Sunday afternoon and evening.

Stahl Seeks 'Unknown' For Universal Lead

John Stahl has found it impossible to find a suitable woman lead for "Only Yesterday," his next for Universal, and he will now look over the list of aspiring ingenues who have no 'draw" names. Candidates must look 18 in the early sequences and go through to age 35 at the finish.

Starting tomorrow, Dave Werner, Universal casting director, will arrange interviews for applicants.

Goodrich Asks Release

John Goodrich, contract writer, has asked to be released from his contract with MGM, which still has some time to go. It is understood that the studio will comply.

Warners To Have Busy Spring In Production

The Warner Bros.-First National studios will place in production 13 new pictures, all to be completed by April 13, at which time actual shooting in the studio will be closed down for 60 days to permit the organization to prepare its stories for the first half of next year. The entire program of Warner-First National pictures for the year of 1932-33 will have been completed by April 1.

The first group of pictures to hit the stages are: "Silk Express," an original by Houston Branch, with Ray Enright directing and a cast composed of Neil Hamilton, Sheila Terry, Frank McHugh, Allen Jenkins, Guy Kibbee, Harold Huber and Lyle Talbot; the George Arliss picture, "The Adopted Father," with John Adolfi direction, and Bette Davis, Hardie Albright, Helen Vinson, J. Farrell MacDonald and Douglas Dumbrille in the cast. The story is an original by Edgar Franklin with screen play by Charles Kenyon; "Highlights of 1933," written by Robert Presnell and James Seymour, with music by Harry Warren and Al Dubin with cast including Bebe Daniels, Dick Powell, Glenda Farrell and Aline MacMahon.

The next group will include: "Big Shot" for Edward G. Robinson, being an original by Arthur Horman with Roy Del Ruth directing; "Hard Times Square," written by Earl Baldwin with Bebe Daniels heading a big cast and no director assigned yet; Ruth Chatterton in "Lily Turner," from the play by Phil Dunning and George Abbott; "Narrow Corners," the latest Somerset Maugham book. No cast or director yet; "Girl Missing" by J. A. Andrews. No cast or director; George Arliss in "Voltaire," in addition to starring pictures for William Powell, Paul Muni, Richard Barthelmess and Warren William.

John Wayne, starring in the Leon Schlesinger series of westerns being released through Warners will complete the sixth of the series during this time.

Yesterday in NEW YORK

Well, it was all very amusing at that "Cavalcade" opening. All the Chase bank execs were sitting in orchestra seats and most of the Fox organization could be located in the balcony. But boy, oh boy, was that picture something to make the bankers sit up and take notice. Maybe it was just as well they were in the orchestra; they might have fallen into it in their excitement otherwise. . . . A little birdie, (how that bird does get around,) told us that eighty tickets were distributed among the Chase bankers. Well, that should have taken care of the vice-presidents. . . . And you'll have to pardon us if we put on another rave for Diana Wynyard. She is simply superb. Never have we seen anything quite so tragic as her grief, so natural as her laughter, so aristocratic as her bearing. There is no wasted, superfluous effort in putting her part over; no tricks or mannerisms to substitute for lack of acting ability. Yeah, we think she's swell. . . . And so is Una O'Connor, whose part we wrongly credited to Ursula Jeans—through unpardonable ignorance. Not that Miss Jeans wasn't good in her role, but the credit for a very difficult characterization should go to the right person.

•

Francis Lederer was supposed to to have appeared at this week's AMPA meeting, but postponed his visit till next time because Arbuckle takes up so much spotlight and they want Lederer to have his day. . . Jack Cohn is telling a true story of a ham around town that we are inclined to believe really happened with Columbia as the party of the second part. Seems an actor had been given a movie contract at a nominal salary and was all set to leave for the coast and his first picture attempts the same week he signed. While he was waiting around for his train to leave, some kind friends got to work on him with the result that he refused to carry out his contract unless he got a raise in salary. And mind you, all this before a camera ever had a chance to find out whether he was as good as he was willing to believe. P. S. He didn't get the job. . . . Aben Kandel has been commissioned to make a dramatization of his book, "Rabbi Burns" and hopes it will see early production.

•

There's one department of the Warner-First National organization that should be grateful to them for making pictures about topics of the times and literally making movies out of headlines. And that's the legal department. They're being kept right busy these days answering suits. And the publicity isn't so bad either. . . . Sam Hoffenstein's profile and that of Publisher Shuster are so very much alike that it's embarrassing if you've never met Shuster. Shuster is so used to it though that he cordially says hello when addressed as Sam. Or maybe that's his first name too.

INDIGNITIES TO CLIENTS CAUSE AGENTS' FIGHT ON AGENCY ACT

Want $200 Weekly Salaries Exempted

Austin Sherman returned yesterday from Sacramento where he laid the groundwork for the amendment to the Employment Agency Act which the Artists Managers' Association is sponsoring. He held conferences with Assemblyman Kent Redwine, and Charles Johnson, attorney for the State Labor Commission. Redwine is expected to notify Sherman today as to whether or not he will agree to present the agents' bill to the legislature.

Johnson tendered the agents' attorny a warm welcome and said he would give their demands 'friendly consideration," although he gave no official indication that his organization was willing to concur in the sponsoring of the bill which would, if passed by the Legislature, remove personal representatives and their clients from the supervision of the Employment Agency Act.

The amendment would remove from provisions of the act all persons earning more than $200 a week, the chief complaint of the agents being that the law as it now stands, heaps indignities upon the higher-salaried players, writers and directors.

Section 11 of the Act requires agents to hand clients slips of papers with the address of the employers, together with "cost of transportation."

The same section compels agents to inform a client concerning the sanitary conditions of his place of employment and whether or not board and lodging are furnished. It also holds an agent responsible for the morals of the employers with whom he does business.

In theory, all agency disputes must be adjudicated by the Labor Commission. This part of the act has been more or less ignored, many disputes such as the William Morris-James Cagney case and the Frank and Dunlap-George Bancroft case, having been submitted to the courts.

However, these provisions in the act have repeatedly been seized upon by attorneys fighting various agency disputes, these attorneys invoking them as legal technicalities which jurists have been unable to ignore, and the current move on the part of the AMA is expected to rectify these conditions.

'Bitter Tea' Premieres In Balto. To Good Business

Baltimore.—The "Bitter Tea of General Yen" had its world premiere here, opening Saturday, and got great notices in the local press and a big rush of business to the box-office.

Harris Asks $150,000 For 'Dinner At Eight'

New York.—Sam H. Harris is now asking $150,000 for the picture rights to "Dinner At Eight," with Universal leading the bidders.

Break For The Lipstick Makers

Paramount is seeking a baby with the "Hapsburg lip" to play in the new Chevalier picture, but Columbia is doing even better. It is casting for "The Murder of the Circus Queen" and needs some Ubangis—those people with the duck-billed lips.

Harlow And Hayes For 'Sex Appeal'

"Sex Appeal" is one of the initial productions Harry Rapf will produce for MGM since his recent illness and vacation. The yarn, an original by Frances Marion, was purchased from Mary Pickford when the latter decided it was not exactly her type of material.

Helen Hayes will be starred, with Jean Harlow featured, and production starts when MGM selects a director to handle the picture.

Bob Rubin Has Flu

New York.—Robert Rubin, of MGM, is laid up with the f'lu and his trip to the coast with other MGM execs is postponed.

Hammons Accused

(Continued from page 1)

Aronson asked that defendants be compelled to account for any loss due to their acts.

Aronson was one of the original organizers of World Wide with J. D. Williams and Hammons several years ago, with company formed to handle British productions released in this country through Educational exchanges After a few pictures had been acquired sound hit the industry, and further British pictures were unavailable for some time. With W-W inactive for lack of product, Hammons combined it with Sono Art so the organization could handle both British and domestic product.

Hollywood—Earle Hammons, who arrived from New York last night, answered the charges of Aronson by declaring all of the things complained of by Aronson were instituted by the latter when he was officially connected with the company. Aronson, according to Hammons, owns but one and one-quarter per cent of the stock of World-Wide Pictures, Inc., and has tried unsuccessfully to sell this small interest for some time, but asked too big a price.

Hammons further stated he had to combine W-W with Sono Art several years ago to assure the company a source of supply that would enable it to continue in business, and characterized the Aronson move as a "nuisance" action.

Goldwyn Plans To Be Film Ziegfeld

Samuel Goldwyn has decided definitely to establish himself as the "picker of beauty" for film productions, and to try to attain the place in the picture field that was held for so many years by Flo Ziegfeld in musical shows.

Goldwyn is launching a nation-wide search for 70 beauties who will be used in the next Eddie Cantor production and tabbed the 'Glorious Goldwyn Girls of 1933." The producer is desirous that each of the 48 states be represented in the final group selected.

Girls never before in pictures will be recruited as candidates, and requirements provide that 21 years is the maximum age for all entrants.

Skipworth Replaces Mae West In Para. Cast

Alison Skipworth will be featured with Mary Boland in "Don't Call Me Madame" by Paramount, instead of Mae West as previously intended.

William Slavens McNutt and Ray Harris are writing the script, and Norman Taurog will direct the picture, following completion of Chevalier's "Bedtime Story."

'General Yen' Tops Music Hall Bill

New York.—With the Columbia production of "The Bitter Tea of General Yen" as the feature picture, the film bill at the Radio City Music Hall, opening tomorrow night, includes a newsreel and a Tom and Jerry cartoon in color, called "Spanish Twist."

On the stage are Ray Bolger; a condensed version of "Faust"; the 48 Roxyettes; a ballet entitled "Straussiana," with Patricia Bowman; Gomez and Winona, ballroom dancers; the Tuskegee Choir and another ballet, called "Marche Militaire."

The new screen at the Music Hall is the largest in the world, measuring 70 by 40 feet.

Kent Silent On Plans

(Continued from page 1)

subject, he was eloquently silent.

He did say, however, that anyone who had anticipated that he would make any revolutionary changes in the company's studio set-up would be disappointed, and he praised "Cavalcade," the opening of which at the Chinese he will attend.

On the same train with Mr. Kent, who was accompanied by Mrs. Kent and her sister, were Mr. and Mrs. William K. Howard, back from their European vacation, Earle W. Hammons, H. M. Harwood, English playwright under contract to MGM, and Marcella Burke.

SAM WIESENTHAL

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Europe's Foremost Playwright

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THE Hollywood REPORTER

Vol. XII. No. 44. Price 10c. TODAY'S FILM NEWS TODAY Thursday, January 12, 1933

'SHEEHAN STAYS'---KENT

TRADEVIEWS by W. R. WILKERSON

•BUSINESS throughout the country is getting better. Pictures are better. General conditions outside of the picture industry, we understand, are unchanged, which makes this spurt in theatre attendance of greater importance.

The first run situations are still catching hell, and it is our feeling that that condition is now chronic, with little or no cure unless theatre operators start giving the real consideration to the real theatres—the neighborhoods—and throw all the big situations into second runs.

•

And still, suppose Mr. Distributor should approach Mr. Neighborhood Exhibitor with:

"Listen, old man, we have come to the conclusion that we are all wrong in our policies of trying to put over those first run barns, holding pictures out on you for two and three months. We are going to sell them to you first run and let the downtown situations fo'low you, so that if any of your patrons miss the attractions here, they can pick them up later at the big houses. But, you know, you'll have to pay us more money."

You can imagine the answer that Mr. Neighborhood Exhibitor will give him. It would probably run like this: "Forget it, old man. Your policies are swell. We are not squawking, we're doing O. K. And for goodness sake, don't let those downtown locations go second run. We need the advertising they give pictures in the papers."

•

But be that as it may, or was, or is; business is picking up and it's not spotty. There has been a healthy increase in all parts of the country, not sufficient to pay off by any means, but there has been an increase.

This inclination of the mob to drift back, with better pictures to show them when they do drift back, may save the old business yet. But the majors, that is those having theatres, have little hope unless they can get out of those leases and put in some policy that will cause those big losses to evaporate.

Roxy May Return To Old Homestead

New York.—In spite of the assertions by RKO heads that S. L. Rothafel will resume the management of the Radio City theatres when he recovers from his illness, rumors are persistent on Broadway that he has resigned and will go back to the old Roxy Theatre.

Price Cuts Help Rialto and Capitol

New York.—Both the Rialto and Capitol theatres were materially helped by the new slash in the prices of tickets, effective this week.

At the Rialto, Paramount's "Island of Lost Souls" is getting an exceptionally big play for the first performances, the house being crowded all day. The Capitol with its new top price of 75 cents was doing well, with Loew's New York, now at 30 cents, doing capacity all day.

Archie Mayo Set To Direct 'Reform School'

Darryl Zanuck has assigned Archie Mayo to direct his reform school yarn, titled "Reform School," which is scheduled for early production.

Edward Chodorov developed the original idea and wrote the adaptation and dialogue. No cast announcements have been made.

No Change in Fox Production Management; Gain Studio Manager, Wurtzel Producer

Expressing himself as fully satisfied with the production record made by Winfield Sheehan, Sidney R. Kent, president of Fox Films, stated last night that "rumors of any change in the executive management of the production department are false."

He did, however, announce a realignment of executive control of the business and physical operation of the studio that places John J. Gain in the post of studio manager to handle all business details and operation of the plant, with Edward W. Butcher continuing as production manager and George N. Bagnall as studio treasurer.

Sol M. Wurtzel, studio superindendent for more than ten years, will be relieved of all duties in connection with the physical and business ends of the studio, and, in the future, concentrate his efforts in the making of a group of pictures as an associate pro-

(Continued on page 2)

Ken Maynard Signed By 'U' For Six Westerns

Ken Maynard has been signed by Universal to star in a series of six westerns. The pictures will substitute for the Tom Mix group, which was discontinued when Mix decided to make a tour of the world.

Art Cinema Corp. Will Wash Up Soon

The Art Cinema Corp., as headed by Joseph Schenck, will wash up at the end of production on the Mary Pickford production of 'Shanty Town" and will cease as a producer for United Artists, with Schenck devoting most of his time to Agua Caliente and his office as head of United Artists.

Schenck is financially interested in the Edward Small productions, and most of the old Schenck organization will shift over to the Small outfit.

The late Winter production at United Artists will be taken up by the Goldwyn production of "The Masquerader" and one with Anna Sten; Mary Pickford's "Shanty Town," and Small's "I Cover the Water Front."

Ill Health Forces Turnbull To Resign

Hector Turnbull, associate producer with the Jesse Lasky unit at Fox, has turned in his resignation and goes East immediately.

Turnbull has been a victim of the flu for the past two weeks, and ill health necessitated his resignation in order to obtain medical care in the East. No successor has been appointed.

MGM Sets 'Barretts'

MGM has placed "The Barretts of Wimpole Street" on the production schedu'e for this year's program. This decision came after a deal offered by Fox for its purchase was turned down recently.

Para. Holds Skipworth

Paramount yesterday exercised its option on the services of Alison Skipworth and the player remains with the company for an added year. The Joy and Polimer office represented Miss Skipworth.

BRENON QUITS CHADWICK; WILL MAKE 'TWIST' AT 'U'

Herbert Brenon yesterday called off his agreement to make "Oliver Twist" for I. E. Chadwick and will make the picture on the Universal lot instead, as an independent producer. Chadwick, who releases through Monogram, announced last night that he would go through with the production of the picture with another director. He is trying to get Lowell Sherman.

Brenon said last night that he had had an agreement with Chadwick, by the terms of which no releasing arrangements for the picture could be made without his approval. Chadwick had gone ahead with plans to release through Monogram, Brenon said, and therefore he had called the deal off.

Lou Ostrow, executive producer for Monogram, last night notified Carl

(Continued on Page 6)

Radio Wants Roberti With Wheeler-Woolsey

Radio is talking a deal with Lyda Roberti, who is wanted for the leading feminine role in the Wheeler and Woolsey picture which Sam Jaffe is producing.

The player is appearing in a New York musical and a definite decision as to her availability will be forthcoming today.

Twelvetrees Signed

Helen Twelvetrees was signed to a term optional contract by Paramount yesterday, and her first assignment will be a featured lead with Chevalier in "Bedtime Story," which Norman Taurog directs.

MICHAEL CURTIZ Directed '20,000 Years In Sing Sing'

THE Hollywood DAILY REPORTER

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FRANK POPE.....Managing Editor

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ENSEMBLES AND PRODUCTION HIGH SPOTS IN '42ND STREET'

Warners' Musical Lively and Tuneful

"42nd STREET"
Warner Bros.

Direction .....Lloyd Bacon
From story by.....Bradford Ropes
Screen Play by.....Rian James, James Seymour
Lyrics and Music by.....Al Dubin and Harry Warren
Dances Staged by.....Busky Berkeley
Photography .....Sol Polito
Cast: Warner Baxter, Bebe Daniels, George Brent, George Stone, Guy Kibbee, Ned Sparks, Ruby Keeler, Dick Powell, Lyle Talbot, Ginger Rogers, Allen Jenkins, Henry Walthall, Edward Nugent, Harry Akst, Robert McWade, Clarence Nordstrom, Una Merkel.

This is musical comedy loaded with the stuff that gave this form of entertainment its standing: marvellous dance ensembles with precision routines; spectacular sets, catchy songs, pretty girls of high aphrodisiac quotient, and racy, earthy comedy.

For the great majority of picture audiences, and particularly in the smaller towns where the natives never get a peek at the real flesh and blood stuff in musicomedy, this one will go over with a bang and should cop plenty of dough. When the picture gets into high gear in its last half hour, it reels off some dance numbers and some trick sets that alone are worth anybody's admission price.

The real stars of the picture are unquestionably the production department and Busby Berkeley's dance ensembles. They have both exceeded all previous efforts and, if equally good work had been done by the gagsters, who depended far too much on fanny-slapping and goosing, and the dialoguers, who worked the double entendre to death, it would have been one of those "100 per cent all-talking-all-singing-all-dancing" knockouts, which it is short of being by about 20 points.

As constructed, the piece is really a musical comedy within a mild melodrama. It takes you behind the scenes in a musical comedy factory and shows you just how much perspiration, nervous breakdowns and youth and beauty have to go into the making of one of these dramatic confections.

Ruby Keeler is the little understudy who becomes a star over night when the star, played by Bebe Daniels, breaks an ankle during a "faw-down" session. Bebe has one song, "You're Getting To Be A Habit," that sounds very hittish and she does very well indeed with it. The other numbers sound good in the telling: "Shuffle Off To Buffalo" and "Young and Healthy."

Warner Baxter plays the over-burdened stage director and makes the proximity of his breakdown very plausible. Ginger Rogers overshadows most of the women of the cast with some clever nonsense, and Una Merkel, in her dependable fashion, contributes laughs.

Dick Powell is teamed with Ruby Keeler in carrying the juvenile romance and clicks very nicely. Guy Kibbee, who plays the angel of the production, is his usual competent self, but his lines are nothing to write home about.

Others contributing noteworthy efforts are George Brent as Bebe Daniels' sweetheart; Ned Sparks, Edward J. Nugent, George E. Stone and Allen Jenkins.

Lloyd Bacon's direction kept things moving briskly, and Sol Polito's photography is of first order throughout.

You exhibs have a wonderful line-up of names to work with in bringing the customers past the cashier's wicket. Most of them will be satisfied, for those that find the first half weak will forget about that in the joys of the last.

Marquee Messages

These marquee title combinations are still amusing. Out in front of a Hollywood Boulevard theatre this week, the marquee signs read: "Hot Saturday" — "Faithless" — "Scram."

'Interlude' Divides London Audiences

London. — The Metro-Goldwyn-Mayer production of "Strange Interlude" ("Strange Interval" over here) looks good for at least a four weeks run at the Empire. Following the same company's "Smilin Thru" at this house, it gives them two successive London hits.

The largest part of the crowd attracted to "Interlude" was created because of the very wide divergence of opinion that exists among the ticket-buyers after leaving the performance and this argument is the big ballyhoo.

More Independents Hit Broadway Houses

New York.—The Majestic production of "The Vampire Bat" goes into the Winter Garden January 21, and the KBS picture, "The Death Kiss," opens at the old Roxy the following week.

Castings By Rogers

Latest additions to the cast of Charles R. Rogers' production for Paramount, "Strictly Personal," include Rollo Lloyd, Arthur Hoyt, Jean Barry, Gay Seabrook, Ben Hall, Thomas Jackson, Wade Boteler, Helen Jerome Eddy and James Burtis.

Wallace Free Lance

Richard Wallace washes up with "The Masquerader" for Samuel Goldwyn next week and rejoins the free lance ranks. He has a couple of stories which he may produce himself.

Dupont-Eastman Deal Discredited

The story printed in yesterday's newspapers of a probable deal whereby the E. I. DuPont de Nemours Company was about to close for the control of Eastman Kodak Company was discredited by E. C. Curtis, sales manager of the latter company, who is in Hollywood on his annual visit. Mr. Curtis said:

"So far as I know, there is absolutely no truth to the story. In the first place, there is not a block of stock in existence of sufficient size controlled by any one individual in Eastman or otherwise that would give Dupont control if purchased, and I don't think anyone would try to buy the control on the open market."

William G. Stuber, head of Eastman, also issued a denial.

Cowan Starts Home

New York.—Lester Cowan, executive secretary of the Academy of Motion Picture Arts and Sciences, left here for home yesterday.

Gain Fox Studio Mgr.

(Continued from page 1)

ducer. Al Rockett will occupy a similar post.

These moves, according to Kent, are made "in the interests of the perfection of the organization surrounding Winfield Sheehan. I am highly pleased with the progress that has been made under Sheehan, and the changes that are being made are purely in the physical operation of the plant in the perfecting of a studio organization."

At the same time, Kent stated he had approved plans for the immediate construction of a new mill and carpenter shop, and the erection of a large fireproof storage building which will include 30 vaults, 12 film editing rooms and a fireproof garage.

The Fox president expects to return to New York the end of this week, after concluding conferences with Sheehan on the company's program for next season.

Most delightful artistically appointed suite of six offices to sublet in Equitable Building.
Inquire
Office of Building

Hugh Herbert
Management
BREN & ORSATTI

RAMBLING REPORTER

Nice turnout for the opening Tuesday night of Sam Behrman's "The Devil Passess" at the Pasadena Community Playhouse. . . . Diana Wynyard, who was discovered in this play in London, was in the audience. . . . Loretta Young with Lyle Talbot, and Sally Blane and Polly Ann Young with different escorts in different parts of the house. . . . Charlie Chaplin with Paulette Goddard, Arthur Lubin, Jerry Horwin—also there. . . . David Butler is laid up with the flu. . . Howard Hughes and Sondra Shaw are romancing more than a bit.

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A big exchangeman, upon leaving the preview of the Mae West picture the other night, remarked that "when that picture hits Pennsylvania—it will be a one-reeler!" . . . And we can think of places where it won't emerge in trailer length! . . . Billy Howard is back from Europe with tres funny stories about Myron Selznick. . . Claudette Colbert is ill at the Plaza in New York. . . . What well-known young writer is now being tagged "Lord Alfred Douglas"? . . . Henry Kornblum has sold his seat on the New York stock exchange and is in Hollywood looking for picture possibilities. . . . Florine McKinney did all right for herself at the Palm Springs tables the other night.

•

Johnny Weissmuller, driving up Sunset Boulevard with his nose all bandaged up—what, another NEW one??!? . . . The town is still talking about that swell "show" put on by Jimmy Durante and Georgie Raft at the Club New Yorker Sunday night—and Ralph Farnum didn't get home until nine A. M.—but then, he never does! . . . Mildred Jaffe and Ad Schulberg sail home on the Bremen January 14. . . . Charlie Lederer and Charlie MacArthur are having a lot of fun at David Selznick's expense these days. . . . and can David take it? We're asking. . . . Marion Dix and Horace Bramley are cooing—but very sub rosa

'CHILD OF MANHATTAN' OKAY; FOX'S 'FACE IN THE SKY' BAD

Nancy Carroll Scores In Lead

"CHILD OF MANHATTAN"
Columbia

Direction .....Eddie Buzzell
Story .....Preston Sturges
Screen Play.....Gertrude Purcell
Photography .....Teddy Tetzlaff
Cast: Nancy Carroll, John Boles, Charles "Buck" Jones, Jessie Rolph, Clara Blandick, Luis Alberni, Jane Darwell, John Sheehan, Warburton Gamble.

Distinguished by Nancy Carroll's best performance in a long, long time, excellent support by John Boles and others, a neat, new and sophisticated twist of the Cinderella theme, and sympathetic handling by Eddie Buzzell, "Child of Manhattan" is a thoroughly satisfactory program attraction. It will take a bit of selling, but it will give the customers their money's worth.

We suspect a number of liberties have been taken with Preston Sturges' play. There are many touches that are distinctly movie.

The story is of the romance between a scion of great wealth and a dance-hall girl who says "apperntment" and "jernt." It all begins innocently enough when the fabulously rich man investigates the dime-a-dance institution that is leasing a hall on his family property.

Attracted by a winsome miss, he drives her home, a home she later leaves to become his mistress. With a Blessed Event impending, he decides, she believes reluctantly, to marry her.

The baby dies and the wife determines to give him back the name he gave her for the child's sake. She seeks a divorce in Mexico. But her attorney bungles her plan by demanding $100,000 a year alimony. It is to avoid appearing a gold-digger that throws her into the arms of another suitor. The husband, however arrives at the last moment to effect a reconciliation.

Nancy Carroll plays the dance-hall Cinderella minus all the affectations that have marked her work recently. She achieves a believable characterization in an unbelievable role. John Boles contributes another of his charming middle-aged men, and Buck Jones is pleasant as the suitor from the West.

Several character parts are very well done, notably the German woman played by Jessie Rolph who did the same part in the stage version. Others outstanding in bits were Luis Alberni, Grace Darwell, Clara Blandick and Betty Grable.

Eddie Buzzell's direction stresses characterization sometimes at the cost of tempo. He takes considerable time establishing his central figures but in doing so, makes their subsequent actions fully understandable. A few situations and lines are unnecessarily blue. Photography is standard.

You haven't a particularly heavy name draw to exploit in "Child of Manhattan." Angles worked from story content, however, should prove productive of some neat catch lines that will bring them in. Once in, the picture will satisfy.

Groucho's New One

The Four Marxes, their gag men and others were in conference, with Harry Ruby sitting in a corner, reading the script. Carpenters were working outside, sawing planks. Finally Ruby yelled: "I can't read with that noise going on. Why can't they stop it?" "I'm afraid you'll have to stand it, Harry," cracked Groucho. "They're cutting DeMille down to Mannie Cohen's size."

Court Rules Exhib MustKeep Contract

New York.—An important decision affecting exhibitor-distributor relations was given in Florence, South Carolina, when a jury awarded Paramount-Publix $2500 in its suit against J. W. O'Dowd, a Florence exhibitor.

The question involved was the right of the exhibitor to break his contract and refuse to play pictures because of his personal opinion as to their quality. O'Dowd has thirty days in which to appeal.

Eddie Cline May Direct Bert and Bob at Radio

Eddie Cline, who directed the last Wheeler and Woolsey picture ,"So This Is Africa," for Columbia, is negotiating with Radio to direct the team in their forthcoming picture for that company.

The deal is expected to be closed today.

Lesser Going East

Sol Lesser, president of Principal Distributing Corporation, plans to pull out for New York the end of this week. He will confer with eastern officials of the company on layout of the 1933-34 program of release.

One For Boleslavsky

Richard Boleslavsky is slated to direct an original story by Edgar Allan Woolf and Lenore Coffee, in which Colleen Moore and Jackie Cooper will be co-featured for MGM. The same team is doing the screen play.

Luncheon To Lasky

A testimonial luncheon, celebrating the 20th anniversary of Jesse Lasky's entry into the motion picture business, will be tendered the producer tomorrow at the Fox studios.

Excellent Cast Struggles Vainly

"FACE IN THE SKY"
Fox

Direction .....Harry Lachman
Story by.....Myles Connolly
Screen Play.....Humphrey Pearson
Dialogue Director....William Collier Sr.
Photography .....Lee Garmes
Cast: Spencer Tracy, Marion Nixon, Stuart Erwin, Lila Lee, Sam Hardy, Sarah Padden, Frank McGlynn Jr., Russell Simpson.

It is difficult to believe that the same company, within the same thirty days, could turn out such a masterpiece as "Cavalcade" and then produce a picture like "The Face In The Sky." At least, it would be difficult if this were not the picture business.

To say that the picture needs cutting doesn't begin to describe what's the matter with it. With a trepanning, a complete hysterectomy and several blood transfusions it might stand a chance of living. In its present form, it is the most amazing conglomeration of unmotivated sequences, gags lugged in by the ears, reminiscences of "Sunrise" in the wildest Murnau manner and misplaced emphasis on extraneous production values—as they are still called by those who attach importance to them—that has romped across a talking screen.

What there is of a story takes place in some hill-billy sector of the hinterland. Spencer Tracy, at his brash, cocksure best in the role of an outdoor traveling sign painter, rescues a girl orphan in the person of Marion Nixon from a family of moronic mountaineers.

The hill-billies give chase, round up Tracy and his pal, Stu Erwin, at a county carnival, and browbeat them with the Mann Act until Marion promises to go back with the natives and marry the son of the family. At the last minute, the downtrodden woman of the tribe helps the girl to escape, and Marion follows Tracy to New York—where what is left of the story gets lost in the big city, very much like Miss Nixon herself.

The cast as a whole, from Tracy down, are butchered, so far as their opportunities are concerned, to make a holiday for somebody who should have known better. It is agonizing to see such troupers as Sarah Padden, Tracy himself, Sam Hardy and others straitjacketed in parts that never give them a fighting chance.

Maybe the age of miracles is not past. Maybe Fox can pull a white rabbit out of an opera hat with this one and transform it into a box-office picture. If it does, Tracy is your outstanding box-office bet. But take a good look at it in cold blood before you start promising the moon to your customers.

Yesterday in NEW YORK

It just isn't safe to leave us alone with a theatrical page. We make the darndest discoveries. Possibly you remember that old song classic, "Yes, We Have No Bananas?"Well, we have found that it must have had its roots in great antiquity, and failing that, in Sanskrit anyway, because, look: the girls at Vassar are about to put on an old Hindu classic by Bhasa, and the name of it is "Svapnavasavadatta." Now, everybody sing and you'll see that it's just old Sanskrit for "Yes, We Have No Bananas." . . . . And there's no doubt of the fact that picture producers have found out what the public has the most curiosity about. Title changes are the very best example of it, as witness this brilliant Paramount change. Nina Wilcox Putnam's story originally called "Good Company" will be released as "A Lady's Profession." And if that's a literal translation, it oughta be good. . . . So, gradually, the stage is working its way back to the old ten, twent, thirt days. Musical comedies at a two-dollar top practically make entertainment a necessity and "Flying Colors" is doing a sell-out business and, incidentally, revolutionizing the cost of going to the theatre.

•

Mary Duncan has joined the cast of "Forsaking All Others," which will be La Bankhead's gift to the new year. Ian Keith is one of the three male leads. Looks as though it will have a one hundred per cent ex-Hollywood cast. . . . It strikes us as the height of something or other when actors' agents argue over billing for a charity affair. And yet we can assure you that they do because we've heard them. Maybe they get ten per cent of the billing.

•

Tears seem to be the great common denominator so far as judging audience reaction to a picture is concerned. From now on, no matter what we may think of a picture, if it calls for a good cry we will predict nationwide success for it. The reason for that long-winded preamble is because of a recent conversation with a returned traveller on just what pictures have had outstanding success outside of the so-called big cities. . . . F'rinstance, "Trouble in Paradise" was unanimously conceded to be just the fare for cosmopolitan audiences such as one is supposed to find in New York. So what happens? It does a fair business in this "fairest" of all metropolises and proves to be a wow in Greenville, Mississippi. . . . "Cabin in the Cotton" was impolitely ignored in the South as scurrilous libel. And, as we mentioned a column or so before, "Strange Interlude" is nothing short of amazing. BUT "Madame Butterfly" and "Smilin' Through" are successes in every clime. Tears sound the same in any language. And they're more sure-fire than comedy because they can be turned on by the same situations and those situations in turn, are something that everyone cries at, willy or nilly.

BROADWAY'S LATEST PLAYS FAIL TO RELIEVE DEPRESSION

Harry Bannister's Best of the Trio

New York.—Three new plays have just hit Broadway, but not one of them is of any help in curing the depression. Harry Bannister, making his debut as a producer, presented a piece by two English sisters, Audrey and Waveney Carter, entitled "Late One Evening." In it the lovely Ursula Jeans, stunningly gowned, emotes capably and gives further evidence of her acting ability.

The story itself is fairly effective, dealing with a young couple's struggle against adversity. When success comes, the other woman appears and breaks up the home, but of course the little chee-ild brings the erring parents together again. The play is nicely staged and attractively mounted, and may have a chance for a brief run and the sale of the picture rights.

Title Better Than Play

A play with such an enormously promising title as "A Good Woman, Poor Thing," ought to be vastly better than the script Dillard Long wrote and John Potter produced at the Avon Theatre. The story tells of a feather-brained young divorcee who marries a second man and then finds that she is not really divorced from the first, so the usual complications ensue. Had this airy comedy been written by Noel Coward it would have been vastly different, but Mr. Long is no Coward.

It is played by an excellent cast, headed by Irene Purcell and Arthur Margetson, a handsome English actor who is a natural for pictures. It's a pity the play is not better, as it might have aroused real interest.

"Two Strange Women"

A new playwright, named Edwin B. Self, rushed forth with an amateurish tale about Kentucky mountain folk and city slickers at the Little Theatre. Entitled "Two Strange Women," it is not likely to enjoy a prosperous life. The story concerns a city siren who lures a young mountaineer into an affair, causing him to murder her husband and bringing untold woe to his family. The whole thing is pretty bad.

The cast, including Jacqueline Logan, Maud Durand, John Daly Murphy and John Griggs, do all they can, but they can't overcome the mediocre quality of the play. The audience laughed in the wrong places, proving that Cain's storehouse will be no sleeper jump for "Two Strange Women."

Griffith Here Next Week

E. H. Griffith will be back in Hollywood early next week to begin preparations for "Declassee," Ann Harding's next for Radio.

New Record Set By Guild Registry

A new high has been reached by the Story Registry Bureau of the Screen Writers Guild of the Authors League of America. During 1932 there were 994 stories filed with the Guild. This is the largest number since the Bureau was organized more than ten years ago.

Registry of a story at the Guild establishes a priority claim which is equivalent to a copyright in common law.

The services of this Bureau are available to everyone, whether or not he is a member of the Guild.

'Death Kiss'-'Cynara' Set For First Runs

New York.—The World Wide picture, "The Death Kiss," has been set for first runs in the fifty key cities, and Sam Goldwyn's "Cynara" is set for forty first runs in key cities tomorrow.

Release For 'Souls'

New York—KBS will release "Auction in Souls," taken from the O'Neill play, "Recklessness," on January 29, and starts "Study in Scarlet" the same day, with Ed Marin directing.

Coward Thanks Fox For 'Cavalcade'

Winfield Sheehan, head of Fox production, received a congratulatory wire yesterday from Noel Coward, author of "Cavalcade," who saw a special showing of the film production in Cleveland Tuesday. Coward said:

"I have just seen 'Cavalcade' and I am deeply in your debt. I can sincerely say that the picture exceeded my greatest hopes, even after having read the New York notices. The whole story has been directed, adapted and played with such sensitive adherence to the text and spirit of my play that I am doubly thrilled at the response of both press and public to your brilliant achievement. Please accept my heartfelt thanks and congratulations."

Fox Studios Giving Away High-Priced Pork

Finished with Blue Boy and the two other prize hogs used during production of "State Fair," Fox will give the three porkers to state agricultural education department.

The latter will use the hogs for breeding purposes at farm and agriculture schools.

Warner Exploiteers

New York.—Bert Perkins and Lee Blumberg have joined the exploitation department in the Warner home office.



FOR SALE

AN ISLAND IN MAINE

Over Night From New York

30 acres, 20 beautifully wooded. 3 houses, completely furnished: One very solid 7-room-and-bath old New England farmhouse; one old barn converted into duplex studio with huge brick fireplace, kitchen, dining room, bedroom and bath; one small studio with brick fireplace. New private bridge goes with property, also artesian well, also new gas range connected with private Delco plant which supplies running water and electric light. Also two acres and bathing shack on inland lake ten minutes away. Fishing, speed-boating, sailing, horseback riding, swimming. Ideal for writer. Bargain price, $15,000. Telephone HOllywood 3661, Apt. 702, any morning, or write Hollywood Reporter, Box 402.

When You See

CAVALCADE

tonight

. . . give a
thought
to all those

WIGS

We're grateful for the opportunity that was given us to produce the hair work and supply all of the make-up for this history-making production . . . .

Also–

A note of congratulation is appropriate here for the excellent make-up work done for "Cavalcade" by CHARLES DUDLEY and JACK DAWN . . . . .

All the WIGS were created by PERC & ERN WESTMORE of

MAX FACTOR'S MAKE-UP STUDIOS
Hollywood

Gene Fowler Writes A Letter To Himself

Mr. Gene Fowler
c-o Hollywood Mineral Baths,
Melrose Avenue,
Hollywood.

Sir:

Imagine my chagrin on hearing from Charles MacArthur and Madam Frances (nee Hilda Braithwaite) that you had come flying back like a malarial buzzard to Hollywood. Egad, sir! My seconds will call on you with pistols, arquebuses, poignards, rapiers and trench mortars. And though you wear wisteria in your gray hair, it will not fool my effeminate seconds for a trice. You revolving stooge!

A year ago, come this May Day, methinks you got aboard The Chief after screaming and helloing in the public prints that you never would come back to these fair valleys. A pox on you, sirrah! You swore on your father's diary and Arthur Caesar's beard that your soul was bruised and that you would have naught more to do with pictures.

Let us face the issue, you hysterical louse! First of all, your father didn't keep a diary. (It was a disreputable house). Arthur Caesar has no beard. (It is pure grime). And you have no soul. Mr. Wilson Mizner, the face-mopping sage of Vine Street, was within his rights when he declaimed that all your good deeds could be recorded with an ice-pick on a piece of confetti, and that if Hollywood is the Port of Missing Minds, you are its first citizen. Get out of that hen-coop and fight, you gutter-bouncing Technocracy-fiend!

I am aware of your claim that you own a dual personality; that the good Dr. Jekyll side of you was at work when you departed last May, and that the malevolent, Mr. Hyde facet of your greedy character was uppermost when you gypped Paramount into a contract to write a Chevalier picture. Poor Maurice! Poor France! Poor Barney Glazer!

Answer me this: Is it not true that when you learned that the Academy had awarded Freddie March the big prize for portrayal of a dual personality, you said to John Doe and Richard Roe (a couple of credit-thieves) that you were going West to foist your own dual personality on the aforesaid Academy? And that the Mr. Hyde part of your character deliberately set out to get the 1933 award?

If you did get this award, I ask you what in God's name would you do with it? I'll tell you. As Dr. Jekyll, you would pawn it or use it for a door-knocker to Roxy's. As Mr. Hyde, you would use it for a potato masher. Are we of the cinema going to trust a trophy to one who thinks it is a percolator or an ash tray? Never.

Small wonder, then, that the Paramount people built two property elephants, their backs pointed at your office. Gadzooks! They should be horses.

Don't hand me that stuff about flopping on Broadway, about being stark, staring broke and a devotee of bean soup. When you and Rowland Brown become public charges, just try to get a second helping of Mulligan stew.

I remain, sir,
Your Dr. Jekyll self,
(Signed) GENE FOWLER.

Fairbanks Chairman Of Caliente Tourney

Douglas Fairbanks is chairman of the tournament committee for the Agua Caliente open golf tournament, which opened yesterday and runs four days. There are about 180 entries, including most of the crack golfers of the country.

Lasky After Grant

Jesse L. Lasky is negotiating with Paramount for Cary Grant for a featured role in "Warrior's Husband," which he is producing for Fox. Ernest Truex and Marjorie Rambeau are the only two cast so far. Walter Lang will direct.

Brenon Goes To 'U' Lot

(Continued from page 1)

Laemmle Jr. that Brenon's defection would not affect the plans to make the picture at Monogram. It was also hinted that the matter might be laid before the Academy for possible action.

"The adaptation of the Dickens novel as made by Elizabeth Meehan is our property," Ostrow said, "and we will use it. Monogram has no part in any dispute between Chadwick and Brenon aside from our right to approve directorial assignments. As a matter of fact, Monogram has had no official notice of any dispute."

Chadwick had started casting on the picture, having borrowed Lyle Talbot from Warners, Dickie Moore from Roach, and also signed Mary Brian and Lionel Belmore.

There is a report that Brenon may borrow Karloff at Universal to play Fagin.

Brundidge Makes 16 On Arch Reeve Staff

Harry Brundidge, of the St. Louis Star-Times, will join the staff of Arch Reeve at Fox studios February 1.

The addition of Brundidge practically completes the reorganization of Fox publicity staff, with Reeve now having a total of sixteen in the department.

No Medbury Deal Yet

The Leo Morrison office yesterday denied that it had closed a deal with the Old Gold Hour for John P. Medbury. Morrison says his office represents the comedy writer and not the Bren-Orsatti office as reported here recently. Negotiations are on, but not as yet consummated.

Mayfair Still First Run

New York—The Mayfair Theatre is to be retained by RKO as a first run house.

Westinghouse To Deal RCA Stock

New York. — Westinghouse yesterday announced its distribution of its RCA stock holdings to its stockholders at the rate of one-half share of RCA for each share of Westinghouse. Fifty per cent of the RCA holdings are retained.

Paramount Changes Cost Allocations

New York.—Paramount has made a change in its allocations of film costs.

In the past it has allocated 85 per cent of the costs to domestic business and 15 to foreign. Under the new system, 90 per cent is charged to domestic and ten to foreign.

Nielson Will Direct Lambert Short For Foy

Bryan Foy has signed Edmund Joseph to write the story for "I'm A Fugitive From A Chain Store," Eddie Lambert's second comedy short for release through Columbia.

Lester Nielson will direct and has been handed a term contract by Foy, who is planning on assigning him to the direction of a group of shorts.

Levanway Promoted

William Levanway, cutter for the last ten years at MGM, was promoted yesterday to assistant to Harry Rapf, associate producer.

Exhib Wins Suit On Distribs' Boycott

Indianapolis.—The Federal Court here yesterday rendered a verdict of $120,000 for Harry Muller, a former theatre owner of Anderson, Indiana, in his suit against a group of distributors.

Muller in his complaint alleged that he was forced out of business because of a boycott on product declared against him by the defendants.

New Stop For Cameras Perfected By Miller

An automatic stop for cameras used for silent shots has been perfected by Virgil Miller, head of the Paramount camera department. The device acts as a quick stop for the mechanism when film buckles in the camera and prevents serious damage to the movement.

These cameras are used extensively during a production for both interiors and exteriors, while the stop on sound cameras is provided for automatically via the interlock device.

Young Writing Book

Roland Young and his cousin, Major Henry Allen, are collaborating on a book based on Hollywood. Allen wrote a play which was produced in London and purchased for pictures some time ago by Fox.

Warner Club Party

New York.—The annual party of the Warner Club will be held at the Hotel Commodore on January 28.

RKO Music Hall Set With Its New Policy

New York.—The Radio City Music Hall got started on its new policy yesterday, with a new type of entertainment and ticket slice, much to the liking of the customers who drifted in for the show, which drew almost capacity for the matinee performance.

The new policy is to have stage presentations and pictures, and the present program is well balanced. First you get a stage act or two, then a cartoon, then another bit of stage business, then the newsreel, more stage show and then the feature—"Bitter Tea of General Yen." The whole show takes approximately three hours, a bit too long.

The matinee audience was most appreciative of the stage effects. The dancing numbers done by the Roxyettes seemed to get the greatest applause. Individuals seem lost on the huge stage. However, with the new price level and the type of entertainment, the house has a much better chance of getting an even break than with its opening program. Our guess still is that it will eventually be the home of Grand Opera and, as such, would be made to pay.

The picture bookings for the Music Hall to date are "The King's Vacation" (Warners) January 18, to be followed by Fox's "State Fair" and Radio's "King Kong."

Brooklyn House Quits Double Bill Policy

New York.—The Patio Theatre, in Brooklyn, key house of the A. H. Schwartz circuit, has gone back to single features. It tried the double-feature policy for some time and found that it did not pay.

European Arrivals

New York.—Arriving on the Europa today are Ernst Lubitsch, Gilbert Miller, Mrs. Paul Lukas and John Strassnes, the latter a fashion designer for Fox.

Totman At Universal

Wellyn Totman has been engaged by Universal to write a treatment of his original story, "Northwest Mounted Police."

'Decency' At Globe

New York.—The Majestic production of "Decency" has been booked into the Globe Theatre here for first run.

Buzzell On Way Back

New York.—Eddie Buzzell has left here for the coast, via the canal, to resume his duties as director for Columbia.

Ernest Palmer

L. William O'Connell

PHOTOGRAPHED

"CAVALCADE"

Using
EASTMAN SUPER-SENSITIVE
PANCHROMATIC NEGATIVE

Good News

THAT HAS SCOOPED THE NATION!

NOW. . . you can BUY OUTRIGHT *the world's best sound equipment!*

No more leasing—no more prolonged contract service!

It's the sensation of the industry—the RCA Victor Company's revolutionary new policy which provides for outright sale, on liberal terms, of the new Photophone High Fidelity sound-reproducing apparatus. At one stroke we have eliminated for motion picture exhibitors the outmoded leasing system and prolonged contract service. We have provided for minimum contract service on deferred payments, and a liberal trade-in allowance on old equipment . . . No wonder exhibitors from all parts of the country have been vastly interested . . . have sent eagerly to the company's home office and to its sales representatives for further details. We'll be glad to send you full facts on this new plan—study the deferred payment listings given below—then get in touch with us or our representatives!

High fidelity all AC operated equipment available for theatres of all sizes on three year deferred payment plan, with small down payment and weekly payments, as follows:

Standard Super Size . . . $46.67 per week (2500 to 4000 seats)	Standard Small Size . . . $24.10 per week (600 to 1400 seats)
Standard Large Size . . . $35.72 per week (1400 to 2500 seats)	Special Size . . . . . $15.02 per week (Up to 600 seats)

Trade-in allowance on old equipment will further reduce above weekly payments!

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THE Hollywood REPORTER

Vol. VII. No. 45. Price 10c. TODAY'S FILM NEWS TODAY Friday, January 13, 1933

WHAT DO THE FANS WANT?

TRADEVIEWS

•ON THIS page today we present the most comprehensive and sensible analysis of motion pictures, their faults and how to cure them, that we have ever read. It was written by an exhibitor in an average American city, whose theatre draws average American audiences.

Obviously he has studied the reactions of these audiences to all types of pictures, he has talked with his patrons about their likes and dislikes and the reasons therefor. He has analyzed these reactions and opinions and has reached his own conclusions.

Fortunately for the motion picture industry—if it will heed— he is able to put these conclusions into average American language, to tell in words as simple and understandable as the type of pictures he advocates, just why, in his estimation, some pictures please the public while others fail, and what should be done to lessen the number of failures.

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He doesn't generalize, as most analysts have done. He gets down into the meat of his subject and he picks the bones. His findings are perhaps, as he himself says in his apologia, rather a sad commentary on the tastes of the 80,000,000 motion picture patrons of this country, but those tastes exist.

The trouble seems to be that pictures are no longer made for those 80,000,000 average Americans as they used to be. The industry, during its marvelous growth, has become conceited, self-opinionated. It thinks that it knows what is wanted by those 80,000,000 better than they do. Producers have made pictures for one another. They have made pictures to please the Broadway reviewers. They howl with glee over a good Broadway notice, forgetting that Broadway and Sauk Centre are two different places. They have lost their perspective.

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The importation of sophisticates—at enormous expense—has turned the producers into pseudo-sophisticates. They have become convinced that smartness is the proper thing. They gloat over a suggestive situation, they

(Continued on Page 6)

New Warner Stock Goes On Exchange

New York.—The Stock Exchange has approved the listing of the new Warner Brothers common stock with a par value of $5 a share. The application was for the listing of 4,619,754 shares.

Talkie Rights Go With The Silent

New York.—Judge Shientag, of the New York Supreme Court, has ruled that the owners of the dramatic rights and the silent picture rights to a play also own the talking picture rights.

The decision, which was given in the case of Bercovici against the Cinema Corporation of America, is of far-reaching importance to the picture industry. The ruling will be appealed.

Ralph Kohn Assistant To President of Para.

New York.—Adolph Zukor announced yesterday that the Paramount executive committee had appointed Ralph Kohn assistant to the president.

Kohn continues as treasurer of the corporation, as well as being vice-president of three of the company's new subsidiaries. He has been with Paramount since 1916.

Graves Resigns At MGM

Ralph Graves tendered his resignation as a producer at MGM yesterday. He is leaving in a day or two for New York and a rest.

Prominent Exhibitor Makes Analysis of Picture Faults And Suggestions for Cures

In answer to two questions vital to the picture industry—"What's wrong with pictures?" and "What does the public want?"—a noted midwestern exhibitor has made an analysis, from the standpoint of his own audiences, of a group of pictures he has played during the past few months. He tells why, in his opinion, the good ones were good and the bad ones were bad. Furthermore, he makes suggestions, based on his analysis and experience, which, he believes, may answer the question, "What does the public want?"

The Hollywood Reporter feels that not only will producers here in Hollywood be interested in the findings and suggestions, but that everyone in the business—exhibitor, distributor, artist, writer and director, will find profitable reading in the reactions of this showman.

Thirteen Analyzed

Thirteen pictures are dealt with in

(Continued on page 3)

Wurtzel to Work At Western Ave. Plant

Sol Wurtzel, who has just become one of the associate producers for Fox Films, will make his group of from 12 to 16 pictures at the Fox Western avenue studio.

He will have a complete production organization of his own there, including writers, casting and all other departments.

Ten Per Cent Cut Hits Radio Lot

Starting with salaries paid next week, the entire Radio lot, with the exception of contract writers, artists and directors, will take a 10 per cent cut in pay. This is the first cut instituted generally on the lot, other than a realignment of salaries from time to time in an effort to get costs down.

Along with the cut comes an order that all department heads and executives will hereafter draw their checks on the 1st and 15th of the month instead of weekly as heretofore.

The contract writers, directors and artists will not be approached on this cut, but will get a salary slash at option time.

MGM Execs Leave N. Y. For West Coast Studio

New York—Nicholas Schenck, Felix Feist and Howard Dietz left here for Hollywood last night. Robert Rubin, who has been ill with the flu, leaves tomorrow or Sunday.

Universal Borrows Maureen O'Sullivan

Universal yesterday completed a deal with MGM which permits Maureen O'Sullivan to take a featured spot in "Salt Air" for the former company.

Warren Doane is supervising the production, which will star Charlie Murray and George Sidney.

Myron Selznick In N.Y.

New York.—Myron Selnick returned from his trip abroad yesterday and will leave here for Hollywood next Tuesday.

Lasky After Morris

Chester Morris may go into a leading role in "Warrior's Husband," the Jesse Lasky production at Fox.

LOWERED ADMISSIONS FORCE FLESH SHOWS OUT

With the Paramount theatre discontinuing stage shows January 25 and the FWC Pantages and Loew's State dropping Fanchon and Marco presentations next week, three of the leading houses in Los Angeles go back to straight picture policies.

The drastic move, which is reflected in similar actions in other key cities of the country, is necessitated by the downtown first runs dropping admission prices between 30 and 50 per cent of former scales. Grosses at these figures make it impossible for

(Continued on Page 7)

Mae Clarke Cast For Lead In MGM's 'Rivets'

Mae Clarke has been engaged by MGM for the female lead in "Rivets," with John Gilbert and Robert Armstrong.

Tod Browning will direct the picture, which is from an original story by John McDermott.

Phil Friedman Ill

Phil Friedman, casting director at Fox studios, is home with a flu attack.

Courtenay Terrett ORIGINAL STORY IN CONSULTATION with WARDEN LEWIS E. LAWES "20,000 Years In Sing Sing"

THE Hollywood DAILY REPORTER

W. R. WILKERSON.....Editor and Publisher

FRANK POPE.....Managing Editor

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THE LOW DOWN

Whatever change of heart a certain actress, new to the screen, may have, her affections seem to remain within the movie profession. Although the lady is married, her ties weigh lightly upon her, for only recently her name was linked (and for very good reasons) with that of a well-known director, also wed. Evidently that's all over now, for the actress is obviously much smitten with the young man who holds the destiny of her close-ups in his hands. He isn't "just a cameraman" either, for we are told that he possesses a very large income, and looks through lenses just for fun. Besides, he's very attractive . . . and he must be, because the girl just can't keep from showing her affection—even on the set.

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The plight of a he-man star, who once rode high and mighty, is far more pathetic from a personal standpoint than a professional one these days. Even though he is no longer one of the biggest bets in pictures, he hasn't exactly any cause for worry so far as jobs are concerned. But from casual observation, we judge that his home life must be about as pleasant as a berth in Hades. The man's stupid ego does not make him any too popular, but whatever chances he might have for friends and companionship are completely ruined by his wife, whose jealousy (without cause) borders upon insanity, and whose bad manners know no bounds. She considers every woman (whether young and beautiful or as ugly as herself) a menace to her home, and while she may have had reasons for this in the dim past, believe you us, the actor is plenty safe (and plenty miserable).

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The room in which Gus Arnheim is holding forth at the Beverly Wilshire reminded all the first-nighters of the main salon of an ocean liner—even the people who had never seen one. The band, a little smaller, is as good as ever—which means swell, and among those who dined and danced Wednesday night were the John Gilberts, the Cedric Gibbonses (Dolores Del Rio), the Al Scotts (Colleen Moore), the Bernie Hymans, the Larry Weingartens, the Barney Glazers, the Edgar Selwyns, Jean Negulesco, the William Powells (Carole Lombard), Buster Keaton and family, Sally Blane, Jimmy Durante, Bert Wheeler, the Jimmy Starrs, the Harrison Carrolls, David Selznick and Herman Mankiewicz, and that well-known roue, Lou Schreiber.

New York REVIEWS

"BITTER TEA OF GENERAL YEN"

Columbia prod.; director, Frank Capra; writers, Grace Zaring Stone, Edward E. Paramore.

RKO Music Hall

American: A film of splendor—superb visually and emotionally.

Sun: As a first adventure in present day cinematics production, it is a credit to the up-and-coming Columbia studios.

News: Capacity audiences expressed thorough approval of "Bitter Tea."

Mirror: A good movie. It filled the 6000-seat Music Hall and kept encouraging hordes of customers waiting on the sidewalks.

Brooklyn Times-Union: An engrossing picture, done in Capra's best style.

"DECEPTION"

Columbia prod.; director, Lew Seiler; writers, Harold Tarshis, Nat Pendleton.

Globe Theatre

Herald-Tribune: Aside from the purely wrestling angle, the piece, which seems to have been manufactured overnight, is heavily laden with moral purpose, showing how the sport of wrestling has suffered because of unscrupulous promoters.

American: It isn't art—but it's a lot of fun, at that.

Mirror: It is brisk, melodramatic, right in the present movie mode. Little boys will find it fresher than the Westerns and get some great tips on how to maim each other.

Times: The crooked promoter, the unprincipled blonde, the honest trainer and the virtuous heroine all resume their well-remembered antics in "Deception," with the unfortunate addition of a child actor for an extra dose of sentiment.

News: For those movie patrons who get a kick out of a smothering headlock, a killing scissors hold or a wrecking wrestler's bridge, the picture holds a few thrills.

Al Woods Will Try Shows At $1.50 Top

New York.—With B. S. Moss as backer, A. H. Woods is taking over Moss' Broadway Theatre for the production of legitimate shows at $1.50 top. The theatre has been closed by foreclosure by the Prudence Company.

If Woods can put shows over at this price, it will mean that the price of admission to legitimate plays will go back to where it was fifteen years ago.

Eugene Stark To Manage 'Henry's of Hollywood'

Eugene Stark, former owner of Stark's Cafe on Wilshire, with the Hillcrest Golf Club for 7½ years, and for a year and a half managing director of the Roosevelt Hotel, has assumed the management of "Henry's of Hollywood."

'Cavalcade' Opens At The Chinese

With all the lights, cameras, microphones and other usual appurtenances, the Fox production of "Cavalcade" opened at the Chinese Theatre last night. Everyone who is anyone in pictures was there, the Fox delegation being headed by President Sidney R. Kent and Mrs. Kent.

The New York reviews had led Hollywood to expect something decidedly out of the ordinary and, judging from the comments heard, no one was disappointed. The concensus of opinion was that the new offering is one of the finest pictures since sound came in.

Dennis King Set For Laurel-Hardy Musical

The William Morris office yesterday closed a deal with Hal Roach whereby Dennis King returns to pictures to take a featured role in the Laurel and Hardy operetta, 'Fra Diavolo."

King will arrive here in a week. Jeanie MacPherson is writing the screen play for Jimmy Parrott's direction.

Two MGM Producers Planning Vacations

Bernie Fineman and Albert Lewin are leaving the MGM plant when their present assignments have been completed, vacation bent. Fineman goes to New York for a month and Lewin takes a sea trip for the same time.

Opening In Hollywood
SUNDAY NIGHT
AT THE PLAYHOUSE
FOR TWO WEEKS ONLY

FRANK FAY
in
FELIX YOUNG'S
"TATTLE TALES"
with
JANET READE GUY ROBERTSON

FRANKLYN ARDELL
PAUL and LEIF ROCKY
CHARLES KALEY
MILLER & MACK

POGGI
BETTY GRABLE
THREE BLUE BLAZES
NICK COPELAND

20 JUBILEE SINGERS
CHORUS OF 32

NIGHTS
Orchestra $1.50
Balcony $1.00 - 75c - 50c

MATINEES
(Wed. and Sat.)
Orchestra $1.00
Balcony 75c - 50c

EXHIB ANSWERS QUESTION, 'WHAT DOES PUBLIC WANT?'

'Movies Made By Movie People'

(Continued from page 1)

the analysis. The list and a digest of the exhibitor's comments follow:

Bird of Paradise: 'More of an optical treat than a mental entertainment. It was a simple, eye-appealing story and made a hit."

Horsefeathers: "The greatest hit of the season. It had many funny spoken gags and all of these were low comedy with mass appeal, but the funniest parts were the pantomimic scenes."

Down To Earth: "A simple, easily understood picture with no involved plot, no pure diction and darned few two-syllable words.

Back Street: "A human story in which humans behaved much as normal humans would, and who spoke the language of the masses."

Grand Hotel: "I list this among the hits because, from its box-office 'take,' it deserves that classification. But from a 'popular priced' audience standpoint it deserves no such rating. The garden variety of fan heard about it and figured; 'It must be good if they can get $1.50 a seat for it.' They came in large numbers and went away bewildered. And they were highly critical. They cannot accommodate themselves to a picture that lacks conventional beginning or ending and which deals with only those finer and more elusive nuances of emotion. The eighty million are more or less inarticulate and they call Grand Hotel 'highbrow'."

Simplicity Scores

Successful Calamity: "Far below the standard and capabilities of Arliss, but people raved about it. I am convinced the simple story was responsible. It was so simple it was almost stupid. You could anticipate it, scene by scene."

Smilin' Thru: "One of those rare creations that lends itself to screen treatment and which reaches down and touches the fundamental human emotions. Also your movie audience prefers love in a cottage to love in a penthouse."

Big Broadcast: "Gave the theatre the biggest profit this year, and if there ever was a simpler, more easily followed story, I can't remember it. There were long sequences that had no dialogue—just music. Here was a chance for your old-time movie fan to come in, sit down and enjoy himself, with absolutely no effort. And he did."

Love Me Tonight: "A 'gay farce in the French manner'—and that's the answer. Farce and satire have no place in any entertainment depending upon the masses for economic existence. In spite of many dismal failures, we cannot seem to learn this sad truth."

Romance Is Lacking

American Madness: "A superb picture, but business is not a theme for motion pictures. It lacks the aura of romance and adventure."

Movie Crazy: "Here's a picture that stands out as the great exception to every rule. It's a glistening contradiction of every word that I have said. It's the inexplicable question that has troubled showmen since the days of the old Greeks. I haven't any idea why it flopped unless Lloyd had been off the screen too long or because of the public's great aversion to anything that smacks of the inside of Hollywood. Can you recall one such picture that ever succeeded?"

Phantom President: "Says Mr. Katz: 'Apparently audiences do not care for political satire.' Says I: 'That goes for any kind of satire, any kind.' This picture also demonstrates the 'Broadway-minded attitude' towards pictures. A small segment of the 80 million have accepted Schnozzle and his hot cha, but there's not enough of them to create a profitable following . . . and while George M. Cohan may be a big flash on Mazda Lane he's not even a twinkle out here."

No "Common Touch"

Blonde Venus: "Here's the sad result of an intellectual director trying to play down to the masses . . . the resulting accomplishment can be classified as neither fish nor fowl. As highbrow entertainment it's a total loss . . . as mass entertainment it's a mess. Its director, artist that he undoubtedly is, hasn't the common touch If the 80 millions ever fall for one of his efforts you will have to attribute it to an act of God or a whim of Lady Luck."

"And now," says this analyst, "let's get back to the question: 'What kind of pictures do people want?' I might say 'Cimarrons' with their sweeping scenes and stirring action. I could say 'Tarzans,' whose simple romance and improbable adventures constitute an escape from the realties. I could say 'First Year' with its timely philosophy and settings which mirror the attitude and experience of most normal people. But I would be falling into the error of suggesting types, and of all the besetting sins of the industry, that is the worst."

Some Things They Want

"But I can say that movie audiences want:

"1—Motion picture personalities who move. Not languid ladies who read their lines perfectly.

"2—Stories that are simple, with adventures they themselves might conceivably experience.

"3—Pictures that do not force them to 'hang' on to every word in order to follow the story.

"4—While they revel in beautiful sets and magnificent scenes they want pictures that reveal a culture approximately on a level with their own. (You can put Will Rogers in any kind of setting—you can dress him in silk stockings and satin breeches but he's still one of the 80 million . . . and therein lies his tremendous popularity).

"5—Finally they want entertainment that has been fashioned with only their tastes in mind, not revamped books originally penned for the intellectual '400' (American Tragedy). Not transplanted stage plays originally created for the amusement of a few thousand Greenwich Village sophisticates (The Guardsman). They want movies, made by movie men, for movie audiences.

Possible Remedies

"Now for a few recommendations in conclusion:

"1—Let the men who nursed this business from the days of the old Nickelodeon to the dawn of the talkie determine the type of picture to be made. Send the intellectuals, the sophisticates and highbrows who have nothing but supercilious scorn for this industry back home.

"2—Quit worshipping the stage; cease looking to it as a chief source for material, inspiration and technique.

"3—In the field of current literature pay less attention to 'best sellers' and more to 'best renters' and regardless of whether it is 'best' in either class . . . film it only if it can be filmed . . . and then let it be adapted only by a person intimately acquainted with movie audiences.

"4—Cease making celluloid novels and transplanted stage plays . . make movies.

What Exhibs Know

"Now is this all a lot of theoretical nonsense emanating from some small town 'wise guy' who is disappointed with a fate that places him in a theatre manager's chair instead of a 'soft studio berth'? No. It's just what thousands of exhibitors are trying to say when they call a picture 'highbrow' . . . 'sophisticated' . . . 'smart'. Everything I have said is summed up in the general complaint that 'pictures are over the heads of the audiences.' Few exhibitors will take the time to go into it as I have because they recognize the utter futility of tilting at windmills.

Sad, But Justified

Then the analyst adds a postscript. He says:

"The reading of what I have written depresses me. It seems to be such a sad commentary on the tastes of the masses. But in a world where tabloid newspapers thrive, where pulp paper magazines are the most popular, where flagpole sitters can exist and where walkathons have prospered, we cannot expect much else."

'Maedchen' Weekly Average $11,000

New York.—For its 12 weeks at the Criterion and five weeks at the Forty-Fourth St. Theatre, "Girls In Uniform" grossed about $185,000, or approximately $11,000 a week average.

Urges Highbrows Be Sent Back Home

Yesterday in NEW YORK

It strikes us as peculiar that the one organization that is most actively engaged in trying to rid the country of censors and other harsh irritants should get virtually no support from the picture industry. We refer to the National Council on Freedom From Censorship. They're an earnest, hard-working lot, who work for your greater pleasure and mine without benefit of much monetary contribution. . . . The only thing they have to spend money on is for a court fight to pay the legal expenses involved—and that doesn't mean lawyer fees; the legal talent for reducing existing laws to absurdity and laughing ridiculous restrictions out of court, is free. . . . Furthermore, there's a lot of fun to be gotten out of interesting yourself in the cause. For anyone who thinks Hollywood is the last work in the ridiculous, we offer him censorship, its cause and effect. And there's no form of it that escapes their eagle eye. BUT they need support.

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And in connection with that is the case of the wood blocks. These particular blocks were carved by a world famous artist and imported into this country for exhibition purposes by a well known gallery. Two of these blocks failed to get through the customs because they were nude figures. . . . . So the council got busy and naturally assumed they would get the financial support of all art lovers in case the thing had to go to court. One hundred letters were sent to as many galleries, asking for one dollar from each to cover expenses. ONE reply was received and it explained that the dealer had no money to contribute, times are so hard. . . . . Radio censorship is another of their tough battles. And if you've ever been a constant listener-in on weekly programs, you can realize how much can be accomplished for your benefit in that direction. Plays, books and movies, and most particularly movies—in their relation to both producer and distributor, complete the program of their unending and untiring work.

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A follow-up on that story about Cantor laughing the Pennsylvania censors into passing "Kid From Spain," is that it opened in Philadelphia last Saturday night and the crowds were so terrific that the theatre manager had to call up City Hall for permission to keep the house open twenty-nine minutes after midnight in order to empty it. . . . Now we wonder who gave the City Hall permission to stay open at that Sabbath hour? . . . They were discussing forms of entertainment for a benefit performance and someone got the brilliant idea of buying out the opera for a night, claiming that in order to make anything, the thing had to be done big. The bright member of the party piped up with, "That's swell. Now where are we going to get the guarantee money to lose on the proposition?"

You Probably Won't Read This Because You Think It's Another Ad

My hat is off to one guy in particular and that is Darryl Zanuck. (I suppose you think I am saying this because I am going to get another contract out of him. But you're wrong there because he can't get rid of me for at least a year). Another hat is off to Lloyd Bacon, and I don't have to tell you why. (Nuf sed). Another hat is off to Bill Koenig, the guy whom I really drove crazy asking him to build me the sets that he did for "42nd Street."

You probably know by this time that I am the little guy who put on the musical numbers, and I wish you would please read a little further on. You probably won't unless you have finished your pie and are waiting for your check. My hat is off again to Jack Okey, who worked with me heart and soul to give me the production which you will all see. My hat is off again to Harry Warren and Al Dubin. Without them, I probably wouldn't be paying for this ad. They are the little boys who wrote the music and the lyrics for "42nd Street." They gave me the incentive to do a little something different, possibly, than I have ever done before.

It has been my pleasure to work with some of the greatest composers in New York and out here, including Jerry Kern, Rodgers and Hart, Fields and McHugh, etc., and had it not been for the fact that those boys whom I loved and knew, had the confidence in me, I probably wouldn't be able to express on the screen what I want to. While you're reading this you're probably saying that this is a lot of hooey, but still I want you to remember that having produced 31 musical productions in New York, having directed over 200 dramatic shows in the greatest school in the world, stock, I still have it on record —I don't brag about it—that this is the first time in my life I have had a chance which I thought was a good one to pay for it and to me it is worth ten times the dough. (I just asked the little girl who is taking this down if she knew how to spell "dough." She said that was one thing she had learned since working for The Hollywood Reporter). I hope by now you have paid your check. You probably haven't because I have been in the same spot myself.

There is one thing in this business you have always got to learn. You can profit the same as you can in every line of work by others' mistakes. When I was producing in New York I would rather let the other guy do the experimenting. What he found to be okay it was my ambition to capitalize on. It seems to me that, as I am dictating, there is one person whom I have left out, a chap whom I don't meet often. (He probably won't take up the option, but whether he does or not, I still think he is a great guy.)

He is the guy that, every Wednesday noontime, when I go for my check, meets me, shakes my hand, and says, "How are you Bush," which I dislike very much. But it was a little habit with him, until I finally had lunch with him one day. He said: "Do you know why I call you Bush? Because you don't try to hide behind a moustache." (Page John Adolfi).

Now I think I have said enough, but maybe you would like to know what my experience has been (flesh peddlers please note.) And I don't say that with any disrespect because some of the best engagements I have had in my life have been through agents. The only reason I don't have them now is because that little man shook my hand one day and said: "I want you with us," and there was something about that handclasp that meant a great deal more than money. That's why I am today with Warner Brothers (incidentally the man who clasped my hand was Darryl Zanuck). Any time that anyone can beat this little human dynamo, I want to know.

I only hope (and this is said with tears in my eyes) that I may be one of the little wires he winds around his motor that keeps Warner Brothers one of the swellest lots I have ever been on, and if, in five years from now, you see me with a great big stick, picking up papers around the lot, you will know that I am still looking for that piece of paper that notified me that my option had expired—with many thanks. But I'm going to pause now because the poor girl is getting cramps, and I am just going to say I am glad you read all this. I know you did, and I think that is sufficient, but while I am dictating this, 5,000 people are standing around me waiting to see what I am going to say and I still haven't told you what my experience has been. Well, I am not going to. You just call me up some time or come into my ofifce (and I have an office—other studios please note).

After all, they all call me crazy, but somehow they like it when it gets on the screen. My many thanks to Sam Goldwyn, whom I have been privileged to work with for three pictures. The great boy, Eddie Cantor, who probably has taught me more than anyone in the business in 'Whoopee," "Palmy Days" and "Kid From Spain." There is a high school that it has been my privilege to go through and without it I wouldn't have been able to be the nutty guy I am.

After this article I probably will keep quiet for a long time to come, and you'll probably say that I should. But my hat still fits me and always will. But if a guy has to create shot for shot of everything I do in the public liking, maybe one of these days I will be fortunate enough to do really something worth while, and it won't be dances. (All you people who call me a dance director, notice how many steps I do in pictures—NONE, because I create shot by shot everything which you see on the screen.

Any time any of you will sit down and realize that everything you have seen on the screen has been created as I stage it—and I don't shoot a foot over what I want—you will realize what a problem it is to try and put a lot of beautiful girls on the screen and enhance them by real, genuine entertainment value. It is like a guy graduating from college who still thinks of high school, and when a chap has a script of a story, it is swell to know that it is all written out for you, but you want to try sometime taking three or four melodies with lyrics and say: "There it is. Beat out something better than ever done before."

As long as Warners have faith in me, I'll have faith in them, but I am very, very grateful for the opportunity to prove to them that they have once met up with one guy who has his own methods, his own ways, and has confidence because, after all, don't forget Browning when he said: "Self-confidence is the first requisite to great undertakings." Now you can tip the girl and go up and pay your check.

BUZZ BERKELEY

LLOYD BACON

DIRECTED

"42nd STREET"

for WARNER BROTHERS

New Head of RCA Activities In West

Despite reports from the East stating that G. Harold Porter had been appointed vice-president in charge of all west coast activities for RCA-Victor Photophone, officials and executives here know nothing of the move. The promotion of Porter was made by J. R. McDonough, president of the company, and the new post will have Porter in entire charge of the Hollywood office, with supervision of disc, sound-film, sound projectors and transcription departments.

The appointment of Porter was news to Major I. E. Lambert, vice-president and general counsel of RCA Victor, who has been here on company business. He stated last night he knew nothing of the switch, and was leaving this morning via plane for the East. Porter has been an executive vice-president of RCA Victor for some time, with an office in San Francisco.

Thompson Assigned To Schulberg's 'Pick-Up'

Keene Thompson has been assigned by Paramount to work on the screen play of "Pick-Up" with S. K. Lauren and Agnes Brand Leahy.

B. P. Schulberg will produce the picture with Gary Cooper and Sylvia Sidney slated for co-starring spots under direction of Marion Gering.

'Red Pawn' Shelved

Universal has shelved production on "Red Pawn," by Ayan Rand, and has returned the yarn to the story market. The company purchased it for Tala Birell.

Teddy Hart At Radio

Teddy Hart, brother of Lorenz Hart, arrived in Hollywood from New York for a comedy role in the Wheeler-Woolsey picture for Radio.

Downtown Store Running Free Pix

A Los Angeles men's store is running free picture shows daily in an attempt to attract customers. Films of the U.S.C.-Notre Dame and the U.S.C.-Pittsburgh games are presented in a one hour show, with performances running from 11:30 to 5:30 daily.

Lasky Celebrates 20 Yrs. In Pictures

Celebrating the twentieth anniversary of his entrance into the motion picture business, Jesse L. Lasky will be the guest of honor today at a luncheon in the Cafe de Paris, on the Fox lot.

At the table will be many of his old-time associates, including Cecil B. DeMille, with whom he started, Sam Goldwyn and Winfield Sheehan. Another guest will be Loretta Young, who was born the year Lasky started in the game and who is now playing the leading role in the Lasky production of 'Zoo In Budapest."

Fox Wants Gibson

Fox is negotiating with Paramount for the loan of Wynne Gibson for a featured role in "The House of Refuge," with Heather Angel and Alexander Kirkland. The deal is all set with Paramount, pending the approval of the part of Miss Gibson. Alfred Santell will direct.

Grover Rejoins Bill

Grover Jones joins William Slavens McNutt and Ray Harris on preparation of the screen play of "Don't Call Me Madame" for Paramount. Jones moved in after finishing work on the Marx Brothers' yarn, "Cracked Ice."

Tradeviews

(Continued from page 1)

chortle with glee over innuendoes and double entendres.

They have reached the stage, through their association with sophisticates, through their reading of the type of fiction now popular, where they believe that the 80,000,000 should, even if they do not, think along the same lines, should appreciate the efforts of the industry to furnish the "best" in modern literature, modern plays, modern movies.

But the sophisticates on their way from New York to Hollywood do not stop over in Minnesota, in Kansas, in Nebraska, in Iowa, in the small cities and towns whose population forms the bulk of these 80,000,000. There is no reason to stop; there is no money for them there. Therefore, the denizens of these places have not had the "advantages" of the close association with the sophisticates which have accrued to the picture producers.

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They do not understand. To them a suggestive situation in a picture is immoral. An innuendo, a double entendre, is smut. And they don't like immorality and smut, either for themselves or for their families.

Moreover, the 80,000,000 like entertainment that takes them out of their real life environment and sets them down amid events about which they have dreamed. They like to see situations in which they can imagine themselves, to see and hear people doing and saying things which they themselves might conceivably do and say. They are not keen on being educated in sophistication.

They do not spend their dimes and quarters to see and hear movie players ape the actions and conversation of so-called "society" of any grade. They do not understand, do not appreciate this, nor do they want to do so.

Entertainment designed to conform to their levels—mental, moral, physical and economic—is what they seek, and the first producer who comes to this realization, who peels the veneer of so-called sophistication off his pictures and gets down to the foundation of real life as the 80,000,000 know it, will clean up.

As this analyst says: "Let's get movie people to make movies."

BRITISH PRODUCTIONS

BRITISH INTERNATIONAL
John Maxwell, Producer
"HELP!"

Cast: Gene Gerrard, Molly Lamont, Gus McNaughton, Clive Currie, Peter Godfrey, Toni Bruce, Claude Hulbert, Olive Borden.
Director .....Monty Banks
From novel by.....P. G. Wodehouse
Screen Play: Gene Gerrard, Cecil Lewis, Frank Miller.
Cameraman .....Claude Friese Greene

GAUMONT BRITISH AND GAINSBOROUGH
M. E. Balcon, Producer
"SOLDIERS OF THE KING"

Cast: Cicely Courtneidge, Edward Everett Horton, Dorothy Hyson, Anthony Bushell, Ivor McLaren, Phil Arnold, Rebla, Bransby Williams.
Director .....Maurice Elvey
From story by.....Douglas Furber
Screen Play: Jack Hulbert, John Orton, W. P. Lipscombe.
Cameraman .....Percy Strong

"FLEDERMAUS"

Cast: Evelyn Laye, Jay Laurier, Gina Malo, Fritz Schultz, Diana Cotton.
Director .....William Thiele
Screen Play.....Leslie Howard Gordon
Additional Lyrics and Dialogue ..... A. P. Herbert
Cameraman .....F. Krampf

"LOVE AND LET LOVE"

Cast: Madeleine Carroll, Ivor Novello, Kay Hammond.
Director .....Anatol Litwak
Story and Screen Play....Frank Schultz
Cameraman .....Mutz Greenbaum

WARNER-FIRST NATIONAL
Irving Asher, Producer
"MR. QUINCY OF MONTE CARLO"

Cast: John Stuart, Rosemary Ames, Victor Fairlie.
Director .....John Daumery
Screen Play.....Brock Williams, Randall Faye

BLATTNER STUDIOS
"BRING 'EM BACK HALF DEAD"

Cast: Nelson Keys, Polly Luce, Ben Weldon, Arthur Finn, Kenneth Kove, Jack Harris and his band.
Director .....Redd Davis
Screen Play.....Holt Marvell
Cameraman .....Henry Harriss

SHEPPERTON STUDIOS
"THE WISHBONE"

Cast: Nellie Wallace, Davy Burnaby, Rene McReady.
Director .....Arthur Maude

PARAMOUNT BRITISH
"DRIVEN"

Cast: Owen Nares, Basil Rathbone, Flora Robson, Evelyn Roberts.
Director .....Henry Edwards
Story by.....Temple Thurston
Cameraman .....Stanley Rodwell

LONDON FILM PRODUCTIONS
Alexander Korda, Producer
"COUNSEL'S OPINION"

Cast: Henry Kendall, Binnie Barnes, Cyril Maude, Francis Lister, Lawrence Grossmith.
Direction .....Allan Dwan
Adaptation: Arthur Wimpress, Dorothy Greenhill.
Cameraman .....Phil Tannura

ASSO. RADIO STUDIOS
Langham Films and George King, Producers
"TO BRIGHTON WITH A BIRD"

Cast: Constance Shotter, Harry Milton, Sunday Wilshin, Kate Cutler, Percy the Penguin.
Director .....George King
Original .....John Quinn
Adaptation .....John Elliott Stannard

TWICKENHAM STUDIOS
Julius Hagen, Producer
"CAKK CALLED BACK"

Cast: Franklyn Dyall, Dorothy Boyd, Lester Mathews.
Directors .....Reginald Denham, Jack Harris
Screen Play.....Fowler Mear

WEMBLEY STUDIOS
"SPEED KING"

Cast: John Loder, Ida Lupino, Cyril McLaglen.
Director .....Bernard Vorhaus
Adaptation and Dialogue: Lionel Hale, Monica Ewer.
Cameramen .....Fred Forde, Eric Cross

Show Producers Refuse To Free Roberti For Pix

Lyda Roberti has been forced to turn down the deal offered her by Sam Jaffe at Radio for the leading role opposite Wheeler and Woolsey in their comedy production. She is in the Aarons and Freedley musical comedy, "Strike Me Pink," in Boston.

Deal fell through when the show producers declined to permit the player to leave.

Marlow With Small

Edward Small has borrowed Brian Marlow from Paramount to work on the script of "I Cover The Waterfront," with Claudette Colbert in the lead. James Cruze will direct.

Termer For Composer

Louis De Francesco, Fox composer, was given a long term contract at the studio as general musical director. De Francesco composed much of the musical score for "Cavalcade."

RKO Delays Roxy Closing

New York.—RKO has postponed the closing of the RKO-Roxy Theatre and will continue "Animal Kingdom" there for another week.

Thompson Out of Radio

Harlan Thompson has fulfilled the terms of his deal with Radio where he was a writer-director and has left the organization.

Norton At Paramount

Edgar Norton has been added to the cast of "Lady's Profession" at Paramount.

Tyrell Davis At Radio

Tyrell Davis has been added to the cast of "Our Betters" at Radio.

REELING AROUND LONDON

Para's short about our national game, cricket, called "Cricket Flickers," was quite a big success here. We think Director Joe Krumgold did a pretty swell lil' job for a mere alien! . . . Bunny Marks now installed in new offices in Piccadilly, grabbing space and rushing about town. . . . Donald Calthrop got some good front page stuff recently by walking into his favorite cafe in a movie make-up and being flung out for being a tramp! . . . Plenty of the film woild go to Bill's Cafe these days and sit and talk shop, of course. . . . Joe Grossman and Richard Beville amongst the many British International crowd seeing their company's product at the Regal. . . A. J. Harman's film articles in the News are getting very constructive.

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Lady Eleanor Smith wrote the film colyum of the "Sunday Express" last week, and it was too, too divine; just to show she knows her movie onions, she had a "best shot" paragraph at the end of each criticism and told her readers what was the "best shot" in the picture . . . now isn't that nice! . . . Basil Dean back, and Associated Radio reacting accordingly. . . Lupino Lane driving around town in a vurry big car. . . . Phil Tannura tells us he is blessed eventing. . . . Paul Soskin playing a bit at Elstree. . . . Bobbie "Dunning Blue Eyes" Howes entertaining movie moguls in his dressing room at the Saville Theatre. . . Cicely Courtneidge, Ivor McLaren and Edward Everett Horton at the Savoy Grill, and Maurice Elvey chuckling "in a huddle" with an eminent producer nearby. . . . booful lil' Dorothy Hyson and Anthony Bushell at the Gaumont's sports dance. . . . Polly Luce, Clare's sister, doing a film at Elstree. . . Sidney (Bright Boy) Bernstein beaming at trade shows . . . there are three real bellylaughs in Sidney Howard's "It's A King."

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We are glad Fox is treating our Bill Mooring and Iris Foster well; what a difference to their conduct to British correspondents some few months ago; and how they lost a lot of valuable publicity then! . . . my! my! at a recent movie party Peggy Morrison from "Wild Violets" got locked in the W. C. and the boys had to smash the door down to get her out; such fun! . . . . Monty Banks telling the press a few things; and getting a lot of brickbats and a few cream puffs in exchange! . . . Allan Dwan megging for London Films. . . . Clara Bow in town; whoopee! and what a press reception!

Jean Dickson Here

Closing Saturday in the New York play, "Dangerous Corners," Jean Dickson arrived in town yesterday and goes into the cast of "Kiss Before The Mirror," which James Whale is directing.

Term For Jessie Rolph

Jessie Rolph, noted character actress, has been signed to a term contract by Columbia, following her fine work in "Child of Manhattan."

Copeland To Push Alien Actor Bill

New York.—U. S. Senator Royal Copeland will press for action in the Senate on the bill protecting American stage talent and banning all foreign actors except outstanding stars.

This is the bill that was introduced in the House some months ago by Representative Dickstein, of New York, and which has caused the current investigation in Hollywood regarding alien players, conducted by Department of Justice agents, headed by Dickstein's brother.

Warner Bros. Want To Make Historical Pix

An order from the front office at Warners has gone out to all executive members of the organization to start a hunt for an "historical epic."

This order is said to be the result of Fox's production of "Cavalcade," and Warner execs are going through all available material in search of a story offering similar possibilities.

Bennett Has Pneumonia

Richard Bennett was stricken with pneumonia yesterday and was ordered to bed for at least six weeks. He will be replaced in "The Song of Songs," which goes into production at Paramount next week.

Fox Receiver Sticks

New York.—Judge Manton, of the Federal Circuit Court of Appeals, has authorized the continuance of the receivership of the Fox Theatre Corporation until next June.

F-M Decentralizing

(Continued from page 1)

the big houses to carry a stage show in addition to the picture programs, especially with business being far from capacity.

The tendency to eliminate "flesh" from the picture theatres is definitely foreseen in the present set-up of the Fanchon and Marco circuit. The playing time has decreased from 50 weeks a year ago to only 19 today. The seriousness of the situation is apparent to Mike Marco, head of F&M, who is now en route to New York for conferences that will decentralize the F&M circuit. Doc Howe, general manager, and Jack Redcliff, transportation manager, are with him.

The new F&M plan to be advanced by Marco in the eastern meetings will break up the organization into four units, with each maintaining headquarters in a central point in its district. Tentative headquarters lined up would be New York, Chicago, Milwaukee and Los Angeles, with each organizing units for booking in its own sector. The plan would provide for continuance of the F&M organization with a lower operating cost and tightening up all down the line.

All Big Houses In N.Y. Cut Scale

New York.—All the big Broadway picture houses have now reduced their price scales, the Rivoli being the latest to cut. The new scale at this theatre is 35 cents at matinees and 85 cents evenings.

Para. Wins Point In Bondholder Suit

New York.—Two opinions favoring the Paramount-Publix Corporation were handed down by Judge Aaron Levy yesterday in the bondholder suit brought against the company by Mrs. Maurice Goodman.

The court held that all bondholders under the Paramount indentures are bound by the terms of those indentures.

Rogers Rushing Beer Story Into Production

With all studios rushing production on their beer yarns, Charles R. Rogers, who was the first to announce one, was forced to hurry production on "Legal Crime" and will start this picture before starting "Bedfellows."

Harry Joe Brown will direct and production will start within ten days.

'General Yen' Opens Today; Clicks In East

The Columbia production of "The Bitter Tea of General Yen" opens at the RKO Hillstreet theatre today.

Its local opening is preceded by enthusiastic notices from New York, where it opened at the big Radio City Music Hall Wednesday, and from Baltimore.

Doane Will Supervise Sidney-Murray Opus

Warren Doane, producer of comedies for Universal, will be associate producer on the George Sidney-Chas. Murray feature comedy which starts in a few days under the direction of George Stevens. Andy Devine, "U" contract player, will have a featured spot in the picture.

Hornblow Sailing

New York—Arthur Hornblow, general manager of production for Samuel Goldwyn, is sailing for Europe on the Savoia tomorrow.

11 Shorts, 1 Feature Left On Roach List

The Hal Roach studios have 11 comedies and one feature to produce in order to complete the current season's program, according to Henry Ginsberg, general manager. Schedule is expected to be completed within the next three months.

The Laurel and Hardy, Our Gang, Charley Chase, Taxi Boys units, each has two more short comedies to make, while the Pitts-Todd unit has three. Feature is announced as "Fra Diavolo," a comic opera, starring Laurel and Hardy. No cast or director has been engaged.

Open Forum

The Hollywood Reporter:

I have just heard that your paper published a squib mentioning my non-appearance at the Pittsburgh reception last Monday evening. I haven't seen the line, but heard that it accused me of high-hattedness.

You will realize you were much too hasty when I tell you the reason. In making "Private Jones" I was required to wear a Y.W.C.A. uniform. The suit had not been sterilized, and I caught a very unsightly skin disease from it.. It was treated and in two weeks cleared up. The night before the game, the rash broke out again, and I went from bed to a clinic for ultra-violet rays. Consequently, with sores running and skin peeling on my arms, neck, and back—legs, too—I was in no physical condition to appear anywhere in evening dress or otherwise.

I wrapped myself up in bandages, though, and went to the game. After it was over, I met Mr. Chreiselman and told him of my predicament and that I couldn't possibly appear. He agreed with me, and I thought the incident was closed.

The viciousness of small-town ethics proved me wrong.

Thank you for reading this.

GLORIA STUART.

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RIAN JAMES

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Novels

Crooner
Loudmouth
Hatcheck Girl
Parachute Jumper
Love Is A Racket

Screen Plays and Dialogue

Lawyer Man +
Private Detective
She Had To Say Yes
Grand Central Airport
and
Forty-Second Street +

Originals

Sex Appeal
Family Tree
Quick Fingers
The Second Parade +
I Love An Actress

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THE Hollywood REPORTER

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RADIO ON THEATRE BILLS

TRADEVIEWS by W. R. WILKERSON

•THE Fox production of "Cavalcade" has all of Hollywood, at least that part of the town devoted to the production of pictures, walking around in circles.

At the time this story was purchased by Mrs. Edward R. Tinker, the wife of the then president of Fox, there was a lifting of eyebrows throughout the entire show world. And when Winnie Sheehan assured Hollywood that it would be produced by Fox, there were laughs of derision throughout all of the film capital.

Never, in the history of the picture business, was a picture so universally relegated to the scrap heap, weeks and months before the production was shown. The concensus of opinion was that Fox would make a picture with an all-British cast for release in the British market, that there was hardly a chance that it would ever see an American release because the story was 100 per cent British and would hold no entertainment for American picture-goers.

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Wonder how those "guessers" feel now? All of their talk, all of their logic, all of their shaking of heads in pity for Fox and the "bundle that Mrs. Tinker unloaded in their lap" have been knocked into a cocked hat, for the picture as shown in New York early in the week and here in Hollywood Thursday night, is one of the finest this industry has ever had and will CERTAINLY return its cost of $900,000 (more or less) to the Fox exchequer with a nice profit, long before its exhibition has been completed.

And the success of "Cavalcade" should act as an object lesson to producers here in Hollywood who are forever going around saying this or that story is worthless screen material for this or that reason. It should teach them that, regardless of the type story, IF THERE IS A STORY, it will make a good picture if given the proper production.

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Certainly "Cavalcade" is all-British, but what of it? It has drama, it has suspense, it has pathos; and, above all, IT HAS SINCERITY. Combine all those elements in ANY subject and you have ENTERTAINMENT, and

(Continued on page 2)

Cantor Pix Draws As Much As Eddie

New York.—The Eddie Cantor picture, "The Kid From Spain," will hit about $31,000 for its first week at the Stanley in Philadelphia, or just about the amount the Earle got with Eddie in person.

N.Y. Theatres In Price Cutting War

New York.—All the big Broadway houses have lowered prices, but the Strand has gone them one better and ducked below the rest with 25 cent on the low end of the cost and a top of 65 cents.

This announcement spread panic along the stem. It looks as if the Paramount and Capitol may meet this drop, with the other houses either following suit and going still lower.

RKO and Fox Adopt New Contract On March 1

New York.—RKO and Fox have set March 1 as the date on which they will put the new option standard contract into effect.

Benn Levy To 'U'

Paramount has signed Benn W. Levy to join the writing staff on a two picture deal. He renews his contract with the organization January 23.

Middle West Houses Using Popular Broadcasts as Part Of Their Regular Programs

New York.—Admitting the strength of the opposition that radio is giving the picture houses, many of the larger neighborhood houses in the Middle West are using popular broadcasts as part of their regular programs in an attempt to draw the radio fans away from their home sets and into the theatres.

Lynn Farnol, who has just returned from a two-weeks trip, says that he found the practice in vogue in Milwaukee, St. Louis, Evansville, Columbus and other cities. Practically all the houses that are doing it are neighborhoods of 2000 or more capacity.

The broadcasts are usually put on about nine o'clock. The house lights go up, the house staff comes up on stage, even the projectionists leave the booth and take seats in the auditorium

(Continued on page 2)

'Dancing Lady' Next For Crawford-Brown

The next picture starring Joan Crawford for Metro-Goldwyn-Mayer's production will be "The Dancing Lady," written by James Warner Bellah. It will be directed by Clarence Brown.

Hays Here Tomorrow

Will Hays arrives here tomorrow afternoon for a ten day stay.

Raft and Sidney In 'Pick-Up' At Para.

George Raft will be co-starred with Sylvia Sidney in "Pick-Up" at Paramount instead of Gary Cooper as slated, and picture has been moved up on the schedule to start within the next week under direction of Marion Gering.

Raft was switched to "Pick-Up" after Paramount found more revision on the script of "Story of Temple Drake" ("Sanctuary") was necessary before it would pass the Hays office. Miriam Hopkins, slated for "Story of Temple Drake," is now without an assignment.

Cormack Staying At Radio On Weekly Basis

Bartlett Cormack's contract with Radio as an associate producer expired yesterday, but a new deal has been agreed upon which will have him continuing on a week to week basis. His next production will be the coming Bill Boyd picture.

Adrienne Ames Second Lead With Chevalier

Adrienne Ames will play the second lead in Chevalier's "Bedtime Story" in place of Carole Lombard.

Helen Twelvetrees, recently signed a term ticket by Paramount, has the first lead.

Myron Selznick On Way

New York.—News of his father's illness caused Myron Selznick to leave hurriedly for home Thursday night instead of starting Tuesday as he had planned.

Steele On Original

Wilbur Daniel Steele has been assigned by Radio to write an original story for Constance Bennett.

DRASTIC CUTS GIVE HOPE FOR RADIO CITY HOUSES

New York.—The atmosphere around the two white elephant theatres in Radio City has changed from one of despair to one of optimism. The activities of Harold B. Franklin and his associates on the committee now in charge of the houses have been so successful that it is now felt that the theatres have a chance.

In less than two weeks Franklin and his committee have cut the overhead approximately $35,000 a week. Franklin has also negotiated substantial deals for product with at least four companies and has supervised the new show at the Music Hall, which is doing good business.

Columbia's "Bitter Tea of General Yen" was well received and seems to have a good draw.

Vitaphone Studios Close For Six Weeks

New York.—The Vitaphone studios closed yesterday for six weeks, although the staff writers and editors will continue at work, preparing the Spring program.

In the absence of Sam Sax, Monroe Shaff is in charge.

Frank Tuttle Ill

Frank Tuttle, Fox director, is home with a flu attack, but is expected back at the studio Monday to start work on his next picture, "Pleasure Cruise," which will feature Genevieve Tobin, Roland Young and Herbert Mundin.

Miriam Jordan XXX TERM CONTRACT FOX XXX MANAGEMENT Wm. Morris Agency

THE Hollywood DAILY REPORTER
Today's News Today

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FRANK POPE.....Managing Editor

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DIETERICH INVENTS NEW COMPOSITE PHOTOGRAPHY

Dr. L. M. Dieterich, inventor and technical expert here in Hollywood, has perfected a new process of composite photography that eradicates all the drawbacks of 'transparency shots,' as originated by Roy Pomeroy, and the "projection shots," as developed by George Teague.

In the Dieterich process shots, the shortcomings of both the transparency and projection methods are overcome or obviated. Both ghost effects and fringing are automatically and absolutely excluded from the final master or release prints and, if desired, the background scene can be seen by director, actors and cameraman.

Compared with projection shots, unsteadiness of background produced by unsteady projector, or even by wandering of carbon arc in projector, is eliminated, because rear film receives image in camera by contact printing from background positive. For the same reason, excessive graininess is obviated, now caused by photographing a projected, enlarged screen image.

This process does not call for any new optical equipment, nor any lighting provisions beyond those now used for process photography. The expense for using this process is considerably less, because perfect composite photographs must be, and are, always obtained, subject only to the average and common ability of cameraman and electrician.

It may be mentioned here that with this process even duo-role shots without split screen can be handled with perfect freedom and perfect results.

RAMBLING REPORTER

Well, now—you just guess what w.k. producer remarked the other day that "his wife's hands were so beautiful that he was going to have a BUST made of them!" (!) . . . Jesse Lasky celebrated in a large way, his 20th anniversary out at Fox yesterday. . . . We referred to "The Devil Passes" as Behrman's play the other day—but we meant to say Benn Levy. . . . Daisy (Mrs. Paul) Lukas gets back to Hollywood from Yurrup Monday.

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Countess Frasso and Lilyan Tashman, splendiferous in chinchilla wraps, at the "Cavalcade" opening. . . . Gary Cooper, Sally Eilers, Clark Gable, Ricardo Cortez, giving the autograph hounds a break—Elsa Maxwell, getting a huge kick out of her first Hollywood "opening." . . . Everyone seemed thrilled by the beauty and simplicity of the picture—but the fact that Noel Coward's name was not mentioned in the "ceremonies" gave us rather a set-back. . . . The lovely Diana Wynyard won just about all the admiration at Winnie Sheehan's party later.

•

May Sunday, down at Palm Springs for some more recouping. . . . Dick Arlen is looking very distingue these days, with that bit of gray at the temples. . . . Mary Brian and Guinn (Big Boy) Williams, out on a dinner-date. . . . The Mike Levees gave a beeg party for Elsa Maxwell last night, in spite of everything. . . . A certain Fox director won't be so mad at us when he finds out how bad his picture really is. . . . Minna Wallis is throwing a luncheon and bridge for Mrs. Sidney Kent on Toosday. . . . Kay Francis hopes to be in Philadelphia in time for the opening of hubby Ken MacKenna's show. . . . If a famous, glamorous star goes through with a rumored divorce, the husband's family will be on HER side, we hear. . . . The divot-diggers left here last night in a huge body for their annual hey, hey at Caliente, descending upon the place by land, sea and air—so Heaven help Mexico!

J. P. McCarthy Undergoes Dangerous Operation

J. P. McCarthy, the director, underwent an operation at St. Vincent's Hospital yesterday for the removal of a bronchial left cyst, an operation that is extremely delicate and dangerous.

Dr. Clarence Toland, the surgeon, stated that Mr. McCarthy came through excellently.

Tradeviews

(Continued from page 1)

120,000,000 people throughout the world are screaming for entertainment in pictures.

In this corner we feel that the production department of Fox, the technical end of the picture—the sound department, the camera crew, the art department—is deserving of the greatest of all praise for this production. Never have we heard a better recording of sound, and the manner in which it worked into the picture from the recording of horses' hoofs on the pavement to the actual dialogue, was exceptional. Fox, always rated as having the best in those departments, has simply outdone itself with "Cavalcade." More praise to them.

It's a great picture.

Betty Boop To Star In Propria Persona

New York.—Paramount is planning to make a screen star of Mae Questel, who is the "Betty Boop" of the Max Fleischer cartoons. She is appearing in the stage show at the Paramount Theatre this week.

Friends Pay Tribute On Lasky Anniversay

Jesse Lasky was the guest of honor at Fox yesterday at a luncheon to celebrate his twentieth anniversary as a film producer.

Sidney R. Kent paid tribute to Lasky and stated the two had been associates for 17 years, and he was glad to have the producer at his side again. He pointed out that everyone in the industry owed a great deal to Jesse Lasky for his pioneering efforts. C. B. DeMille and Lasky also spoke.

N.Y. Actor, Here Four Days, Lands Two Roles

George MacQuarrie, New York stage actor, landed in Hollywood Monday, without a contract.

Wednesday he went to work for Columbia in "Fever," the Jack Holt picture, and when he finishes there he walks into a part in "Silk Express" at Warners.

Radio On Theatre Bills

(Continued from page 1)

while some favorite program comes through the house loud speakers.

The innovation is the result of check-ups made in these cities which showed the enormous number of people who prefer to stay at home with their radio, rather than go to pictures. On seeing the figures, the managers of the theatres decided to give the people what they want, but to give it to them in the theatres.

It has also been found that many of the first run houses in these Middle West cities have installed radios in their lobbies and mezzanines, and keep house attaches in charge of the sets to tune in on popular programs for the entertainment of patrons.

Henry's of Hollywood
OPEN 24 HOURS DAILY
Under Management of
EUGENE STARK
Popular Reduced Prices
6321 Hollywood Boulevard

Hugh Herbert
Management
BREN & ORSATTI

Paramount Now Set to Make 'Mrs. Wiggs'

The first production to be made under the Zukor regime at Paramount will be 'Mrs. Wiggs of the Cabbage Patch," a change in plans removing the story from the B. P. Schulberg unit.

Alison Skipworth and Junior Durkin, the latter borrowed from J. G. Bachmann-Radio, will have the top spots under the direction of Norman Taurog. The picture will go into work following Taurog's completion of "A Bedtime Story," starring Maurice Chevalier.

The original script by Sam Mintz and Agnes Christine Johnston from the play will be used. Grover Jones and William Slavens McNutt are slated to do the screen play.

Ticket Sale Opens For 'The Sign of the Cross'

Sale of tickets for the coast premiere of Paramount's "Sign of the Cross" at the Biltmore Theatre January 20 starts today. Jack Proctor, of the Paramount studio publicity department will have charge of reservations for the film colony.

Ed Smith, manager of the Paramount theatre, will double up on his duties and handle the Biltmore run.

Geo. O'Brien Abroad

New York.—George O'Brien will sail for Europe today on the Savoia.

New York Daily Mirror:

Miss Kenyon's voice has improved tremendously. She has added to it all the experience and tempered rhythm of a poised emotional actress. The result last evening was amazingly fine.

New York American:

Doris Kenyon is that rare combination, a soprano who can really act, and an actress who can really sing.

New York Times:

She enraptured a large audience with sprightliness, pathos and drama and was altogether charming.

DORIS KENYON
in a dramatic concert
Philharmonic Auditorium
JANUARY 13
Management L. E. Behymer

'LUXURY LINER' EXPENSIVE BUT TIRESOME PICTURE

Lavish Production Fails To Save It

"LUXURY LINER"
Paramount

Direction .....Lothar Mendes
Story by.....Gina Kaus
Screen Play.....Gene Markey, Kathryn Scola
Photography .....Victor Milner
Cast: George Brent, Zita Johann, Vivienne Osborne, Alice White, Verree Teasdale, C. Aburey Smith, Frank Morgan, Henry Wadsworth, Wallis Clark, Billy Bevan, Theodor von Eltz.

It is a pity that a picture such as this could emerge so utterly undistinguished when one considers the fact that no effort seems to have been spared to make it otherwise. In spite of the importance of its cast names, the lavish and beautiful sets and the glamorous background of the film, it remains, to the very end, a tedious and meaningless unreeling of celluloid.

To have aptly strung together the many characters and incidents embodied in the story for the screen would have been a prodigious feat to writer Gene Markey and director Lothar Mendes. The fact that this was not accomplished doesn't matter so much, for the story itself is not worthy of its beatiful setting.

"Luxury Liner" is a long time getting under way, "anchoring" as it does, to introduce a dozen characters, none of whom is vital or interesting enough to carry more than ten feet of film. It seemed to us as we viewed the film that the entire cast, with the exception of one or two, read its lines in worse than amateurish style—but maybe the lines were amateurish too. We had a feeling throughout, that the original story was trash—and that all those connected with it, including director and writer, were merely trying their best to put it over.

This "Grand Hotel of the Ocean" needs plenty of cutting—particularly those scenes which justly caused preview titters—coming as they did upon highly dramatic moments that ended suddenly, or were too abruptly contrasted to fall into the classification of artistic transition. The trick has long since become obvious—even to the masses. That's why they laughed. The close-ups of George Brent, too, were very (unintentionally) funny.

Zita Johann gives a workmanlike and totally uninteresting performance as the ship's nurse, while George Brent might have been a robot too for all the personality and feeling he exhibited. An animated and sincere piece of work was contributed by Alice White, as a gold-digging flapper, C. Aubrey Smith was fine in a small part, and Vivienne Osborne gave some life to a thankless role. Frank Morgan and Verree Teasdale share scenes that never ring true—and their performances were far below par—exhibiting a ten, twent, thirt quality that matched their lines. Henry Wadsworth and Theodor von Eltz okay. Photography beautiful.

You can't promise them much on this one. Unless considerable doctoring is done to "Luxury Liner"—the customers will have to be content to look at the "scenery."

Warner Bros. Will Revive Hits In N.Y.

New York.—Warner Bros. are reviving some of their successful pictures on Broadway, using the Warner Theatre. "Five Star Final" will open Monday, to be followed by "Public Enemy," "Little Caesar" and "Disraeli."

Gable, Beery, Durante In MGM's 'Test Pilot'

Wallace Beery, Clark Gable and Jimmy Durante are slated for the top spots in Thomson Burtis' original story for MGM, "Test Pilot," on completion of "Soviet," which will co-star Beery and Gable.

Howard Hawks has been assigned to supervise and direct this picture, with Eddie Mannix taking charge of the supervision until Hawks finishes his current picture assignment.

Roy Neill To Direct Col's 'Circus Queen'

Harry Cohn has assigned Roy William Neill to replace Irving Cummings on direction of "Murder of the Circus Queen." Milton Raison and Lou Breslow wrote the screen play. Jo Swerling is writing the dialogue, and Adolphe Menjou will be starred.

Cummings goes on "Tampico," Columbia's special, with Jack Holt and Raquel Torres.

Hall To Direct Again

Al Hall, Paramount cutter, is slated to go up a notch to direct the B. P. Schulberg production, "Police Surgeon." Allen Rivkin and P. J. Wolfson are writing the script. Hall co-directed "Madame Racketeer" for Paramount a year ago.

Tucker At Warners

Richard Tucker has been signed for a spot in "The Adopted Father," the George Arliss production at Warners. The O'Reilly-Mann office set the assignment.

Para. Writers Out

Lawrence Hazard, writer, and Fred Allen, writer-director, have finished their assignments at Paramount and are off the payroll.

Mankiewicz On Play

Herman Mankiewicz has adapted and re-written Leo Birinski's play, "A New Spanish Custom," which is slated to be produced on Broadway next month by Bernard Simon.

Dorothy Libaire Cast

Dorothy Libaire has joined the cast of "Zoo In Budapest," which Rowland V. Lee is directing for Jesse L. Lasky at Fox.

Crosby Radio Work Holds Up Para. Pix

Paramount may have to postpone "College Humor" until the latter part of March unless the Liggett and Meyers Tobacco Company, which is sponsoring Bing Crosby on the air, can be persuaded to allow him to make a picture while under contract to broadcast.

Crosby's role in the picture is very important and the studio may wait for his contract to expire. His present contract with Liggett and Meyers runs to March 15, with an option.

Boleslavsky All Set To Do 'Black Beauty'

An understanding has been reached by MGM, Richard Boleslavsky and I. E. Chadwick and the deal that Boleslavsky has to direct "Black Beauty" for Chadwick still stands.

Boleslavsky has agreed to direct this picture upon completion of his current assignment, "Lost," which will co-star Jackie Cooper and Colleen Moore for MGM.

Joe E. Brown Owns A Baseball Club At Last

Joe E. Brown has attained his ambition. He has just bought a third interest in the Kansas City ball club in the American Association and is a magnate at last.

Tris Speaker and Lee Kayser are associated with Brown in the deal.

Doris Kenyon At The Philharmonic Tuesday

Followed by a trail of extravagant reviews and praises, Doris Kenyon finishes her concert season at the Philharmonic Auditorium Tuesday night.

Her programme is unique on the concert stage as it offers not only an operatic voice but all the nuances of dramatic acting as well. A famous New York critic calls her "The Ruth Draper of music."

'U' Wants Jobyna

Universal is dickering with Jobyna Howland for a featured role in "The Cohens and the Kellys in Trouble," which goes into work today under the direction of George Stevens.

KBS After Brian-Wong

Sam Bischoff is negotiating for the services of Mary Brian and Anna May Wong for featured roles in "A Study In Scarlet," which Edwin L. Marin will direct for KBS-World Wide.

To Free Gwili Andre

Radio has decided to release Gwili Andre from its roster and the next option on her services will not be taken up when it comes due January 31.

Master Art Expanding

Harry Schwartz left here yesterday to open offices for Master Art Pictures in Los Angeles, Dallas and New Orleans.

Yesterday in NEW YORK

It's amazing what a blaze an exploded theory can rekindle. B. P. Schulberg cer'nly caused a lotta gorges to rise, (and that's no scenic), with his elementary remarks on the care and feeding of authors. We take pleasure in giving over this space to the most amusing response. "Well, so writers must be hungry to write! No joy in their work thinking only of the paycheck. It's a swell known fact that Galsworthy wrote the 'Forsyte Saga' just in time to make the last payment on his car—and only because he had to make it. And Shaw—it was one day when his beard needed trimming and he didn't have a shilling that he turned out 'Back To Methuselah.' But here, here! I'm getting serious when it's so much fun musing on the future.

•

"Listen to this: In 1935 there's a Central Writers Rewarding Bureau. There is also a Writers' Requisition Department. We listen-in on the Requisition Department calling the Rewarding Bureau: 'Say, Boss, Wally Young says he's getting weak. We haven't fed him in three days and he still can't get that chase right in the Lubitsch script.' 'How's he holding out?' 'Looks okay to me. You could hardly tell except that his clothes are beginning to sag.' 'He can take it. Tell him it he gets that episode in tomorrow, we'll start him on milk and maybe toast if it's good.'

'O.K. An' Gerty Purcell needs a new set of tires for her Packard.' 'That sequence she's workin' on ain't worth it. We can let her have new inner tubes for a Buick or a spare for a Chevrolet.' I told her, and she says she cou'dn't use 'em. I guess we'd better do something about it, though Boss. She thinks she's getting a floating kidney from riding on the flats.' 'Lemme see. Well, we could use a baby in that picture. Tell her if she can work a baby in that scene between the ambassador and the rajah she gets her tires . . . but if the baby has a line to read, they'll be seconds.' 'And Rian James. We gotta do something. He tore his pants.' 'That's just too bad. Did he figure out a new way to take that gangster for a ride?' 'No. He says he just can't get the right idea.' 'Oh, he can't? Well he's been on that a week and if he don't get it, he don't get no pants.' 'But, Boss, it's so bad he can't keep his stenographer in his office.' 'Where is she?' 'Out in the hall.' 'O.K. send him a male stenographer'." Signed, Paul Gangelin.

•

Lo! the poor author. He has to take a lot in his time because he seems to be the easiest person to blame things on and it's quite unfair. And the sad part of it is that the public doesn't know enough about picture-making to blame a poor picture on anyone but the author, and it usually takes an un-wise father to recognize his brain-child. . . . Ah, well, pictures come and pictures go but good authors live forever.

"THIS IS THE SOUND DEPARTMENT – –"

JOSEPH AIKEN

Recording Engineer

"CAVALCADE"

EDMUND H. HANSEN

Director of Sound

FOX MOVIETONE STUDIO

"CAVALCADE"

Recorded Exclusively

Eastman "1359" Sound Recording Film

Gene Towne

and

Graham Baker

Original Story

and

Screen Play

THE BILLION DOLLAR SCANDAL

Charles R. Rogers Production—Paramount

Willard Mack
AND
Beatrice Banyard (Mack)

Charles R. Rogers Productions

HARRY JOE BROWN

ASSOCIATE PRODUCER
CHAS. R. ROGERS PRODUCTIONS

Direction
'The Billion Dollar Scandal'
Direction
'Madison Square Garden'

✦

'70,000 Witnesses'
'The Devil Is Driving

Shooting
'STRICTLY PERSONAL'
RALPH MURPHY Directing

HARRISON WILEY

Art Direction

The
Billion Dollar Scandal

VAL PAUL

Production Manager
CHAS. R. ROGERS PRODUCTIONS

CHARLES STUMAR

A.S.C.
CHIEF CINEMATOGRAPHER

Photographed

The
Billion Dollar Scandal

Recent Productions:
"THE MUMMY"

Just Completed:
"PRIVATE JONES"
with Lee Tracy

FREE LANCING

Sidney Toler

plays

Carter B. Moore

The
Billion Dollar Scandal

OPENLY TELLING THE ROMANTIC AND SWIFT DRAMATIC STORY BEHIND THE CLIQUE WHICH PICKED THE NATION'S POCKET.

"The BILLION DOLLAR SCANDAL"

Box Office, because it's a story the whole country wants to know

with

ROBERT ARMSTRONG
CONSTANCE CUMMINGS
OLGA BACLANOVA FRANK MORGAN
JAMES GLEASON IRVING PICHEL
Directed by . . . HARRY JOE BROWN

A Paramount Picture



MORE THAN EVER THE GREATEST NAME IN PICTURES!

A Charles R. Rogers Production

THE Hollywood REPORTER

Vol. XII. No. 47. Price 10c. TODAY'S FILM NEWS TODAY Monday, January 16, 1933

CONSOL. SEEKS CONTROL

TRADEVIEWS

•THE analysis of "What is wrong with pictures?" published in this paper last Friday, has drawn a letter from another student of the subject who believes that one important point was overlooked. That is the matter of the amount of talk in pictures. His contention is that there is too much dialogue, that the industry is making TALKING pictures when it should be making talking PICTURES. He writes:

"Don't think that I am arguing for a return of the silent picture. I think sound can be a great asset to the entertainment of a movie, but when we commence to hang our plot, our situations, our character interpretations, on words—words—words—we are driving a substantial portion of those 80,000,000 away from our theatres.

•

"According to statistics, about 30 per cent of the 80,000,000 have defects in hearing. Some are simply 'hard of hearing'; others are deaf. I believe that thousands of people do not get the kick out of a picture with talk that they formerly got out of a picture with merely action. Of course, a lot of people do not realize that their hearing is impaired and they do not know why the new type of picture is not so satisfactory as the old one.

"Furthermore, there is a certain percentage of illiteracy among the 80,000,000. The industry knew that in the silent days and resorted to the simplest language in titles. Also psychologists will tell you that many people are incapable of correlating their senses of sight and hearing. If they get all of one, they miss part of the other.

•

"When sound came in it permitted the transference of a stage show to the screen in toto. That is all right from an artistic standpoint and would be all right in every way if the screen audience had the same cultural and intellectual background as the stage audience.

"But the stage audience has been trained to sit quietly, to look closely, to listen alertly. The movie audience has not. They prefer entertainment that doesn't take too much mental effort. I am not saying that the 80,-

(Continued on page 5)

RKO-Roxy Theatre Will Be Kept Open

New York.—The RKO executives have determined to keep the RKO-Roxy Theatre in Radio City open, and have set the Fox picture, "Hot Pepper," to succeed "Animal Kingdom," starting January 20.

Para. To Exercise Option On Crabbe

Formal exercising of the option on Buster Crabbe for a term ticket by Paramount only awaits the return of Emanuel Cohen from New York. Crabbe was signed for the lead in "King of the Jungle" after Paramount had made tests of nearly 100 candidates, and execs are enthusiastic over his performance.

When Crabbe was originally selected, only three officials of the company voted for him, but final decision was made after all tests were run off for about 100 girls, mostly secretaries on the lot, and 75 per cent of the latter ballotted for Crabbe.

Negotiations Now On With Universal To Acquire And Close The Royal Laboratory

What is seen as a move by the Consolidated Film Industries to gain complete control of the industry's laboratory business is being made by this organization in a deal that it is negotiating with Universal for the closing of the Royal Laboratory. Consolidated wants the Universal plant out of business in the hope of eliminating competition from Phil Goldstone, whose financing of independents continues to throw the major portion of the laboratory work for smaller independent producers to the Royal Laboratory. Goldstone's activity is claimed to have cost Consolidated more than $1,000,000 for the year 1932.

In exchange for the closing of its film service plant, Universal is offered a slash in its rates for release print work which is contracted with Con-

(Continued on page 3)

Cohen Leaves Next Week

Emanuel Cohen, Louis D. Lighton and Ernst Lubitsch leave New York for Hollywood next Monday.

Monogram Forming New Stock Group

Monogram is starting a company of stock players who will be called upon for the large program of pictures which is now being planned for next season's program.

The first free lance players to go into this group are Doris Hill and George Nash. Bob Steele and Rex Bell, who are contracted for series of westerns, are included in the company, and it is planned to add players from time to time when new faces and promising material are found. The company will be under the supervision of Lou Ostrow, Monogram's executive producer.

SKOURASES DROP 25 IN CHAIN DECENTRALIZING

New York.—The first move for decentralization of the Skouras chain is seen in current negotiations to turn back more than 25 houses in Wisconsin to Tom Saxe. The Skouras Bros. have completed a detailed survey of all theatre holdings, and have singled out individual houses and groups that cannot be brought out of the red ink under circuit operation, regardless of rigid economy.

It is reported here the dropping of the Wisconsin houses by Skouras is the initial step in a widespread retrenchment campaign, which will include further reductions in operating expenses and salaries wherever possible.

The recent decision of Fox West Coast to eliminate the heavy losses incurred by carrying Pacific Northwest Theatres, Inc., which tossed the latter into receivership, is apparently in line with the plan of the Skouras Brothers to eliminate operations that continually pile up losses for the company.

Dorothea Wieck Will Arrive Here In March

Dorothea Wieck, German player recently signed by Paramount, has been advised to leave Berlin for Hollywood to start on her term contract the middle of March.

Paramount is seeking a yarn that would have her in a featured spot for her film debut here.

MGM Executives Arrive

Nicholas Schenck, Felix Feist and Howard Dietz, of MGM, arrived on The Chief last night. Also on the train were Will H. Hays, Dr. Giannini, Lester Cowan, executive secretary of the Academy, and Edward G. Robinson.

Kent Flies East

Sidney R. Kent, president of Fox Film, left for New York yesterday morning by plane. The call was apparently urgent for he had made several appointments here this week.

More Road Show Dates Set For '20,000 Years'

New York.—Warner Brothers have set another group of cities for road-show engagements of "20,000 Years In Sing Sing." The list includes Columbus, Dayton, Boston, San Francisco, New Haven, Portland, Oklahoma City, Pittsburgh, Los Angeles, Albany and New Orleans.

Sam Jacobson To Do 'Lilies of Broadway'

New York.—Sam Jacobson's first assignment as an associate producer for Universal will be the William Hurlbut play, "Lilies of Broadway."

Harry Sauber will do the adaptation.

Sloane Finishes One

Paul Sloane finishes shooting on "Woman Accused" at Paramount Saturday, bringing the picture in two days under schedule.

Depinet On Way Here

New York.—Ned Depinet, vice-president of RKO, left here Saturday for the coast.

HUSTON BRANCH WROTE "HARD TO HANDLE"

THE Hollywood DAILY REPORTER

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FRANK POPE.....Managing Editor

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THE LOW DOWN

Mike Levee was determined to give a party that Elsa Maxwell and all the folks would talk about—instead of vice versa which is usually the case. And he did just that—Friday night. All the guests were males except Polly Moran and the guest of honor—who fooled 'em completely by arriving made up as Einstein. A studio make-up man, Gary Cooper's full-dress coat, Ric Cortez's silk hat, a wig and moustache did the trick. To say nothing of Elsa's broken English. Jimmy Durante, Maurice Chevalier, Groucho Marx, Polly Moran and the Maxwell put on an impromptu show that had all the guests agape, aghast and agog, and later a pre-arranged "raid" was staged by the wives of the men present—which far from broke up the "stag" party. Everybody had a werry merry time—wot with the specially printed menus and all—especially Elsa.

•

More back-fence stuff. A well-known major studio exec has been carrying on an intrigue with a waitress in the Beverly Derby whose last name begins with L. (Don't ask us how we found out—but we DID!) Well, some weeks ago, the two were cooing in a parked car on a secluded Beverly Hills corner—when two naughty, bad mans jumped their car and held them up. They took considerable cash from the exec—and robbed the girl of a diamond ring. Naturally the exec (who is married) couldn't report the robbery as it really occurred—so he reported it as having happened to him, alone and in another spot entirely. So of course, the girl's loss has remained a total loss. Well, maybe not quite—for she is very excited over the fact that the exec has promised her another ring—a "bigger and better" one. And if you think we go around getting the confidences of waitresses, you're currazzy—it's all over town!

New York REVIEWS

"THE BITTER TEA OF GENERAL YEN"

Columbia prod.; director, Frank Capra; writers, Grace Zaring Stone, Edward Paramore.

Radio City Music Hall

Times: A handsomely mounted affair with conspicuously good portrayals by Nils Asther and Walter Connolly.

World-Telegram: Although the production of the film is excellent as regards its settings and its acting, I must add that in other directions it does not work out well enough, that it slows down and drags so much it must be classed as a handsome and ambitious bore.

Sun: The juxtaposition of Eastern civilization with Western is worked out better than the actual tale itself—although the latter, while a bit slow and not particularly dexterously told, is holding enough.

Mirror: Capra is Columbia's ace director, a young man happily endowed with the ability to make a conventional film story interesting and credible. He has such a story in "General Yen" and he works his usual miracle with it.

News: The capacity audience expressed thorough approval of "The Bitter Tea of General Yen," an impressive tale of modern China, slow-paced in continuity but intelligently directed and ably acted.

Journal: Excellent entertainment. A romantic melodrama that one might—and one will, if you don't mind—describe as a Chinese version of "The Sheik." It provides a grand comeback for Nils Asther.

Post: Its beauty is fleetingly captured in photographic compositions and in the cunning authenticity of its atmosphere. There is a redolence of Chinese culture which puts the picture, on those grounds, far ahead of the numerous films in a similar vein; but the story is overlong and too deliberate, and the dragged-out dialogue sequences rob the climax of its proper suspense.

Herald-Tribune: A slow-paced, but shrewdly-directed melodrama, based on Mr. Kipling's favorite theory of race, with some better than average dialogue, a surprisingly restrained performance by Nils Asther, another of Walter Connelly's impeccable characterizations and the highly-satisfying presence, in a small role, of an extremely pretty young Japanese actress named Toshia Mori.

American: The film adds distinction to the theatre, and holds with utmost dignity a worthy headline position amid the excellent program of entertainment.

"THE ISLAND OF LOST SOULS"

Paramount prod.; director, Erle Kenton; writers, Waldemar Young, Philip Wylie, H. G. Wells.

Rialto Theatre

American: This critic, for one, fails to see entertainment in the theme of vivisection which changes beasts to men-like monstrosities.

News: If you can imagine a hundred or more Frankensteins on an island like the one in "The Most Dangerous Game," and a crazy and inhuman scientist no more concerned with the feelings of his victims than the hunter in that picture, you've got an idea of the kind of photoplay that has been made from the novel by H. G. Wells.

Ousted Members of 306 Will Receive Damages

New York.—Judge McCook has ruled that Local 306 must pay damages to the ousted members. He ordered $2000 for Nathaniel Doragoff, $3000 for Ernest Gieseman, $3000 for Charles McDermott, and $2000 for Samuel Simon.

Sam Kaplan has been ordered to make an accounting of all funds entrusted to him.

Harvey Day Coming

New York.—Harvey Day, sales manager of Educational, left for Hollywood yesterday.

March 15th Is The Deadline

Have your income tax return for 1932 compiled now and be prepared to pay the first quarter of your tax on March 15th, the final day for filing. Avoid the last minute rush by arranging an oppointment with SI MASTERS, who has been specializing in income tax for professional people since 1922 at 6381 Hollywood Boulevard, HEmpstead 6672.

Stars In Air Show Pack Palm Springs

An air show, with Wallace Beery, Clarence Brown, Paul Lukas, Roscoe Turner and other movie aces entered, a fashion parade, and Marlene Dietrich in her best pants, combined to draw a big crowd to Palm Springs over the week-end. It was hard to tell which was the star attraction, but possibly La Dietrich got the honor.

Among the guests at El Mirador were Maurice Chevalier, Max Ruppa, the Harry Cohns, Monroe Owsley, the Richy Craigs, the Jules Furthmans, Charles "Santa Claus" Furthman, Raquel Torres, Charles Feldman, Townsend Netcher and Connie Talmadge—the latter on crutches—Frank Capra, the Milton Brens, Frank Condon, Gilbert Roland, May Sunday, and Mme. Dietrich's small daughter with her two husky bodyguards.

Jack Curtis Opening Office Here Today

Jack Curtis, New York agent for the past 24 years, is opening his Hollywood office today in the Taft building.

Curtis plans to bring out from New York a number of big stage names to exploit for pictures, in addition to handling the plays of the leading producers on Broadway. He has just placed Jesse Ralph, veteran stage actress, at Columbia for a term contract.

New York Daily Mirror:

Miss Kenyon's voice has improved tremendously. She has added to it all the experience and tempered rhythm of a poised emotional actress. The result last evening was amazingly fine.

New York American:

Doris Kenyon is that rare combination, a soprano who can really act, and an actress who can really sing.

New York Times:

She enraptured a large audience with sprightliness, pathos and drama and was altogether charming.

DORIS KENYON
in a dramatic concert
Philharmonic Auditorium
JANUARY 17
Management L. E. Behymer

CONSOL. FILM AFTER SOLE CONTROL OF LAB BUSINESS

Goldstone Feud Is Factor In 'U' Deal

(Continued from page 1)

solidated, a contract dating from the time Universal negotiated a million dollar loan from the laboratory, $600,000 remaining outstanding in payments of $100,000 yearly.

The Royal represents an investment of $600,000, and Consolidated is offering to carry the cost of this outlay, paying it off on a ten-year plan. If the deal goes through, Consolidated's paying off the cost of the Royal will, in effect, cover the largest part of the yearly payments which remain on the million dollar loan although both are considered separate deals at this time.

Consolidated started the deal through R. I.Poucher, its second vice-president, who placed the matter before Carl Laemmle Sr. A high official of Universal said Saturday: "I don't believe the deal will go through. The two organizations are so far apart on terms that it does not seem likely it will be satisfactorily consummated."

Phil Goldstone, the dominating factor in the deal, has been called in by Universal. He told a representative of the Hollywood Reporter that he has notified the company he will not block negotiations. Goldstone, with whom Consolidated has a feud of several years standing, admitted he believed Consolidated was after the business he controlled.

"They are in for the biggest surprise of their lives," he said, "if the Royal Laboratory is closed. They think they will get my business, but I haven't forgiven them and I am prepared to open another laboratory immediately if the Royal is not available for my use."

Goldstone's need for a laboratory is due to his use of such a plant in his financing deals. A producer, accepting his money, generally has all laboratory work done by Royal, Goldstone getting an over-ride on the producer's work through his agreement with Royal for a wholesale rate on volume business. He is thus enabled to give indie producers financing terms lower than those offered by other sources, taking his chances on a bonus for cash advanced from his laboratory over-ride.

Consolidated, using its laboratory service as a mean of financing producers with credit, has suffered from Goldstone's competition, not only by being forced to lower interest rates on loans, but also to reduce negative and release print charges to meet the scale offered by the Goldstone-Royal combination.

Consolidated has made an amicable move towards settling its differences with him. Jack Snyder, associate of G. W. Yates, vice-president and general manager of Consolidated's West Coast plant, has made advances to him on this line, but Goldstone said he refused to consider them.

Para. Won't Close, Manny Cohen Says

New York—The reports that the Paramount studio will close for a time are denied by Emanuel Cohen. He says thirteen productions are being made in January and February, with twelve more to get under way in March and April.

Kate Smith Picture For the U.A.Theater

FWC has selected Kate Smith's "Hello Everybody" as the second of three Paramount pictures for a first run in the United Artists theatre, and picture opens at that house the end of this week.

In turning over operation of the U.A. to FWC several months ago, Paramount agreed to give FWC any three pictures of this seasons' program for the house. First of the trio was "A Farewell To Arms."

'Peanuts' Byron Gets Lead With Bob Steele

Monogram has signed Marion "Peanuts" Byron to play the lead opposite Bob Steele in the western star's production, "Breed of the Border," which is slated to go into work Thursday under the direction of R. N Bradbury.

Story is an original by Harry O. Jones, who has been the assistant director on the series of Steele pictures.

Hopton At Warners

Russell Hopton has been signed for a role in Edward G. Robinson's picture, "The Little Giant," for Warners. Schulberg and Feldman made the deal.

Totheroh Out At Lasky

Dan Totheroh has completed his contract with the Jesse Lasky unit at Fox and has left the organization's payroll.

Datig Aides Dropped

In an economy move, Kenneth Weaver and Raymond Crawford were dropped from the staff of Fred Datig in the Paramount casting office.

Walter Pidgeon At 'U'

Universal signed Walter Pidgeon for a featured role in "The Kiss Before the Mirror," which James Whale is directing.

Rosita Moreno Tested

Paramount tested Rosita Moreno Saturday for a featured role in the Chevalier picture, "A Bedtime Story." Norman Taurog will direct

Three For 'Profession'

Latest cast additions to "A Lady's Profession" at Paramount include Ben Taggart, James Burton and Joe North.

Pichel Completes 'Oliver Twist' Cast

Borrowing Irving Pichel from Paramount, I. E. Chadwick rounded out his cast for "Oliver Twist," which is scheduled to go into work today for Monogram release. William Cowen directs.

Dickie Moore gets top billing, the remaining list including William (Stage) Boyd, Doris Lloyd, Barbara Kent, Alec B. Francis, Jackie Searl, George K. Arthur, Clyde Cook, Sonya Ray, George Nash, Lionel Belmore, Tempe Pigott, Nelson McDowell, Virginia Sale and Harry Holman.

'Big Cage' Split Into Two Units To Save Time

With Universal seven days behind schedule on "The Big Cage" production, the studio was forced to split the company in two units, with Kurt Neuman handling the dramatic sequences and Henry McRae assigned to direct the animal shots.

Clyde Beatty has to fill a winter vaudeville engagement with his animals in Chicago, beginning January 30 and must finish the picture this week at the latest.

Gribble To Do Play

New York.—Harry Wagstaff Gribble, who recently returned from Hollywood where he was a director for Radio, has been engaged to direct the Tallulah Bankhead play, "Forsaking All Others."

Glasmon On 'Legal Crime'

Charles R. Rogers has signed Kubec Glasmon to work on the script of the Gene Towne-Graham Baker beer story, "The Legal Crime." Harry Joe Brown will direct.

Castings At MGM

Wilbur Mack, Arthur Stuart Hall, Doris Taylor, Charles Crocket and Harry Bradley have been added to the cast of "Clear All Wires" for MGM. George Hill is directing.

Sales Heads On Tour

New York.—Gradwell Sears, Moe Silver and "Skip" Weschner all left New York yesterday on trips through their territories.

New Job For Mandell

New York—Harry Mandel has been placed in charge of publicity for the RKO houses in the Bronx and in New Jersey.

Wilson In 'Pick-Up'

Clarence Wilson has been signed for a spot in "Pick-Up" at Paramount, which Marion Gering will direct with George Raft and Sylvia Sidney co-starred

Foster At Warners

Preston S. Foster has been signed for a role in "Elmer the Great," the Joe E. Brown comedy at Warner Bros.

Yesterday in New York

We've been wondering all year about the why of so many dress rehearsals for shows before their opening. At first we thought it was because they were opening "cold" in New York. But no, there's a better idea than that behind it all. . . Seems they sell out the dress rehearsals to various societies for benefit performances, the house going to the highest bidder. And when you consider that as many as three and four dress rehearsals are held, why, if they can raise enough money to get them up to the dress rehearsal stage, producers can make enough to keep the show open for a coupla weeks anyhow. Which is a pretty good consecutive run for most of them. Sounds like not such a bad idea for what to do with previews.

•

It's a funny thing about exploitation stunts. There must be a very fine dividing line between the teaser type and what we in our way shall call the complete satisfaction type. They're both excellent as exploitation. BUT the former manages to get more people into the theatre. . . . F'instance, there's a stunt being pulled in New York right now that really is a honey. The only trouble seems to be that it's too good. We have noticed huge crowds standing around for hours in wonder and delight but those crowds are all on the outside. The picture is having a very successful run but we're willing to wager that the exploitation stunt has nothing to do with it Because it satisfies completely.

•

You'd never guess it but the latest fad is bowling. Yeah, good old-fashioned bowling—with beer and pretzels. For your information, if you want to be in the bowl when you come to New York, there's a place way over on the lower east side where they rent out alleys at so much per alley from eight to eleven or thereabouts. You can invite as many people as you like to play in your alley and the beer and pretzels are included in the rental money. . . . What will the younger generation take to next? Probably the next picture cycle will be about bowling fiends in intellectuals' clothing. . . . Cantor and Jessel spent their spare time between shows at the Paramount playing casino at Sardi's and they say the kibitzers' club membership was incerased by the hundreds.

•

A flock of photographers, fan writers and newspapermen went down to the station to greet Claudette Colbert the other day. When they got there, a friendly station master informed them that her drawing room was in the second section of the Century, so the boys waited for the second section and there was no Claudette. The station master had made a slight error. . . . Now Kate Smith came in on the Century too, and in the first section but what with one thing and another, Kate being a s'ow mover, it was she who walked right into the photographers' midst and got her pitcher in all the papers.

WHO WRITES THE HITS?

The Third Annual Writers' Number

OF THE

Hollywood Reporter

Out February 15

And will contain a complete account of the activities of all writers the past year

Make Sure You Are In It

Boon To Home Movie Fans By RCA-Victor

The RCA-Victor Company has opened up a new field for the home movie fans through the perfection of a machine that will re-record sound on 16mm. film from the standard 35 mm. size.

The company's Hollywood division, headed by George H. Hall, is closing a series of deals with producers of short subjects for the establishment of an RCA-Victor film library of re-recorded short subjects, which will be placed on the market for the use of the home movie operators. This brings sound pictures into the average home for the first time since the inception of sound.

"The operation of sound projectors requires no specialized skill," Hall said yesterday, "and is simply a matter of winding off the reels. However, there is still a large problem confronting our laboratory in developing a practical apparatus for the recording of sound directly on film by the average user of the home movie cameras.

"At this time, direct recording apparatus seems impractical, since it demands the supervision of highly skilled technicians, aside from which there is the enormous expense involved to be considered. At any rate, the completion of the RCA-Victor library of 16 mm. short subjects of standard Hollywood productions gives the home movie fans the same type of pictures that is shown in the theatre, although no current program pictures will be available since the library will be made up of pictures from programs of previous years, so as not to interfere with the current business among the picture houses.

"There are approximately 250,000 owners of home movie projectors and to them this new library will be a welcome change from the average run of amateur pictures."

The re-recording device has also been placed on the market, but the company has no intention of pushing its sales in view of the fact that such business is detrimental to the plans laid down for the library. One of the most radical changes in the manufacturing of film has been made in the perfection of the machine. This is the elimination of the sprocket holes on the right, or sound, side of the 16 mm. film, another means of holding the film in place having been invented so as to allow the extra space to be used for the sound track.

Fink Gets Leave

Morris Fink, story editor for Eddie Small of Reliance Pictures, has secured a three months leave of absence from that post in order to write a new play based on an American historical theme. While working on his yarn, Fink will act as story consultant for Reliance.

New Swanson Film Hit, Says Kelly

New York—Gloria Swanson's new picture, "A Perfect Understanding," which she made in London, is better than "The Trespasser," according to Arthur Kelly, United Artists vice-president, who is now in England. Kelly cabled that a print is being shipped to New York this week.

H. B. Warner Signed For Mayfair Production

Mayfair Pictures has signed H. B. Warner to star in its next production, "Justice Takes a Holiday," an original by Walter Anthony Merrill. Spencer Bennett will direct. Joy and Polimer handled the deal.

Tradeviews

(Continued from page 1)

000,000 cannot be trained to accept the new type of screen entertainment, but I believe that we have gone too fast, that the training process should be carried on gradually with a realization of the limitations of a certain percentage of the screen audiences.

"As I said, I am not arguing for a return of the silent picture, but I am arguing for a return of the silent picture technique, for more action and fewer words, for talking PICTURES instead of TALKING pictures."

Goldstone To Put Cohen Yarn On Air

Phil Goldstone has concluded a deal with Octavus Roy Cohen for the purchase of "The Backstage Mystery," a published novel, and announces it for production on the program he is making for release through Majestic.

The National Broadcasting Company has taken the radio rights to the story and will broadcast it through its nation-wide hook-up in a series of playlets. The first broadcasts will begin early in February, with the Majestic picture to be made subsequently.

Eschbaugh To Produce Color Cartoon Series

Ted Eschbaugh has organized his own company for the production of two series of color cartoons, "The Wizard of Oz," and "Color Fantasies." He has already finished the first of the Oz series, and is now making the initial Fantasy.

Eschbaugh will do nothing on releasing until he can show at least one of each of the two series.

Funeral Services For Jack Pickford Today

Funeral services for Jack Pickford will be held today at Forest Lawn, the Rev. Michael Mullins officiating. The body will arrive here from New York this morning.

Thanks, Radio Pictures!

At the conclusion of my contract on your lot I wish to take this means of thanking Radio, Mr. David Selznick, the executive production personnel of that company, and all the men and women with whom I had any contact during the past two years in your organization. It was a most pleasant association and I hope, from time to time during my free lance activity, that I may be permitted to return to you for a picture or pictures.

ROSCO ATES

Management Selznick-Joyce

Currently in the Buster Keaton-Jimmy Durante picture at MGM

PICTURES Now SHOOTING

STUDIO PRODUCTION PICKS UP A BIT, WITH 38

Columbia

"FEVER"

Cast: Jack Holt, Lilian Bond, Barbara Barondess, Ward Bond, Paul Porcasi, Arthur Vinton, Gustave van Seyffertitz, Rudolph Amendt.
Director .....Clarence Badger
Screen Play..James Kevin McGuinness
Cameraman .....Ben Kline

"PAROLE GIRL"

Cast: Mae Clarke, Ralph Bellamy, Marie Prevost, Hale Hamilton, Ernest Woods, Sam Godfrey, John Paul Jones, Lee Phelps.
Director .....Eddie Cline
Screen Play.....Norman Krasna
Cameraman .....Joe August

•

Fox

"MANEATER"

Cast: Marion Burns, Harry Woods, Kane Richmond.
Director .....Clyde Elliott
Story .....James Spearing
Cameraman .....Carl Berger

"I'M GUILTY OF LOVE"

Cast: Alexander Kirkland, Boots Mallory, Ralph Morgan, Irene Ware, Ferike Boros, Noel Madison.
Director .....John Francis Dillon
Original by.....Harry Fried
Screen play.....Bradley King
Cameraman .....L. W. O'Connell

"ZOO IN BUDAPEST"
(Lasky Prod.)

Cast: Loretta Young, Gene Raymond, O. P. Heggie, Wally Albright Jr. Murray Kinnell, Ruth Warren, Roy Stewart, Frances Rich, Niles Welch, Lucille Ward, Russ Powell, Alan Livingston.
Director .....Rowland V. Lee
Story by.....Melville Baker, Jack Kirkland
Screen Play: Dan Totheroh, Louise Long, Rowland V. Lee.
Cameraman .....Lee Garmes

"SAILORS' LUCK"

Cast: James Dunn, Sally Eilers, Sammy Cohen, Victor Jory, Frank Moran, Esther Muir.
Director .....Raoul Walsh
Story and Screen Play: Marguerite Roberts, Charlotte Miller.
Cameraman .....Ernie Miller

•

MGM

"HELL BELOW"

Cast: Robert Montgomery, Walter Huston, Jimmy Durante, Robert Young, Eugene Pallette, Madge Evans, David Newell, John Mahin, James Donlan, Matt McHugh, Bradley Page, Sterling Holloway.
Director .....Jack Conway
Original by.....Commander Ellsberg
Cameraman .....Hal Rosson

"TODAY WE LIVE"

Cast: Joan Crawford, Gary Cooper, Louise Closser Hale, Robert Young, Franchot Tone, Tad Alexander, Roscoe Karns, Rollo Lloyd, Hilda Vaughn.
Director .....Howard Hawks
Original by.....William Faulkner
Cameraman .....Oliver Marsh

"THE WHITE SISTER"

Cast: Helen Hayes, Clark Gable, Lewis Stone, Edward Arnold, Alan Edwards, Louise Closser Hale.
Director .....Victor Fleming
From novel by.....F. Marion Crawford
Adaptation .....Leonard Praskins, Donald Ogden Stewart
Dialogue .....Donald Ogden Stewart
Cameraman .....William Daniels

UNTITLED

Cast: Buster Keaton, Jimmy Durante, Phyllis Barry, John Miljan, Rosco Ates, Henry Armetta, Sydney Bracy, James Donlan, Charles Dunbar.
Director .....Edward Sedgwick
From story by.....Robert Hopkins
Screen play.....Carey Wilson
Additional dialogue.....Jack Cluett
Cameraman .....Harold Wenstrom

"CLEAR ALL WIRES"

Cast: Lee Tracy, Benita Hume, James Gleason, Una Merkel, Alan Edwards, Lya Lys, Lawrence Grant.
Director .....George Hill
Screen play....Bella and Sam Spewack
Cameraman .....Percy Hilburn

Paramount

"KING OF THE JUNGLE"

Cast: Buster Crabbe, Frances Dee, Irving Pichel, Robert Adair, Florence Britton, Sidney Toler, Ronnie Cosby, Robert Barrat, Douglas Dumbrille, Sam Baker, Patricia Farley.
Directors.....Lucky Humberstone, Max Marcin
Original Story.....Charles T. Stoneham
Screen Play.....Max Marcin, Philip Wylie, Fred Niblo Jr.
Cameraman .....Ernest Haller

"THE CRIME OF THE CENTURY"

Cast: Jean Hersholt, Stuart Erwin, Wynne Gibson, Frances Dee, Robert Elliott, Gordon Westcott, David Landau, William Janney, Bodil Rosing.
Director .....William Beaudine
Original by.....Walter Maria Espe
Screen play.....Florence Ryerson, Brian Marlow
Cameraman .....David Abel

"THE WOMAN ACCUSED"

Cast: Cary Grant, Nancy Carroll, John Halliday, Louis Calhern, Irving Pichel, John Lodge, Norma Mitchell, Frank Sheridan, Lona Andre, Gertrude Messinger, William J. Kelly, Harry Holman, Donald Stuart, Jack LaRue.
Director .....Paul Sloane
Original story by Rupert Hughes, Vicki Baum, Zane Grey, Vina Delmar, Irvin S. Cobb, Gertrude Atherton, J. P. McEvoy, Ursula Parrott, Polan Banks, Sophie Kerr
Screen play.....Bayard Veiller
Cameraman .....Karl Struss

"A LADY'S PROFESSION"

Cast: Alison Skipworth, Roland Young, Sari Maritza, Kent Taylor, Roscoe Karns, George Barbier, Warren Hymer, Billy Bletcher, DeWitt Jennings.
Director .....Norman McLeod
Original by.....Nina Wilcox Putnam Malcolm Stuart Boylan
Screen play.....Walter DeLeon,
Cameraman .....Gil Warrenton

"FROM HELL TO HEAVEN"

Cast: Carole Lombard, David Manners, Jack Oakie, Sidney Blackmer, Adrienne Ames, Verna Hillie, Rita LaRoy, Shirley Grey, Jimmy Eagles, Berton Churchill, Cecil Cunningham, Allen Wood, Thomas Jackson, Bradley Page, Walter Walker, Clarence Muse, Donald Kerr, Nydia Westman.
Director .....Erle C. Kenton
Original by.....Lawrence Hazard
Screen play: O. H. P. Garrett, Tiffany Thayer, Walter DeLeon, William Slavens McNutt.
Cameraman .....Henry Sharp

"MURDERS IN THE ZOO"

Cast: Charlie Ruggles, Lionel Atwill, Randolph Scott, John Lodge, Gail Patrick, Kathleen Burke, Harry Beresford.
Director .....Edward Sutherland
Original by.....Philip Wylie, Seton I. Miller
Screen Play.....Seton I. Miller
Cameraman .....Ernest Haller

"STRICTLY PERSONAL"

(Charles R. Rogers)

Cast: Marjorie Rambeau, Eddie Quillan, Dorothy Jordan, Edward Ellis, Louis Calhern, Hugh Herbert, Dorothy Burgess, Olive Tell, Helen Jerome Eddy, Charles Sellon.
Director .....Ralph Murphy
Original by.....Wilson Mizner, Robert T. Shannon
Screen Play.....Willard Mack, Casey Robinson
Cameraman .....Milton Krasner

•

RKO-Radio-Pathe

"KING KONG"

Cast: Fay Wray, Robert Armstrong, Bruce Cabot, Frank Reicher, Sam Hardy, Noble Johnson, James Flavin, Steve Clement.
Director .....Ernest Schoedsack
Original by.....Merian Cooper, Edgar Wallace
Screen play.....James Creelman, Ruth Rose
Cameraman .....Eddie Linden

PICTURES Now SHOOTING

FEATURES THIS WEEK AS COMPARED TO 36 LAST WEEK

"TOPAZE"

Cast: John Barrymore, Myrna Loy, Reginald Mason, Albert Conti, Luis Alberni, Jobyna Howland, Lowden Adams, Frank Reicher, Jackie Searl.
Director .....Harry D'Arrast
Play by.....Marcel Pagnol
Screen play.....Ben Hecht, Charles Lederer
Cameraman .....Lucien Andriot

"THE GREAT JASPER"

Cast: Richard Dix, Edna May Oliver, Wera Engels, Florence Eldridge, Bruce Cabot, Walter Walker, Bruce Line, Gretchen Wilson.
Director.....J. Walter Ruben
Original by.....Fulton Oursler
Screen play: Robert Tasker, Lester Cohen, Samuel Ornitz, H W Haneman.
Cameraman .....Leo Tover

"THE GREAT DESIRE"

Cast: Katherine Hepburn, Billie Burke, Colin Clive, Helen Chandler, Ralph Forbes.
Director .....Dorothy Arzner
From novel by.....Gilbert Frankau
Screen play.....Zoe Akins
Cameraman .....Bert Glennon

"SWEEPINGS"

Cast: Lionel Barrymore, Gregory Ratoff, Alan Dinehart, William Gargan, Eric Linden, Gloria Stuart, Ninetta Sunderland, Lucien Littlefield.
Director .....John Cromwell
Original by.....Lester Cohen
Screen play: Lester Cohen, Howard Estabrook, H. W. Hanemann.
Cameraman ..... Edward Cronjager

"PIGMY"

Cast: Joel McCrea
Director .....Shirley C. Burden
Screen play.....Felix Reisenberg

"OUR BETTERS"

Cast: Constance Bennett, Gilbert Roland, Charles Starrett, Anita Louise, Phoebe Foster, Grant Mitchell, Hugh Sinclair, Minor Watson, Violet Kemble-Cooper, Virginia Howell, H. Entwhistle .
Director .....George Cukor
From play by.....Somerset Maugham
Screen play.....Jane Murfin, Harry Wagstaff Gribble
Cameraman .....Charles Rosher

•

United Artists

"SECRETS"

Cast: Mary Pickford, Leslie Howard, C. Aubrey Smith, Blanche Frederici, Doris Lloyd, Herbert Evans, Mona Maris.
Director ..... Frank Borzage
From play by.....Rudolf Vesier, May Edginton
Screen play.....Frances Marion
Additional Dialogue.....Salisbury Field
Cameraman .....Ray June

SAMUEL GOLDWYN

"THE MASQUERADER"

Cast: Ronald Colman, Elissa Landi, Juliette Compton, Halliwell Hobbes, David Torrence, Claude King, Creighton Hale.
Director .....Richard Wallace
Novel.....Katherine Cecil Thurston
Cameraman .....Gregg Toland

•

Universal

"S. O. S. ICEBERG"

(Shooting at Umanak, Greenland)
Cast: Gibson Gowland, Leni Reifenstahl, Sepp Rist, Ernst Udet, Walter Riml.
Director .....Arnold Fanck
Story.....Frank Wead, Arnold Fanck
Cameraman .....Hans Schneeberger

"THE BIG CAGE"

Cast: Clyde Beatty, Andy Devine, Vince Barnett, Wallace Ford, Mickey Rooney, Robert McWade.
Director .....Kurt Neumann
Original by.....Edward Anthony
Adaptation .....Dale Van Every
Screen Play.....Ferdinand Reyher, Edward Anthony
Cameraman .....George Robinson

"KISS BEFORE THE MIRROR"

Cast: Nancy Carroll, Frank Morgan, Paul Lukas, Jean Dixon, Gloria Stuart, Walter Pidgeon, Charles Grapewin.
Director .....James Whale
From play by.....Ladislaus Fodor
Screen Play.....Wm. Anthony McGuire

•

Warner-First National

"THE SILK EXPRESS"

Cast: Sheila Terry, Allen Jenkins, Guy Kibbee, Harold Huber, Robert Barrat.
Director .....Ray Enright
Original and Screen Play ..... Houston Branch

'BABY FACE"

Cast: Barbara Stanwyck, George Brent, Donald Cook, John Wayne, Henry Kolker, Douglas Dumbrille, Harry Gribbon, Arthur De Kuh.
Director .....Al Green
Screen Play.....Gene Markey
Cameraman ..... James Van Trees

"ELMER THE GREAT"

Cast: Joe E. Brown, Patricia Ellis, Preston S. Foster, Claire Dodd, Sterling Holloway, Jessie Ralph, Berton Churchill, Emma Dunn, Charles Wilson.
Director .....Mervyn LeRoy
From play by.....Ring Larner
Screen Play.....Tom Geraghty, Whitney Bolton
Cameraman .....Arthur Todd

"THE ADOPTED FATHER"

Cast: George Arliss, Bette Davis, Hardie Albright, Theodore Newton Jr., Douglas Dumbrille, Gordon Westcott, Charles Evans, Frederick Burton.
Director .....John Adolfi
Story by ..... Edgar Franklin
Adaptation .....Maude Howell
Screen Play.....Charles Kenyon
Cameraman ..... Sid Hickox

"THE MAN FROM MONTEREY"

Cast: John Wayne, Ruth Hall, Luis Alberni, Nina Quartero, Donald Reed, Francis Ford.
Director .....Mack Wright
Story and Screen Play... Lesley Mason
Cameraman .....Ted McCord

•

INDEPENDENTS

BURTON KING

"KISS OF ARABY"

Cast: Joan Marsh, Frank Leigh, Theodore Von Eltz, Claude King.
Director .....Phil Rosen
Story .....F. McGrew Willis
Cameraman .....Ed. Kull

MONOGRAM

"OLIVER TWIST"

Cast: Dickie Moore, Barbara Kent, William "Stage" Boyd, George Nash, Alec B. Francis, Virginia Sale, Sonny Ray, Jackie Searl.
Director ..... William Cowan
From novel by.....Charles Dickens
Screen Play.....Elizabeth Meehan
Cameraman .....Archie Stout

"BREED OF THE BORDER"

Cast: Bob Steele, Marion "Peanuts" Byron.
Director ..... R. M. Bradbury
Story .....Wellyn Totman
Cameraman ..... Faxon Dean

•

SHORT SUBJECTS

EDUCATIONAL

"FEELING ROSY"

Cast .....Andy Clyde
Director .....Harry J. Edwards
Story .....Ernest Pagano, Ewart Adamson
Cameraman .....Dwight Warren

HAL ROACH

UNTITLED

Cast .....The Gang
Director .....Robert McGowan
Story ..... Hal Roach Staff
Cameraman .....Art Lloyd

TEC-ART

"HOLLYWOOD ON PARADE"

Voice of Hollywood Series
Director .....Louis Lewin
Cameraman .....Otto Himm

JACK CURTIS

in association with

CHARLES H. ALLEN

announces the opening

Monday, January the Sixteenth

of the

Jack Curtis Agency, Inc.

for the management of

Motion Picture Personalities
Directors and Writers.

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THE Hollywood REPORTER

Vol. XII. No. 48. Price 10c. TODAY'S FILM NEWS TODAY Tuesday, January 17, 1933

BIG MERGERS UNDER WAY

TRADEVIEWS
By W. R. WILKERSON

•THE PRESENT WEEK, FROM ALL INDICATIONS, SHOULD BE THE MOST EVENTFUL IN THE LONG HISTORY OF THE MOTION PICTURE BUSINESS.

There will be big doings on in New York this week. Doings that will affect the entire amusement business as it has never been affected before. The halt is about to be called, the end of the bubble is at hand. A new shuffle is about to be dealt.

Who and what companies will be in on that deal and what cards they will draw are to be seen, but the fact remains there will be a deal and there will be a pot. There must be winners and losers, but pinning the badge on either would be too much of a guess right at this minute. But keep your eyes glued on this sheet, keep your ears open in the general direction of the front office of any studio and you will get the news.

•

The hot parcel this morning is that TODAY Radio-Keith-Orpheum will have a most important meeting with its bankers. By the end of this day, Radio should know whether it is going to stay in business or combine with another organization or turn its affairs over to another company.

Starting with RKO you can take one company after the other, up and down the ladder and you will find them gone over pretty thoroughly during meetings—five of them—that are to be held in New York during this week. And by Saturday you may not be able to recognize this industry.

Months ago, this column told you that the move was on to combine the majors in this business into three big units, each taking care of a particular type of product. That moment is at hand. Just who the three will be, and what others will not be, is for you and us only to guess right at this moment. It's not a tough guess though. How does this one fit with yours? Fox, Metro-Goldwyn-Mayer and United Artists in one grouping. Paramount, Warners and Radio in another, with the rest of the field in a third group. Or switch them around, shuffle them up, but stick to the three unit idea.

•

This business has to come to that. In the first place, there are too many pictures being made, too few getting

(Continued on Page 2)

Uncle Carl 66

Today is the 66th birthday of Uncle Carl Laemmle. To commemorate the occasion he will be given a 66-pound cake by members of his organization and the way he feels, he may consume most of that cake.

Universal Closing For Short Period

On the completion of the present group of pictures, Universal will close down for a period of six or eight weeks, during which time stories will be prepared for production. During the preparation period, overhead will be decidedly lessened, maintaining the economical set-up of that organization.

Hubbard Leaves Warners; May Join MGM Staff

Lucien Hubbard, associate producer at Warner-First National, is leaving that organization as of this Wednesday. His contract expired and negotiations for its renewal did not meet with his approval.

It is more than probable that Hubbard may join the MGM production staff after a short rest.

Long Anticipated Move Near; N. Y. Meetings This Week May Put 7 Majors Into 2 Companies

New York.—Starting with an important meeting of Radio-Keith-Orpheum and its bankers and continuing all week with each and every other company and its bankers, the present week will tell the future history of the motion picture industry as it affects the seven major companies.

From authoritative information gathered here over the week-end, Saturday will see the merging of the major portion of the industry's production and distribution, with the majority of first run houses, into two or three units. Just who are to be in each unit is a question that is to be dickered for during the week's trading.

Sidney Kent arrived by plane yesterday morning, making the trip in a 24-hour hop from the coast in company with Spyrous Skouras. Both were summoned East on a few hours notice.

Jack Warner was summoned by his brother, Harry, at five o'clock Sunday

(Continued on page 4)

Holt Gets New Ticket

Columbia has completed negotiations with Jack Holt which will give the star a new ticket on a straight two-year understanding. The deal was set yesterday and awaits the signatures of the principals.

Fox Producers Transferred To The Story Dept.

In a shakeup of executives and realignment of the production staff at Fox, associate producers William Goetz, Walter Morosco and Lydell Peck, move into executive positions in the story department under Julian Johnson. The production units headed by the trio will be disbanded within the next few days.

Winfield Sheehan now has associated with him as producers for the company Jesse Lasky, Sol Wurtzel and Al Rockett.

An official statement said that the switch of Goetz, Morosco and Peck to the story department was in line with the new policy of concentrating strength in story preparation.

Chas. Sullivan Resigns To Be Indie Producer

Charles Sullivan, executive manager of Radio studio, resigned yesterday to enter independent production.

His plans have not been completed as yet, so no definite announcement about date of start, brand of pictures and possible release is forthcoming.

Depinet Here Tomorrow

Ned Depinet, general sales manager of Radio, will arrive here tomorrow for a short stay. While here he will sit in with B. B. Kahane on the problem of the set-up of the Pathe plant at Culver City, what product is to be made there and who will make it.

New Term For Charney

Universal has signed King Charney to a new contract as general manager of the company laboratory, the Royal. Charney remains with the company for another year. He is also in charge of the studio's leasing department.

MAJORS TO STOP LOANS OF TALENT TO INDIES

The major producers, distributors and theatre owners have declared a hands-off policy so far as the independent producer and distributor is concerned and, as of last week, no major studio will again loan the services of artists, writers or directors for use by the indies, regardless of the amount of money offered as a bait for such loans.

It is further understood that the major chain-owned theatres have turned thumbs down on the exhibition of any independent pictures other than those now under contract.

Instead of there being a scarcity of product, the new theme is that there is too much product, too many bad pictures, that production must be

(Continued on page 3)

Fox Wants Bill Howard To Do Next Bow Picture

New York.—Fox Film is anxious to star Clara Bow in "Marie Gallant" and wants William K. Howard to direct her.

Clara is due here from Europe Friday.

Robert Rubin On Way

New York.—J. Robert Rubin, of MGM, left for the Coast Saturday night to join the other executives in conferences at the studio.

MGM Signs Otto Kruger

MGM signed Otto Kruger yesterday to a seven year optional contract. His first picture has not yet been decided upon.

WRITERS' NUMBER Be Sure You Are In It Out. Feb. 15

THE Hollywood DAILY REPORTER

W. R. WILKERSON.....Editor and Publisher

FRANK POPE.....Managing Editor

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RAMBLING REPORTER

The Bill Goetzes are thinking of spending the rest of their lives on the Desert . . . Charles (they call him "Gramp" now) Furthman and Gilbert Roland played the tennis pro at the Mirador—Charlie "knows from nothing" about tennis—but they beat the pro—it just shows you . . . Louella Parsons threw a joint surprise party for Doc Martin and Bebe Daniels at the Martin mansion Saturday night. . . . Did you hear Joe Schenck's swell crack about Caliente being "an artistic success."

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Evelyn Brent, looking like $1,000,000, in the Derby after a week's illness—the rest must have done it. . . And now Lionel Barrymore is down with flu, too. . . . Joan Crawford and her new leading man, Franchot Tone, dancing to the sweet strains of Gus Arnheim's moosic, Satiddy night. . . . Sally Eilers having a swell time out in the rain. . . . The lights of the entire theatre went gaflooey during the intermission at the opening of "Tattle Tales" in Hollywood Sunday night—and all the people were coming down the aisles with lighted matches looking for their seats—but it didn't bother Georgie Raft much—he's sorta "carrying a torch" anyway.

•

Frank Fay and Felix Young ad libbed from a box (lighted with a Dunhill) for a while—and the customers liked it—then the Edison company arrived and the show went on. . . . . Marlene Dietrich and Maurice Chevalier are steady companying—morning, noon and night. . . . The Bill Powells (Carole Lombard), Axel and Fifi Widener Leidy Holden Witchfield, Countess Frasso, Mrs. Sydney Fish, Ricardo Cortez and Elsa Maxwell, spending an hysterical evening at Gary Cooper's. . . . Disillusion note: That lovely, beautiful bit of feminity, Diana Wynyard, smokes black cigars . . . The Ralph Bellamys have moved to the Riviera (California) . . . As Kay Francis always says, "Right is right—and wrong is wrong—but what is right, and what is wrong?"

New York REVIEWS

"SECOND HAND WIFE"

Fox prod.; director, Hamilton MacFadden; writers, Kathleen Norris, Hamilton MacFadden.

Seventh Avenue Roxy Theatre

News: The picture is one of those eternal triangle dramas, artificial in conversation and not too convincing in plot. It is too often old-fashioned and overly melodramatic in technique to atone for the few really worthy sequences.

American: Everything is filmed in amazing and tedious detail. There is very little action and too much talk.

Journal: Stilted dialogue and direction by Hamilton MacFadden make this one a mildly routine feature.

Mirror: Not the liveliest material with which to make a movie. And its adaptation is not particularly inspired.

World-Telegram: An incredibly ungainly and uninteresting picture.

Herald-Tribune: A particularly dull and mawkish domestic drama. The dialogue is either dull or foolish, the characterizations thin and obvious, and the entire tale entirely commonplace.

Post: Apart from its silly dialogue and its arty camera effects, it would be hard to find a story as banal and as little fitted to the present trend of the cinema as this pompously moral tale.

Times: The principals are unable to do much with their trite lines and tedious incidents. It is a childish subject without being suitable entertainment for the youngsters.

Sun: It is, I regret to state, a mediocre talkie. It isn't a bad talkie, as it is done with taste and intelligence within its narrow popular magazine limits. Nor yet is it a good talkie. It is simply unexciting mediocrity. That is almost worse than genuine badness.

Nugent East On Play And Picture Opening

Elliott Nugent has left for New York to confer with John Golden regarding the production of his play, "Man With Silver."

He will remain for the New York opening of his picture, "Whispering in the Dark," before returning to the MGM studio.

Rubin Doing 'Pick-Up'

Daniel N. Rubin is preparing the script of "Pick-Up," B. P. Schulberg production for Paramount, from screen play by S. K. Lauren and Agnes Brand Leahy.

Premier Starting One

Premier starts production next week on "Reform Girl" from an original and script by George Sayre. Sam Neufeld will direct, with Noel Francis, Hale Hamilton and Skeets Gallagher set for featured roles.

Hugh Herbert Has Flu

Hugh Herbert, who is working in "Strictly Personal" at Paramount, came down with the flu yesterday and was taken home.

Shea On 'Cavalcade'

New York.—Joe Shea has taken over the publicity for "Cavalcade" for the duration of its run at the Gaiety.

Tradeviews

(Continued from Page 1)

sufficient play to earn their way. Too few artists, writers and directors to turn out top notch product, to say nothing of production brains to originate, inspire and produce.

There are too many theatres, too much competition among the chain-owned houses, which take in 90 per cent of ALL FIRST RUNS. There is too much overhead, in that there are too many organizations, with NOT ONE having sufficient brains properly to conduct the organization in production, distribution and exhibition. There are too many salaries, big salaries; too many individuals who have NOTHING to do with the selling of tickets.

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Don't take from this story that the great worry within the industry is Radio-Keith-Orpheum. We mention that company because it is hot copy today with news headlines for tomorrow or the next day, with each and every company to have its day during this week if our advices are right, and we feel they are right.

When the week's happenings have been recorded (it may string along for another week or two or three, but when the final story has been told) this will be a better business. It will have gone through the wringer and have all the water pressed out of it.

The men and women who mean anything, WHO CONTRIBUTE anything, will be in a better position. Those who have been hanging on through favoritism, relationship or drawing weekly pay checks simply to fill up a chair at a desk, will not be among us because they don't belong, never did and the industry will be better for their demise.

At Caliente With The Divot-Diggers

In Agua Caliente. . . . This spot over last week-end was more like New Year's than New Year's. . . . Hotel, Golf Club, Race Track and Casino played to capacity. . . . Largest picture gathering of season . . . . Joe Schenck putting the place over and there's no "ifs" about it. . . . . The Divot Diggers, their entire membership of 60 and at least 150 invited guests, stormed the proceedings and highlighted every happening. . . Much praise to Nat Deverich for his handling of the affair.

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And there were 100 laughs a minute and hardly a minute of the 24 hours of the two days missed by anyone. . . . The ride down on the Divot Diggers Special was enlivened by the Borzage Octette that "amused" the tired business men far into the night and all night. . . To give you the list of joy seekers and joy-getters, would fill three of these columns. . . . Bill Fields won the Divot Diggers one-ball match. . . . Howard Hughes beat Craig Wood in their match. . . . There was a song, a dance and a bit of refreshment at every green in that tournament. . . . Gregory LaCava appeared on the course with a pair of eyes that looked like shoe buttons and he wore them all the way into Los Angeles.

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Nate Stein displayed a ticket with a $50 bet on a horse which caused a wag to tag him—"Two-eyed" Stein. . . . Jobyna Arlen looked over the feminine gathering at the bar quite late in the morning and said it reminded her of a gathering of female Rotarians. . . . Frank Joyce slept through most of the fun. . . . Chico Marx was worried about "who's the boss of Paramount this morning." . . . Sig Marcus banged the devil out of those roulette wheels. . . . Jesse Lasky had plenty of fun.

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Al Kaufman reminding listeners that he was the "world's champion one-minute fighter." . . . Joe Schenck introducing something entirely new (to the coast) in "the girl from Utah." . . . . Those wheels at the race track, set on top of looking-glass, had the boys that have always called them "bad news" still calling them that, BUT only for the reason their luck was not with them.

WRITERS!

Register Your Stories

with the

Screen Writers' Guild

of the

Authors' League of America

Writers Club
6700 Sunset Boulevard

CONSOL. INTERESTED ONLY IN 'U' LAB WORK, SAYS YATES

Goldstone Angle Has No Bearing

George W. Yates, general manager of Consolidated's West Coast laboratory, commenting on the Hollywood Reporter's story of yesterday about the deal between his company and Universal, said that Consolidated is interested only in acquiring Universal's laboratory work and is not concerned with eliminating Phil Goldstone's competition.

He added that Consolidated is not after the work of Goldstone-financed indies, which is done at the Royal plant.

"We know," he said, "that we can do Universal's film processing at a price less than it costs the studio to do it at its plant. We can do better work and, at the same time make a profit on it, which Universal is not doing itself.

"When we made Universal the million-dollar loan three years ago, we did not believe that the plant it now operates would assume such proportions. It was our money, an initial investment of $250,000, which eventually grew to $600,000, that organized the plant. This was not taken into consideration at the time of the loan and negotiations today are in hopes of an adjustment of this matter which was overlooked.

"As to Phil Goldstone's position in the deal, it should be understood that Consolidated has no feud with him and that our relations are very friendly. Any grievances he has do not concern the company, but are a purely personal matter relating to one of our chief executives. He has never had a quarrel with me and I have a great respect for him.

"I am constantly endeavoring to induce him to give us his business, although we have been unable to agree on a deal to date. He has a large program of pictures to make for Majestic release and I want his business the same as I would want that of any other large account."

Lillian Harvey Makes Hit With The Press Reps.

New York.—Fox staged a press reception at the Waldorf yesterday for Lillian Harvey, the latest imported star, and she made a big hit with the newspaper crowd. She leaves for the coast Friday.

Miss Harvey states that she has a two-year contract which contains options for two years more.

Wallace Finishes

Richard Wallace finished shooting on "The Masquerader" for Samuel Goldwyn yesterday, and leaves that lot after about a week for cutting.

Naish With Warners

J. Carrol Naish has been signed for a role in "Elmer the Great" at Warner Bros.

Thanks, Junior!

Hollywood Reporter:

Naturally I read The Reporter at breakfast every morning. Occasionally I miss my breakfast but never The Reporter, but the analysis of "What Do the Movie Fans Want?" in your Friday issue is the most interesting statement I have read in a good long time.

I do not know who the writer of this statement is, but, whoever he is, he has one helluva lot of common sense and has given producers a lot of help, for which at least one of them is most grateful.

Sincerely,
CARL LAEMMLE, Jr.

Union Men Back In Hollywood Chain

After nearly a year's operation of its eight Hollywood and suburban houses with non-union operators, Hollywood Theatres goes back to IATSE men tonight. Business Agent Apperson of Local 150 will have 11 of his members return to the theatres involved, which include the El Portal, Beverly, Stadium, Carmel, Apollo, Vista, Paramount and Filmarte.

In going back to union operators, the houses have been returned to operation by West Coast Hollywood Theatres, a Fox West Coast subsidy. Nearly a year ago, Messrs. Young, Grant and Swope, who hold 50 per cent of the West Coast Hollywood Theatres with FWC, subleased the group of houses to operate on their own. The trio still retains operation of the circuit under the new set-up, with FWC cutting in equally on all profits and losses.

New Series At Radio For Clark and McCullough

Clark and McCullough will make a new series of six two-reel comedies for Radio, with the company taking an option for two three-reel comedies after completion of the six.

The comedians have made a series each year during the past three years. Lou Brock will produce for Radio.

Engels In Musical

Wera Engels, Radio's foreign importation, has been set for a role in the Lou Brock musical picture, "Maiden Voyage," which Mark Sandrich will direct. Chick Chandler has also been signed for a role.

Clive Not For Radio

Radio's deal with Colin Clive to join the company's roster on long-term ticket has failed to jell. The deal was dropped yesterday when both parties were unable to agree on terms.

New Conspiracy Suit On Film Firms

New York.—Another suit, charging a group of producers and distributors with conspiracy in restraint of trade and coercion, was filed in Camden, N. J., yesterday, by the Victoria Amusement Company, which operates theatres in Southern New Jersey.

The complaint divides the defendants into two groups. In the primary group are the Warner companies, including Warner Brothers Pictures, Warner Brothers Theatres, Stanley Company of America, Stanley Company of Camden, Vitaphone, First National, and Harry, Albert and Jack Warner.

The second group of defendants lists MGM, Paramount-Publix, Fox, Columbia, Universal, United Artists, RKO Distributing, RKO-Pathe Distributing and Interstate Films Corp.

Maria Alba Gets Lead In 'Kiss of Araby'

Maria Alba has been signed for the lead in the Monarch production of "Kiss of Araby," playing opposite Walter Byron. Phil Rosen is the director.

Others in the cast are Theodor von Eltz, Claire Windsor, Claude King and Frank Leigh.

No More Indie Loans

(Continued from page 1)

trimmed for the best pictures, with longer plays in theatres in the hope of better pictures, better box-office returns and fewer headaches.

The casting situation for the past two years has been the most difficult of all the production promblems. The reasons are too many to be recorded here, but the facts are that pictures have been held up and held up, with overhead going on each day, because of an inability to cast this or that important part.

The majors claim they have lost more as a result of their loaning players than they have gained, lost in prestige for their people, lost in overhead while holding up pictures for the return of the same people. So it now looks as if every company is for itself in the majors, with a combine among them that will not be broken so far as the independent is concerned.

Its a tough set-up for the independent and almost as tough for any studio that has not a stock list of artists, writers and directors capable of taking care of its own production needs. The independent can not afford a stock list, has not the time nor the money to develop people. The theatres, both majors and independents, demand draw names, and there is hardly a name outside of the major stock lists that will cause any stir at the box-office window. Without a draw there are no bookings Without bookings there can be no pictures.

Yesterday in NEW YORK

They were going over some proofs of an ad for a Jewish newspaper. The only difference was supposed to be in the language. However, across the top was a line which included some comment on $1,000,000. The advertising man looked at it and then looked blankly at the newspaperman and said: "What's this about a million dollars? That's not in the original." To which the newspaperman replied: "Well, I put that in because our readers are mainly interested in cost of production and if I were you, I'd leave it in as a good selling point." . . . And after all, you can't make a better buy than to pay a quarter for something that cost a million dollars. Which suggests a great come-on for all the bargain hunters. Why not use the same ballyhoo that all the "sell-outs" are using like, "Selling Way Below Cost—Last Ten Days To Buy the World's Greatest Bargain."

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It's a funny thing about these bargain matinees at thirty-five cents in houses that run a stage show. The average number of deluxe shows per day is four and, over the week-end, five. BUT that doesn't mean that they are getting four or five new audiences. . . . And the reason for it is that the matinee audiences get into the theatre and sit through the entire picture program which means a newsreel, short and feature. By the time that's over, so is the bargain price of thirty-five cents, but what should be the first fifty-five cent audience for the first deluxe, complete show can't get in because the bargain buyers don't leave until after the first stage show is over. . . . They're willing to sit through the newsreel and short again in order to see the flesh. So that, in reality, on four shows a day they're only getting three audiences, which considerably lowers the average attendance price.

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They ought to do what they used to do in the old nickelodeons. In those days when you went in to see a show the ticket taker tore off half the ticket and you kept the other half. At the end of one showing, the usher came around and collected the other half and, if you insisted on sitting through the picture again and couldn't show a half ticket, you were politely but firmly ushered out of the theatre. . . The Arthur Hornblow Juniors finally got off for their trip to Italy after planning to go there together for the last three years. They will be able to spend TWO HOURS on Italian soil before sailing back to New York. But they will be in Italy together, and Lynn Farnol suggested that they commemorate the event by planting a tree in order not to have too much time on their hands. . . . And if trees require cornerstones, the Hollywood Reporter will forever be implanted in Italian soil. . . Marion Saportas gave a farewell cocktail party for the Hornblows the day before they sailed.

BANKERS START BIG PUSH TO PUT INDUSTRY ON ITS FEET

Mergers To Follow Confabs This Week

(Continued from Page 1)

afternoon and grabbed The Chief for the trip East.

It is understood that a powerful tri-motored plane is waiting and ready to start East with Nicholas Schenck, who has never been in a plane, in an effort to land him in New York for the proceedings.

Earle Hammons, of Educational-World Wide, was given a hurry-up call to catch the train last night for New York.

While all these movements have been demanded of the important personages on the West Coast, New York is a pot of wild excitement over what is taking place. Wall Street yesterday was deluged with rumors on rumors regarding the picture industry.

Local brokers were kept busy all day telling clients owning stock in picture companies, "I'm sorry, we don't know," and that was their stock answer to all inquiries. Maybe they did not know. Wall Street, the brokers and the entire picture business do know that there is something going on and they believe it is the last big push to get this industry back in the profit column.

Insiders here believe an effort will be made and completed in some form to merge most of the big producing-distributing-exhibiting organizations into something that resembles a sane combination, with the entire thought of saving money in operation, cutting down competition, cutting costs of production and distribution, and of exhibition in the big first run houses.

Everyone is taking a guess as to the outcome. One has it that Warners is going to join Fox, another that Paramount and Warners are set with Fox, with Metro and Radio getting under the same roof, and the rest of the bunch in a third company. One banker, high in picture finance, is authority for the statement that only two big companies will come out of the trading.

It is no secret that something has to be done and done now, that all the money in all the banks here is not sufficient to pay the losses of the industry for another six months.

A combination of one weakness with another generally does not spell strength, but in this instance, with cuts in operating costs brought on by combinations, the banks believe there will be some relief and they are ready and willing to try anything, not only to protect their investments, but to keep from pouring out more money in an effort to save what has already been spent.

The angle in picture circles locally is that, under present arrangements, there is not sufficient of anything to keep each of the individual companies moving. There are not enough producers, artists, writers, directors; far too little exhibition brains (as pertaining to the major operating groups) and far too much competition in producing, releasing and exhibiting.

The belief that, if all the elements are pulled a bit closer, taking advantage of the best that each has to offer, making fewer and better pictures, cutting overheads in distribution, closing houses that have been dying in their fight to put the other big houses out of business, conditions are certain to improve as it concerns the big companies.

However, it is freely expressed that any effort to bottle up the picture industry within the confines of two or three big companies in any merger, as against free competition, will spell tragedy for those companies. Those who are behind the merger move will not only find the bottling-up process impossible, but they will bankrupt their end of the industry as a result of the attempt.

Technocracy Note

Lloyd B acon overheard this conversation between two extras at the Warner casting office yesterday. "Did you get the job?" asked the first. "No," said the second, pointing to a truckload of dummies being brought through the gate. "It's that darned Technocracy."

English Spectacle May Go In RKO-Roxy

New York—"White Horse Inn," an English spectacle, may be the first legitimate production to go into the RKO-Roxy in Radio City.

Sam Harris On Way To Coast For Vacation

New York.—Sam H. Harris left New York yesterday for the Pacific Coast. His trip is primarily a vacation, but he may make a deal for the screen rights to "Dinner At Eight" while away.

Lauren On 'Gerhardt'

S. K. Lauren has joined Joseph Moncure March and Josephine Lovett in the preparation of the screen play of Dreiser's "Jennie Gerhardt" for Paramount. Company has owned the property for several months, and previous treatments have been discarded.

Walsh On Shadowland

New York.—William Walsh and not Frederic James Smith will edit the Photoplay 10-cent mag, to be called Shadowland. Ivan St. John will be the West Coast editor. First copy dated March 1.

Eddie Cline To Radio

Sam Jaffe has signed Eddie Cline to direct the Wheeler and Woolsey picture for Radio. Cline did the same for Columbia, directing the team of comedians in "So This Is Africa."

Five B'way Legit Shows Cut Prices

New York.—Five legitimate shows now running on Broadway have announced lower admission scale, each cutting 50 cents and leaving the top price $2.50.

The five are "Walk A Little Faster," "Gay Divorce," "Another Language," "Foolscap" and George M. Cohen's new show, "Pigeons and People," which opened last night.

Culbertson Coming To Make Bridge Shorts

Ely Culbertson arrives at Radio on February 3 to fulfill his contract of six bridge shorts to be made under the supervision of Lou Brock.

The studio will have to rush these shorts into production as he has to be away from Hollywood on a bridge lecture tour, which he previously contracted for, about March 1.

Gropper Assigned

Milton H. Gropper is writing the dialogue for Paramount on "The Trumpet Blows," a bullfight yarn that will have George Raft in the starring spot. Oliver H. P. Garrett wrote the screen play.

Brenon-'U' Deal For 'Twist' Cold

Herbert Brenon will not make "Oliver Twist" for Universal as an independent producer. The deal, which was all set up to yesterday, suddenly went cold, with report stating the producer-director balked at signing the Universal contract which provided for protection to Universal in view of the fact that Monogram is going ahead with the "Oliver Twist" version that Brenon walked out on last week.

Monogram started production on its version yesterday, with William Cowan directing. It is understood Monogram is "shooting the works" on the production.

Del Ruth Making New 'Mind Reader' Ending

Warren William, Constance Cummings, Allen Jenkins and Clarence Muse were called back to the Warner lot yesterday for retakes on "Mind Reader."

Roy Del Ruth is shooting a new tag on this picture and both endings will be tried out on preview audiences before the print is shipped to New York for showing.

Lilian Bond To Para.

Lilian Bond has been signed by Paramount for a featured part in the B. P. Schulberg production, "Pick-Up," which will have George Raft and Sylvia Sidney in starring spots.

NOW PLAYING

AT THE HOLLYWOOD PLAYHOUSE

FOR TWO WEEKS ONLY

FRANK FAY

in

FELIX YOUNG'S

"TATTLE TALES"

with

JANET READE GUY ROBERTSON

FRANKLYN ARDELL
PAUL and LEIF ROCKY
CHARLES KALEY
MILLER & MACK

POGGI
BETTY GRABLE
THREE BLUE BLAZES
NICK COPELAND

20 JUBILEE SINGERS
CHORUS OF 32

NIGHTS
Orchestra $1.50
Balcony $1.00 - 75c - 50c

MATINEES
(Wed. and Sat.)
Orchestra $1.00
Balcony 75c - 50c

THE Hollywood REPORTER

Vol. XII. No. 49. Price 10c. TODAY'S FILM NEWS TODAY Wednesday, January 18, 1933

STOCK-TAKING MEETING

TRADEVIEWS by W. R. WILKERSON

•WE had a talk with Felix Feist yesterday, and he pounced on us, not as The Hollywood Reporter, but as a representative of the trade or lay press, for reasons why so many stories unfavorable to pictures are printed. Our answer was that it is the easiest thing in the world to get bad news, but the toughest thing (almost impossible) is to get good material on pictures. And any man or woman connected with the press will testify to this.

All of which causes us to ask in this column, the same question we have been asking studio heads here and company heads in New York: 'WHY DO YOU ENGAGE PUBLICITY DEPARTMENTS FOR THE SOLE PURPOSES OF KILLING OFF ANY AND ALL NEWS THAT WILL HELP PICTURES?

•

You can imagine their answers. They think they are right, but they are so far from it that the black eye given motion pictures throughout the world today as a result of the stories carried by papers is the direct result of their mistakes.

Newspapers running motion picture sections, fan magazines and trade papers MUST HAVE PICTURE NEWS. If they depended on the publicity departments of every major or minor studio in the business for this news, they would be out of business in five issues. For the simple reason that YOU CAN'T GET NEWS FROM PUBLICITY DEPARTMENTS because they are not permitted to give any out. You can get an occasional item from a producer or production head, craving personal favors or publicity, but NEVER FROM A PUBLICITY DEPARTMENT.

•

As a consequence, the newspapers, the fan mags and the trade press, which HAVE TO HAVE SOMETHING OF INTEREST TO PRINT for their readers, are thrown on the mercy of the men and women who care very little about this business, only what they can draw in that weekly pay check on each Wednesday morning.

The studios here, by their attitude, almost defy you to get news. Stories that will be of great benefit to them, to the entire picture business, are permitted to gather dust in their inner

(Continued on Page 6)

'Cavalcade' First Week Is Capacity

New York.—The Fox production of "Cavalcade" drew $13,600 for its first week at the Gaiety theatre, which is capacity for the house. The same business is continuing this week.

Salary Slashes To Be Put In At Fox

Yesterday saw the first indications of heavy salary slashes on the Fox lot, with every director, writer and artist under contract to the organization on the list for a call to the Jack Gain carpet to listen to suggestions for salary cuts, or more pictures under present salaries.

It is understood that the big shots under contract will be gone over thoroughly before a general cut is put in at the plant for all other than contract people.

McGuinness Resigns

James K. McGuinness, who has been an associate producer for Columbia for some time, has turned in his resignation and leaves the company with plans which he is not ready to announce at the present time.

All Major Heads But Schenck Meet In Aldrich's Office In A "Ways And Means" Confab

New York.—Behind closed doors, with a news hound not permitted even in the same block, the most important meeting ever called in the motion picture industry was held yesterday and is being carried on through today and maybe longer, attended by every major company head with the exception of Nicholas Schenck, who is at present in Hollywood, but may come East at any moment.

This meeting was called by Nelson W. Aldrich, head of the Chase Bank, for the purpose of taking stock of the assets and liabilities of the entire picture group and seeking some kind of a plausible solution of the problem of putting the motion picture industry on a paying basis.

Those present were Adolph Zukor, for Paramount; Sidney R. Kent, for Fox; H. M. Warner, for Warners; M. H. Aylesworth, for Radio; R. H. Cochrane, for Universal, together with all banking representatives affiliated to a heavy degree with the various companies.

The object of this first meeting was

(Continued on page 3)

Dowling On Way Here

New York.—J. Ambrose Dowling, foreign sales manager for RKO, left New York yesterday for the coast.

Feist Optimistic; Says Business O.K.

Felix Feist, general sales manager of Metro-Goldwyn-Mayer, west on his semi-annual visit, believes the business is not only on the upturn, but that the big bumps have been eliminated and the travel from now on will be better. Feist said:

"My last report, ten days ago, showed that business throughout the nation's theatres is up eight per cent during the past 60 days and I am positive that the January report will show as big a gain. This is a most healthy

(Continued on Page 7)

Radio Wants Hepburn For Another Pair

Radio is now negotiating with Katharine Hepburn for two more pictures during the current year.

The present contract calls for two pictures between June and November. The company wants an additional pair between now and June.

Herbert Yates Coming

Herbert J. Yates, president of Consolidated Film Industries, is making plans to make a trip to the coast at the end of this month, according to word received at the company's plant here.

Goodrich Back To MGM

John Goodrich, who was granted a release by MGM from his contract last week, was signed again by that studio yesterday to write the screen play and dialogue of Rachel Crother's play, "When Ladies Meet."

Cohen Coming NextWeek

New York.—Emanuel Cohen, Paramount production head, has delayed his return to the studio until next week.

LEGIT PLAY SHORTAGE CAUSES MGM TO PRODUCE

New York.—The papers are ready to be signed permitting Metro-Goldwyn-Mayer (or Loew's Inc.) to take over the Ziegfeld Theatre here, not as a second run house to the Capitol Theatre, as given out by the publicity office of MGM, but for a spot for the legitimate productions that organization will make during the coming year.

As printed exclusively in this publication weeks ago, Metro-Goldwyn-Mayer is going into stage play production for these reasons:

(1) Every major play producer here is broke and has little or no chance of contributing anything worth while during the present season.

(2) Most of the producers now are on the hit-and-run basis, producing

(Continued on Page 7)

Arthur Loew Resigns From Loew's and MGM

New York—Arthur Loew, first vice president and a director of Loew's Inc., and a director of Metro-Goldwyn-Mayer, has resigned all his offices.

Mr. Loew gave no reason for his action, but it is understood he was disgruntled because he was left out of the distribution of MGM bonuses recently.

'Mummy' Held Over

New York.—Universal's "Mummy" has been held over for a second week at the Mayfair. The picture in its initial week topped the gross of "Back Street" for the same period.

LYDA ROBERTI EDDIE CANTOR'S NEXT SAMUEL GOLDWYN PRODUCTION MANAGEMENT Wm. Morris Agency

THE Hollywood DAILY REPORTER

W. R. WILKERSON.....Editor and Publisher

FRANK POPE.....Managing Editor

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COHAN PLAY RUNS TWO HOURS WITHOUT AN INTERMISSION

Novel Idea Lacking In Entertainment

New York.—A play which runs two hours without any intermission was produced here Monday night, when George M. Cohan presented "Pigeons and People" at the Sam H. Harris Theatre. Cohan is both author and star, and he toiled and perspired for two solid hours in an effort—not always successful—to entertain a friendly first-night audience.

The piece is purely of the stunt variety. Cohan has evolved a Pirandelloesque idea along the same lines as his earlier play, "The Tavern," but this one is not nearly as entertaining. It is often confusing and there are many dull stretches. The Cohan admirers probably will keep it going for six weeks or so, but it is not a hit and not a picture possibility.

The story deals with a philanthropic young bachelor who tries to help a man named Parker, whom he finds sitting on a park bench, talking to the pigeons. Parker, played by Cohan, is a strange individual who believes that pigeons have more intelligence than people.

Parker accepts the philanthropist's invitation to be his guest, but he is so literal-minded that his straight questions and answers confuse his host, and also the latter's friends and servants. Before the evening is over, Parker has thrown the apartment into a madhouse, put the young bachelor in wrong with his sweetheart, called in the police and generally driven everyone crazy.

At the end, Parker has righted all the troubles he has caused, but he leaves to return to his pigeons in the park. He doesn't reveal his identity, and nobody ever finds out whether he is a statesman, a cracked philosopher, a great detective or just a plain but harmless nut.

Mr. Cohan has surrounded himself with an admirable cast, which includes Edward Nannery, Olive Reeves-Smith, Paul MacGrath and Walter Gilbert.

THE LOW DOWN

Norma Shearer and Irving Thalberg's mother, plus several physicians, are having their hands full trying to keep Irving in bed. He tells them he feels great, wants to get back to work. They say NO. He then requests that his producers at the studio be permitted to visit him. They say NO. Finally he asked that a dictagraph be brought to his bed so that he can dictate orders from his bedside. To this they gave an O. K. So now Mr. Thalberg is whiling his hours away dictating ideas, assignments, etc.

•

A credit-stealing scenario head at one of the local studios got the razz some time ago when a new author hit the lot and found the head was trying to chisel credit on his yarn. Author, read a rough treatment to production head, came to a part in the script—"the heroine is undressing, she pulls her dress over her head, and as she bends over a young man enters the room and sees emblazoned on the seat of her panties—" and here the author quotes the name of the chiseling scenario editor, much to the merriment of the production chief.

•

On completion of the script of the MGM picture, "Soviet," Al Lewin will leave on a two-months vacation, happy in the thought that three of the best of last year's pictures, "The Guardsman," "Smilin' Thru" and "Red-Headed Woman," were made under his supervision. And he won't believe this vacation thing until he is finally on the train, as he has been taking it for the past two years but has been able to get no further than Los Angeles in his travels.

Finston Denies Story He Is Quitting Para.

New York.—Nat Finston, Paramount studio musical director, denies the report that he is leaving the company.

Finston says his seven-year contract expires March 1, but that he expects to have a new contract before he leaves for the coast tomorrow.

Clayton Sheehan Abroad

New York.—Clayton Sheehan, Fox foreign representative, is sailing on the Bremen Friday, taking with him prints of "Cavalcade" and "State Fair" for London showings.

Howard Lally At Fox

Fox has signed Howard Lally, Radio and vaudeville artist, to a term contract.

O.K. Hollywood

Someone in the Equitable Building in Hollywood wired Walter Winchell last night saying he had a hot story for him to the effect that Joan Crawford was going to marry Ricardo Cortez.

Jolson Film Here And In N. Y. On Feb. 2

The Al Jolson picture, "Halleluah I'm A Bum," has been set to open on February 2 at the United Artists theatre in Los Angeles and the Rivoli in New York.

The picture was scheduled at these theatres tomorrow, but was set back because the studio thought it would not be ready in time. A deal was made with Paramount for the Kate Smith picture to start tomorrow instead.

Griffith On Way Home

E. H. Griffith left Miami, Florida, last night on a hop to the coast. He pulls in at the end of this week and will report at Radio where he will direct Ann Harding's next picture, "Declassee."

Director of 'Rome Express' Coming

Walter Ford, who directed "Rome Express," the British picture which drew raves from the Universal production force and prompted them to take it for American release, is preparing for a trip to Hollywood where a deal is on for his services with a major studio.

Ford is under contract to British International Pictures and has one more to make before he will be free for his American trip. This production goes into work immediately and will be completed by the end of the month. The London office of Joy and Polimer has the director under an agency contract.

Starrett For Lasky

Jesse L. Lasky tested Charles Starrett yesterday for the lead in his next picture for Fox, "Warrior's Husband," which Walter Lang will direct. Negotiations have been made with Paramount for his loan if the test is suitable.

Tax Reduction For RKO

New York.—Through its tax attorney, F. H. White, RKO has secured a reduction of $640,000 in its New York City taxes.

AMA Change In Labor Act Now In Committee

Assemblyman Kent Redwine, of Hollywood, has agreed to present the AMA amendment to the Labor Act to the House and the bill has already been placed in the hands of the Judiciary Committee, from which a report must be made before it may be voted upon.

The amendment provides for the exclusion from the provisions of the Labor Act of all players and executives earning in excess of $200 a week, and will clarify a situation that has long been burdening agents and their clients.

The legislature is slated to adjourn within the next week or two, and action on the amendment is expected shortly after the body re-convenes. The passage of the amendment is anticipated as it is understood to be sponsored by a group of organizations whose interest in labor activities will more or less assure a favorable reception in both the House and the Senate.

Mrs. Horsley Funeral

Services were held yesterday for Mrs. Mary J. Horsley, who died Sunday. She was the mother of three film producing pioneers, William, David and Harry Horsley. William Horsley produced under the Centaur brand name for Universal two decades ago.

German Musical Set For Globe Theatre

New York.—Interwold Productions Inc. has set its German musical, "I Do Not Want To Know Who You Are," into the Globe theatre the week of February 1. It stars Liane Haide and Gustav Frohlich.

The director, composer and photographer of the picture are the same who made "Two Hearts in Waltz Time."

The Smart Man Files His Income Tax—NOW

Let me be the worrier for you in preparing and filing your income tax return. Are you liable? Do not take too much for granted. The new revenue law has many changes and the penalties for not complying with the law are severe. Avoid complications by consulting SI MASTERS, established in Hollywood since 1922 at 6381 Hollywood Blvd., HEmpstead 6672.

'DARING DAUGHTERS' WILL NEED DARING EXHIBITORS

Old-fashioned Yarn, Poorly Produced

"DARING DAUGHTERS"
Tower Prod.

Direction .....Christy Cabanne
Story by.....Sam Mintz
Screen Play by.....Barry Barringer, F. Hugh Herbert
Photography .....Harry Forbes
Cast: Marian Marsh, Joan Marsh, Kenneth Thomson, Bert Roach, Lita Chevret, Richard Tucker, Arthur Hoyt, Alan Vincent, Florence Roberts, Bryant Washburn Jr., Charlotte Merriam.

This is a trivial, ineffectual piece of work, weak in all departments and offering an irreducible minimum of entertainment.

The theme—an older sister playing guardian and saving a younger from alcohol and seduction at the risk of her own fair name—is done in the mode of 20 years ago and manages to be funny only unconsciously. Bert Roach, as a comedy drunk, contributes the only acceptable performance of the entire cast, the rest struggling vainly against hackneyed direction and uninspired writing.

Marian Marsh plays the older sister, Joan Marsh the younger. There was evident the germ of an idea of having the former playing a wise-cracking cynic, but the finished result is wide of the mark. Joan makes the better impression of the Marsh girls.

Kenneth Thomson plays the old-style heavy, lecherously leering for virgins and luring them with champagne and promises of a gilded apartment. He is quite wasted.

Richard Tucker has the role of the uncle whose ready check-book would save his nephew from an alliance suspectedly morganatic, and registers fairly well.

This may do all right in the twin bills of the side-street houses, but it would be a seat-emptier anywhere else.

Invincible Starting

The next Invincible Production to go into production will be "The Fifth Commandment," with start slated for next week. Despite the absence of Maury Cohen, head of the company in Europe, Invincible is completing its 1932-33 program.

Shyer Finishes One

Melville Shyer, former assistant director for Chesterfield, has just finished direction of the Willis Kent feature, "The Psychic Racket," which will be released via the independent market.

Lou Goldberg Resigns

New York.—Lou Goldberg, in charge of exploitation for the Warner New York theatres, has resigned, effective Saturday. Lee Blumberg, of Philadelphia, succeeds him.

Loew's Quarterly Dividend Declared

New York—Loew's Inc. yesterday declared a quarterly dividend of $1.62½ a share on its preferred stock.

Ned Depinet Arrives For Three Weeks Stay

Ned Depinet, general sales manager of Radio Pictures, arrived here last night for a three weeks stay.

He will confer with B. B. Kahane and David Selznick relative to the Radio program of pictures for the current year. During his stay the question of the Pathe lot, the independent production there, etc., will be decided.

Diana Wynyard Trip Delayed By Picture

Diana Wynyard was forced to postpone her trip to Europe until she finishes her role in "Reunion in Vienna" with John Barrymore for MGM.

She will leave for La Quinta tomorrow until the start of the picture, around January 25.

Radio City Music Hall Will Change Thursdays

New York.—The Radio City Music Hall hereafter will change bills on Thursday instead of Friday. The RKO-Roxy keeps Wednesday as its change day.

Mary Garden-Ed Wynn Set For The Capitol

New York.—The Capitol is out for big name shows. It has announced Mary Garden for the week of January 27, and Ed Wynn with a company of fifty the week of February 10.

Jobyna Howland At 'U'

Universal yesterday concluded negotiations with Jobyna Howland and the player goes into a featured spot in "The Cohens and the Kellys In Trouble," which is in work under the direction of George Stevens.

Somnes To Co-direct

George Somnes has been assigned to co-direct the B. P. Schulberg picture, "Police Surgeon," with Alexander Hall for Paramount. Allen Rivkin and P. J. Wolfson wrote the script.

Deal For Birdwell Pix

Russell Birdwell has effected a deal with the roadshow manager of "Maedchen in Uniform" for his one-reeler, "Main Stem," to be shown in conjunction with that feature.

Col. Picture To Roxy

New York.—Columbia has booked "The Devil Commands" into the Seventh Avenue Roxy theatre the week of February 3.

Roxy Cutting Both Prices and Shows

New York.—The Seventh Avenue Roxy Theatre, beginning Friday, will cut out all elaborate stage presentations and continue with various divertissements and vaudeville acts.

There will also be a cut in prices, with 25 cents low and 55 cents top except on Saturday, Sunday and holiday evenings, when the top will be 75 cents in the orchestra and $1.10 in the loges.

Mayer Resigns After Argument With Glazer

Edwin Justus Mayer, who was writing the script of "Song of Songs" for Paramount, turned in his resignation and left the studio yesterday.

Move followed disagreement with associate producer Benjamin Glazer over the development of the script, with Mayer figuring he should do the writing without interference.

Robinson With Rogers

Casey Robinson has been assigned to work on the script of "Bedfellows," the Charles R. Rogers production for Paramount. The picture is scheduled to start February 1, with Harry Joe Brown directing.

Tom Reed Returns

Tom Reed, Universal contract writer, returned yesterday from a five months vacation trip to Europe. Reed and his wife made the round trip to New York via auto.

New Pictures On B'way This Week

New York.—Broadway is getting an eight-course meal of new pictures this week. The list includes:

"The Big Drive" at the Mayfair, "Hot Pepper" at the RKO-Roxy, and "The Kid From Spain" at the Rivoli, all today; "The King's Vacation" at the Radio City Music Hall tomorrow; "Employees' Entrance" at the Capitol, "Air Hostess" at the Seventh Avenue Roxy, "The Vampire Bat' 'at the Winter Garden, and "Tonight Is Ours" at the Paramount, all on Friday.

Uncle Carl Has Two Parties On Birthday

Two parties were held to celebrate the 66th birthday of Carl Laemmle Sr. yesterday.

Studio execs and all contract players, writers and directors honored the Universal founder at noon with a 66-pound birthday cake. In the evening, 40 close friends were guests at the Laemmle home.

Fox Gets Back Money On Building Guarantee

New York.—Through a ruling of the Boston courts, Fox Theatres has recovered two deposits, amounting to $348,000, which it put up for a proposed office building and theatre to be erected in Boston, but which never went through.

Porter Takes Charge

G. Harold Porter has arrived from San Francisco to assume charge of the RCA Victor Photophone offices here in the capacity of executive vice president. George Hall has been local general manager of the soundfilm and disc departments.

Bankers and Film Heads Take Stock

(Continued from page 1)

to ascertain what money could be saved in operation through out-and-out mergers, through closer affiliations in zoning theatres, in combining physical releasing, and a better understanding of production problems.

It is understood that all talk of mergers was stopped with the mere mention of possible savings as a result. The first question to be generally discussed was the theatre operation and just how the situation could be saved by combined closings, by each company stepping aside for the strength of another in spots where any one is the strongest and has the best chance of operating at a profit. In short, the talk was a culmination of discussions of the past year, the idea being to give Paramount one section of the country, Warners another, Loew's another and Radio another, with each spot so allotted taking care of the product of the entire layout and a pooling arrangement of the net receipts.

After theatre operation, the question of distribution was brought up. It was shown that distribution is costing the major companies between $18,000,000 and $25,000,000 a year. The argument was advanced that a general office in each key spot for the physical handling of the film, booking, examining, shipping, etc., would save over half this amount, permitting every organization to have its own sales crews (skeletonized) with a sales manager in each general office.

Production was next broached, with questions being asked: "How can the overhead be cut and still maintain quality?" "Should there be a closer affiliation of the joint production efforts of all major studios? If so, how can it be done and how much money can be saved?"

It is felt that answers and clear understandings of all the three above problems may prove of such encouragement that absolute mergers will be avoided, in that overhead and operation expenses may be cut to such a degree that there will be some hope for almost instantaneous profit.

In the event that these meetings do not bring the participants to any spot of agreement, the banks will go into a huddle and start parcelling out instructions for combinations, said combinations now understood to bring all the major companies under but two roofs.

He Made The Two Greatest Box-Office Pictures For The Exhibitor In "DRACULA" and "WHITE ZOMBIE"

And Here Is The Third!

E. W. Hammons presents

BELA LUGOSI

in

"The DEATH KISS"



Opens at The N. Y. Roxy Jan. 27

42 Day and Date Runs Week of March 3

WITH

ADRIENNE AMES
DAVID MANNERS
ALEXANDER CARR
VINCE BARNETT

Directed by EDWIN MARIN

IT'S FULL OF THRILLS!
IT'S FULL OF FUN!
IT'S FULL OF MYSTERY!
IT'S FULL OF BIG NAMES!





World Wide Pictures

JACK SAVAGE

KBS California Tiffany Studios

The spirit of "The Miracle Man" and the daredevil recklessness of "Hell's Heroes" in one story!



DESTINATION UNKNOWN

Another Unusual Picture From The Studio of Hits!

With Pat O'Brien, Ralph Bellamy, Alan Hale, Betty Compson, Tom Brown, Rollo Lloyd. Story by Tom Buckingham. Produced by Carl Laemmle, Jr. Directed by Tay Garnett. Presented by Carl Laemmle.



JOIN THE REST OF THE TRADE IN CELEBRATING CARL LAEMMLE'S 27TH ANNIVERSARY!

Goldstone To Make Pix At Higher Costs

Phil Goldstone yesterday announced the formation of a new producing company, Art Drama, Inc., of which Ben Pivar, former producer for Columbia, will be production chief.

"No more independent state-right propositions involving small budget pictures will be handled by me after the present contracts I hold are completed," Goldstone said. "Instead, I am going to make pictures with budgets between $75,000 and $120,000, these pictures to be made by Art Drama. Mr. Pivar will handle the production end, while I will finance the company.

"Pictures costing twenty to thirty thousand dollars are washed up so far as the future market is concerned. And I am washed up with them. The exhibition end of the business demands name casts and costly mountings. A better grade of production is needed and I intend to make them.

"Art Drama is not a state right company, but will produce pictures which will get major releases and which are to be built with that purpose in mind. Major releasing channels demand product and we hope to give it to them. Our productions will meet the requirements and specifications of the majors, so far as cost and quality are concerned."

Shane With Morris

Maxwell Shane, director of publicity and advertising for Fanchon and Marco, has joined the William Morris office in the same capacity. He will handle both jobs at the same time.

Term For Claire Dodd

Claire Dodd draws a new term ticket at Warners. The company took over the unexpired portion of the player's contract from Paramount about three months ago.

Lion Kills Puma On Stage At Para.

Members of the press, invited to see the animals work out on the"Murder in the Zoo" set at Paramount yesterday, got an unexpected thrill in a battle between a lion and a puma, which was just too bad for the latter.

The guests were in cages and all the animals on the floor of the stage when the unexpected and regrettable fight took place. The lion broke the puma's back and it was necessary to shoot the smaller animal.

Motion Picture Ball Same Night As Inaugural

New York.—The annual Motion Picture Ball will be held at the Waldorf the night of March 4, the same night as the Inaugural Ball in Washington.

The committee, which includes William Brandt, Eugene Zukor, David Loew, Roxy and others, is trying to arrange to have Roosevelt talk to the New York gathering.

Gordon and Carstairs To Write Whelan Yarn

London.—Leslie Howard Gordon and John Paddy Carstairs are teamed to write the script of "It's A Boy," which Tim Whelan will direct for Gaumont. Marriot Edgar wil do the dialogue.

Green On Original

Fox has assigned Paul Green to write an original farm story to be a starring vehicle for Will Rogers.

Helen Mack At Radio

Helen Mack has been signed by Radio for a role in "Sweepings." John Cromwell is directing.

Tradeviews

(Continued from page 1)

sanctums until their printing shall have lost all news value. The studio heads, by their inactivity in the proper dissemination of news, cause ALL those bad stories to be printed, because they will not give you good ones, and there are more than FIVE HUNDRED GOOD STORIES in Hollywood each day if given the proper release.

•

The avarice of major studio execs to see their names in print causes them to unload choice parcels of news to a favored one or two, thereby incurring the enmity of all other news hounds, wire services, fan mags, trade papers, etc. They don't care what happens to the business so long as their names are spelled correctly and often enough in the columns of their favorite news outlet.

In a weekly check of all news from the publicity offices of this business here in Hollywood, covering a period of THREE MONTHS, this publication was able to get THREE STORIES A DAY, in six day periods, that were worthy of printing for its readers. Those stories would not take up a half column space and, with many other columns of news to print, we are forced to seek other news sources when we should be fed, almost exclusively, by the studio publicity offices.

•

With this in view, we offered to pay the salary of one man in each studio, without that man knowing we were paying his salary, for the purpose of collecting NEWS, this news to be turned over, at the end of each day, for an okay of the publicity head of the studio and then GIVEN GENERAL RELEASE to all publications. And the proposition was turned down and laughed at.

Space does not permit a further comment on this astounding situation today, but we will tackle it further in this column tomorrow.

What? Only 165?

Hugh Herbert, whose illness was reported in the Hollywood Reporter yesterday, complained (gently) that the item brought 165 telephone calls to his home.

Brian Aherne Signed By Paramount For Two

New York.—Paramount has signed Brian Aherne to a deal which gives the company his services for two pictures.

Aherne was Katherine Cornell's leading man in "Lucrece" and, like her, turned down all previous picture offers until Paramount offered him this contract with terms which he could not resist.

Ben Weldon Staging Buchman Play Abroad

London.—Ben Weldon is staging "This One Man," by Sidney Buchman, at the West Side Theatre, starting January 28. The play was produced on Broadway some time ago by Arthur Lubin, with Paul Muni starred.

Princess To Visit

Princess Alexandra Kropotkin, writer for Liberty Magazine, will arrive in Hollywood during the next two weeks on an extended visit. She will be the guest of Haworth Bromley, of the Edington-Vincent office.

New Company Will Produce Features

Raymond Johnson Productions have been organized for feature production, with the company figuring on making a series of six for the 1933-34 season. The pictures will be distributed via the state right market under the direction of Henry Sonnenshine, general manager of the company.

The first picture will be "Skybound," to be followed by "Call of the Klondike." Both will be directed by Raymond Johnson, with Lee Zahler supervising.

Open Forum

Hollywood Reporter:

Your article "What Do The Fans Want" (January 13 issue) is the greatest article I ever read in any trade paper. If I were to pick the same bunch of pictures and could choose the words that this exhibitor did, I would report on each and every picture exactly the same as he did.

I only hope that every exhibitor in the country reads the article and takes the time to write you his comments. Am sure 99 out of every 100 will agree with him.

Yours very truly,
L. A. REYNOLDS,
Manager El Portal Theatre,
Las Vegas, Nevada.

GOOD FOOD
THE BEST FOOD

Prepared as you like it, when you like it and at prices to your liking.

MAY WE SUGGEST OUR SPECIAL CHEF'S STEAK? Served to you on a platter of fresh vegetables, seasoned to the king's taste.

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Producers Annual Meeting Tonight

The first general meeting of the Producers Association, presided over by Will Hays, will be held tonight, with every production head present and a general discussion of the business taking place.

Hays called a meeting yesterday of the studio publicity heads and talked to them less than five minutes.

Wampas Committee On Nominations Selected

Mark Larkin was elected chairman of the Wampas committee to nominate new officers, who will be voted on at the first meeting in March. Members of the committee are Joseph Steele, Phil Gersdorf, Fred Stanley, Andy Hervey, Oliver Garver and Chas. West.

The Wampas agreed upon ten changes in the organization's constitution, aimed to win further producer recognition.

Fox Product Playing Radio City Gets 20 P.C.

New York.—It is understood that any Fox product playing the Radio City houses gets 20 per cent of the gross.

Mona Maris For Short

Mona Maris goes to Mack Sennett for the two-reel short subject dealing with Agua Caliente. It is untitled, and will be released through Paramount.

Thelma Todd At 'U'

Universal has set Thelma Todd for a leading part with Zasu Pitts and Slim Summerville in comedy team's next feature, "Niagara Falls."

Royer Starting One

Fanchon Royer is starting a new picture tomorrow called "Revenge at Monte Carlo." Jack Neville did the script from an original by Frenk Fenton.

Pendleton At MGM

Nat Pendleton has been signed by MGM for a role in "Rivets," the Jack McDermott story in which Jack Gilbert will star.

Grey-Townley Team

John Grey and Jack Townley are writing an original story for Radio, which Lou Brock will produce as a Headliner comedy with Eugene Pallette starred.

Feist Optimistic

(Continued from page 1)

indication. Pictures are better, the public is beginning to realize this, and a greater realization will be experienced almost daily. There are not sufficient destructionists in this industry to sink the business. It is going on in spite of them."

Feist leaves for San Francisco tonight to remain until Sunday, returning here Monday morning for an additional ten-day stay before returning East.

Stage Shows In N. Y. Motion Picture Houses

PARAMOUNT

Cast consists of Betty Boop (Mae Questel), Donald Novis, Jesse Crawford, Radio Rogues, Rubinoff and his orchestra, Annette Ames and David Bines Girls.

The show opens with Rubinoff and his orchestra playing as the overture, "When the Moon Comes Over The Mountain," dedicated to Kate Smith. They play it a la symphony, a la Mickey Mouse, a la opera and a la military band. Next David Bines Girls do a number titled "Steppin' Out," and the girls deserve a word of praise for their marvelous precision. The Radio Rogues have a clever act impersonating a series of Radio stars, including Kate Smith, Russ Columbo, Ben Bernie, Bing Crosby and others. Donald Novis sings "Calling To You" and "On the Street of Dreams," with Jesse Crawford at the organ. Jesse Crawford plays only one number, entitled "Liebestraum," which he renders in his own unique manner.

Betty Boop (May Questel) is preceded by an animated cartoon of Betty Boop, entitled "Crazy Inventions." She then appears on the stage, singing, "I've Dot a Dold in My Dose" and "How'm I Doing'." In her act is little Annette Ames, who sings the Skit Skat song and dances very well. She doesn't appear to be more than twelve. The show finally winds up with David Bines Girls doing a number titled, "Marche Militaire."

The Paramount theatre is drawing the crowds and aplenty, but certainly not because of the stage presentation. The reason is "Farewell To Arms." The presentation is entertaining, but far from impressive or exciting. The Radio Rogues' performance receives the best response, their impersonations being almost perfect. Betty Boop on the stage spoils the illusion of Betty Boop on the screen. Although May Questel outdoes herself to live up to Betty Boop, her efforts are impressionless. Little Annette Ames is a cute trick rendering a song and two dances which greatly pleased the onlookers. Donald Novis' offering was two songs which came over very badly due to the imperfection of the amplifier.

RADIO CITY MUSIC HALL

Cast: Ray Bolger, Tuskegee Choir, Patricia Bowman, Gomez & Winona, and Roxyettes.

Under the Music Hall's new policy, the show takes on more of the presentation form of entertainment. The opening number is an overture by the orchestra, excerpts from "Faust,"with benefit of a large chorus and finale, including a stage scene with Alida Vane as Marguerite, Aroldo Lindi as Faust, and Max Ratmiroff as Mephistoles, singing a trio and utilizing one of the rising stages for an effective tableau on angels. Next come the Roxyettes in a rhythm number. Then a ballet called "Straussiana," featuring Patricia Bowman, and Winona & Gomez doing a specialty number, modernizing the waltz. Ray Bolger then does a turn, dancing and telling a joke or two. The Tuskegee Choir is next on the bill, which is closed by the Roxyettes doing their version of the "Marche Militaire."

The most successful numbers with the audience are those which can best take advantage of the spaciousness of the stage, i.e., the Roxyettes. These forty-eight dancers are still the favorites and there is enough ingenuity in each of their dances to warrant the sustained popularity. Especially the Marche Militaire which is a highly impressive and well staged routine.

The Tuskegee Choir is also a tremendous hit. They offer something new and different both in delivery and choice of material and the volume of their combined voices is perfect for the Music Hall. Ray Bolger suffers most from being alone on the stage and doesn't quite fit in with the rest of the show. Patricia Bowman is well received, but less understood than Winona and Gomez, who drew a nice big hand for their rumba, danced to a waltz played tango time.

In the "Faust" trio number, the only voice that could be distinctly heard was the soprano's, probably because she was the one standing directly in front of the mike.

The staging is lavish and effective and very largely responsible for the success of the show. Gasps of wonderment followed by salvos of applause at each new effect.

7th AVENUE ROXY

Cast: Roxy Theatre orchestra, David Ross conducting; Catherine Littlefield, premiere danseuse; Roxy String Quintette; Dorothea and Yellow Jackets, the Gaudsmith Brothers, Tamara, Gloria Gilbert and Roxyettes.

Show opens with Roxy Orchestra playing the Barcarolle from "Tales of Hoffman," followed by a scene with chorus singing another selection and ending with the Barcarolle. Roxyettes do a number with Catherine Littlefield. Next a revue entitled "Fads and Fancies," chorus singing "Cossack Love Song," with Roxyettes doing a Russian dance. They are followed by Dorothea and Yellow Jackets, the act consisting of tap dancing and acrobatics. The Gaudsmith Brothers have an act with dogs which is pretty awful and certainly not worth mentioning.

Finally Tamara puts in an appearance, singing a Russian song and"Let's Put Out the Lights," the Roxyettes dancing to the latter, with Gloria Gilbert doing a specialty.

The presentation is astonishingly inferior to those presented when Roxy reigned. However, the redeeming feature is Tamara, who is always a delight both to see and hear. Unfortunately the time allotted her is very short and another song or two from her would have been heartily welcomed. The Gaudsmith Brothers could very nicely be dispensed with. The Roxyettes strut their stuff very effectively and seem to be having a good time doing it.

Gloria Gilbert is a delight to behold —her twists and turns are breathtaking. She was given a great big hand.

RKO Music Hall Doing Big Business

New York.—The RKO Music Hall under the new policy is doing excellent business, much to the gratification of Harold B. Franklin and other RKO theatre execs.

Local fans have taken an entirely different slant of the affair after being filled with a daily belch from local newspapers about the "great bust of 1933." It now becomes a problem of pictures alone, with Phil Reisman working 18 hours a day trying to get product set for the house.

U.A. Theatre May Be Closed Indefinitely

Unless an unusually big picture can be secured to follow Kate Smith's "Hello Everybody" at the United Artists theatre, Fox West Coast will close the house next week for an indefinite period.

The theatre, which was taken over by FWC several months ago when Paramount-Publix turned it back to U.A., has been a loser for the past three or four years, despite attempts to put it over with varied types of shows.

Barrows Out of Para.

Nick Barrows, having finished work on the script of "The Woman Accused," is no longer with Paramount.

Irene Ware Cast

Fox has assigned Irene Ware the second female lead in Jesse L. Lasky's production, "Warrior's Husband," with Elissa Landi and Ernest Truex.

Berkeley Sailing

Captain Reginald Berkeley, who adapted "Cavalcade," leaves next week for England to return to Fox in about a month.

N.Y. Theatre for MGM

(Continued from page 1)

chiefly with the screen rights in view, and once anything resembling a hit is produced, the competition among the picture companies is so stiff that prices beyond all reason are asked and received.

(3) The shortage of available play material is to the great disadvantage of MGM's picture program.

(4) MGM must have a certain amount of produced material to pick from for the production of its pictures.

The Ziegfeld, renamed, will see MGM producing here for profit on the stage productions and to uncover material for pictures. In Hollywood the productions will be done on a different basis, not so much from a profit angle on the plays themselves, but whipping material into shape, analyzing the best points in story and trying out contract people in the casts. If a show proves a big hit in Hollywood, it may be brought East for the profits and publicity prestige it will give the picture when made.

A Writer Asked:

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OUT FEB. 15

The WRITERS' NUMBER

THE Hollywood REPORTER

Vol. XII. No. 50. Price 10c. TODAY'S FILM NEWS TODAY Thursday, January 19, 1933

LOOKS LIKE FOX-WARNER

TRADEVIEWS
by W. R. WILKERSON

•PICKING up where we left off yesterday regarding the lack of effort in the proper dissemination of news regarding pictures, their people and the conduct of the business, we repeat what we have been saying for three years, that there is sufficient news, good news, during any and every business day here in the studios to fill every motion picture column in every newspaper, pages for the fan mags and all the news the trade press can handle. BUT—it is not given out. WHY?

When production heads ask the question, "Why do the papers print this or that?", they should tell themselves: "They are newspapers, have to have something to print and, unless we make it possible for them to get the right news, we should not expect any other treatment."

•

And there is news—so much news. But there is little or no effort to release it in any studio, with the possible exception of the new publicity set-up in Paramount under Tom Baily.

There is no doubt that the press representatives stationed here in Hollywood, representing the press of the WORLD, have contributed greatly to motion pictures in the eyes of the ticket buyers by the material they have sent their respective journals. This material was sent because of the demand for news and because of the necessity for those men and women of the press to continue drawing their salaries at the end of each week.

•

All press representatives here would much rather send out good stories than yarns that ridicule the industry and its people, but they recognize that no effort is made to provide that type of material for them and they know how easy it is to get stories of the opposite type. So, the line of least resistance. And who's to blame? Who is responsible for all those bad stories? The studios themselves, acting on instructions from the front office. Why?

•

If this industry wants good publicity, AND IT MUST HAVE IT, let the studio heads take stock of their daily news values floating around every lot, let them provide a GENERAL

(Continued on page 2)

Bargain Days

The boys along Broadway have a new slogan, anent the slashing of admission prices in the picture houses. It is,"Brother, can you spare me a dime for an afternoon at the Roxy?"

'Strange Interlude' Amazes Even MGM

New York.—The business being done by the Metro-Goldwyn-Mayer production, "Strange Interlude," in both large and small towns, neighborhoods and jerks, has even that organization aghast.

Figures at hand now indicate that this picture will not only return its negative cost, but will give the company one of its greatest profits on an individual production during recent years.

U.A. Casting Office Closed; Staff Laid Off

Bobby Webb and his staff in the casting office at United Artists have been dropped, and the offices closed.

Current outlook for small amount of production on the lot for the coming months was responsible.

Combination About The Only Merger With Justification— RKO Probability For Group

New York.—The old rumor market on mergers is going great guns along Broadway, with the latest and hottest being the combination of Fox Film and Warner Bros.-First National. This is the one that was about set to close six or eight weeks ago, and then the hooks were thrown into it. It is now being revived, with all appearances of closing almost any time, if not already set.

Understood here that the whole motivation of the deal is the opportunity of Fox to get the advantage of the Warner-First National production organization. If that is worth $63,000,000, which is supposed to be the price set on the Warner-First National outfit, then production brains are at a new high in the picture market.

The feeling around town is that the deal, if and when made, will provide for a substantial cash payment to the Warners, plus a participating interest,

(Continued on Page 6)

Sam Bischoff East

Sam Bischoff, production head of the KBS company, making pictures for World Wide release, left here last night for New York, as a result of a hurried summons. The studio is mum regarding his exit and the nature of his trip.

Para. Preparing To Produce 'Star Spangled Banner'

New York.—It is understood here that, when Emanuel Cohen returns to Hollywood—he is leaving here Monday—his first official act will be to dust off the script of "Star Spangled Banner," which has been reposing in the vault for months, and get it ready for early production.

The studio was quite excited over this picture some months ago, but it suddenly went cold. The success of "Cavalcade" is believed to be the reason for the revivification.

Franklin Will Direct 'Reunion In Vienna'

Sidney Franklin has definitely been set to do "Reunion In Vienna" with John Barrymore and Diana Wynyard as his next directorial assignment for MGM. Production is scheduled to start next week.

Arthur To Form Chain For Fanchon and Marco

New York.—It is understood here that Harry Arthur is giving up the operation of the Fox Poli chain of theatres in New England, and will join Fanchon and Marco to organize a circuit of houses for that firm.

Dietz On His Way

New York.—Howard Dietz left New York on the Twentieth Century yesterday, bound for Hollywood and the MGM studio.

Peggy Joyce Coming

New York.—Peggy Hopkins Joyce left New York yesterday for Hollywood to start work in "International House" for Paramount.

TROUBLE EXPECTED SOON FOR ALIEN FILM ACTORS

With Murray W. Garsson, special assistant secretary of labor, leaving Washington for Hollywood today, it is expected that any film players and others who are here through illegal entry into the country will find themselves involved in immigration troubles

Garsson was here about a month ago, and it is understood he preceded a large staff of investigators to lay the groundwork for their check on every alien in Hollywood. Since his return to Washington, the investigators have been closely scrutinizing the status of many alien players.

The government investigators are still at work locally, and it is reported they have numerous cases of irregularities of entry and overstay of permit against persons connected with pictures.

Henry King Will Direct Philip Merivale's First

Henry King, who recently completed "State Fair" fro Fox, has been assigned to direct "I Love You Wednesday," which is slated for early production.

Philip Klein is preparing the adaptation with Molly Ricardel, co-author of the play, and Philip Merivale will make his picture debut in the film. Sammy Lee will prepare and direct dance ensembles for the production.

Buckingham Assigned

Universal has assigned Tom Buckingham to direct "Dangerous To Women." Buckingham also wrote the original story in collaboration with George Green.

GUY KIBBEE TERM CONTRACT WARNER BROS. MANAGEMENT Wm. Morris Agency

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W. R. WILKERSON Editor and Publisher

FRANK POPE.....Managing Editor

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COL'S 'SO THIS IS AFRICA' THE BEST WHEELER-WOOLSEY

Excellent Direction, Krasna Yarn Good

"SO THIS IS AFRICA"
Columbia

Direction .....Eddie Cline
Original by.....Lew Lipton
Screen Play.....Norman Krasna
Photography .....Len Smith
Cast: Wheeler and Woolsey, Raquel Torres, Esther Muir, Clarence Morehouse, Burton Churchill, Jerome Storm.

The Wheeler-Woolsey combination has here the best picture offered by these clowns since they hit the screen. Well-paced direction, fresh material in the dialogue and unrelentingly hard work on the part of the stars are responsible.

The fun is fast and furious throughout, even if it does get a little sooty in spots. Sooty, did we say? Much of it is one jump—and a small jump at that—ahead of a Minsky strip act, but there is genius to being cleverly vulgar and the boys exhibit some real genius.

Wheeler and Woolsey are presented as a pair of broken down vaudevillians stranded in their hotel room with a gang of starving lions. At the same time a picture company is on the lookout for talent for an animal picture to be made in Africa, so what more natural than that the boys should be hiking off to Africa, escorted by "Mrs. Johnson Martini," an expert on wild animals, who admits she's afraid of wild animals, which makes it unanimous.

The African adventures delve into some tasty burlesque of "Tarzan," with Raquel Torres playing a female Tarzan who captures Wheeler and drags him to her tree top nest.

By mistake, the boys invade the forbidden territory of the Amazons, healthy looking chorines who do some sizzling dance ensembles with ribald interpolations by the captives.

Esther Muir, a statuesque blonde, new to this appraiser, plays the role of "Mrs. Johnson Martini," and gets everything possible out of it. In the African jungle sequence "Strange Interlude" comes in for a ribbing, as do a lot of orthodox picture-making formulae, which should give any picture fan a rousing guffaw.

Burton Churchill appears briefly and satisfactorily as the motion picture producer, and Raquel Torres clicks nicely as the female Tarzan.

You exhibs who have ever had any luck at all with the Wheeler-Woolsey duet should do right well with this number.

It's not one for the kiddies or the nice old ladies, but the connoisseurs of salty burlesuqe will have a great time with it

Three For Fox Pix

Lucien Littlefield, Buster Phelps and Phil Tead have been added to the cast of "Sailor's Luck" at Fox.

Gagman's Gag Gags Marx Bros. Pet Gag

Lou Breslow, assigned the gagging of the Marx Bros. story at Paramount, having heard of the wrestling tendencies of the mad Marxes on the reception of new writers, appeared at the first conference strapped with adhesive tape. On entering the room he said: "Boys, I could hardly get here this morning. I wrenched my back last night," and he doffed his coat and shirt to show them the bandages. (It was a phoney of course, but the boys won't know it until they read this.)

Hays Gives Routine Talk To Producers

What was originally scheduled as a highly important meeting of the Producers Association developed into a routine session last night, with Will Hays giving an informal talk to the seven producers present The meeting was first set to have Sidney R. Kent, Nicholas Schenck, Earle Hammons and company heads present to discuss further economies in production, but this idea blew up with the sudden departure east of Kent, Hammons and Jack Warner to attend conferences in New York.

In his talk last night, Hays touched on the importance of living up to the production and advertising codes, the improved efficiency in production in trying times, the increased demand for better pictures, and ended by complimenting Mrs. Thomas Winter for her good work as contact for the organization with women's clubs.

Akst and Eliscu On Wheeler-Woolsey Music

Harry Akst and Eddie Eliscu have been assigned the writing of the music and lyrics for the new Wheeler-Woolsey picture, to be made by Radio under the supervision of Sam Jaffe.

Empire State Men Now In 200 N. Y. Theatres

New York.—According to the latest check-up, operators of the Empire State Union, which is opposition to Local 306, are now servicing more than 200 theatres in the New York territory.

Ray On Masquers Short

Al Ray will direct the next Masquers comedy, which will be made at Radio under title of "Lost In The Limehouse." Walter Weems wrote the story.

'Big Drive' Today

New York.—"The Big Drive," the picture made from suppressed war scenes, opens at the Mayfair today instead of tomorrow.

'West of Singapore' Pretty Poor Stuff

"WEST OF SINGAPORE"
Monogram-Hoffman

Direction .....Al Ray
Original by.....Houston Branch
Screen Play.....Adele Buffington
Photography .....Harry Neumann
Cast: Betty Compson, Weldon Heyburn, Margaret Lindsay, Noel Madison, Clyde Cook, Tom Douglas, Harvey Clark, Ernie Adams.

Some day somebody may write and produce a soul-stirring melodrama anent the difficulties of "cracking crude wide open"—that's oil business slang, to you—but "West of Singapore" isn't it.

The story is as crude as the oil it's supposed to be about, and everybody connected with the production, from author to cast, tries to crack it. But nothing so dynamic gushes forth as the extra gasoline "Dirty Dan" Manton was after. Nothing but a number of totally unexpected laughs from the audience—and they cracked those for themselves.

What chiefly amused the onlookers was the hero's nonchalant cracking of the necks of whiskey bottles, whenever he wanted a drink, because he was that kind of a he-man. That, and the different kinds of dirty-face make-up he managed to appear with in the course of five or six thousand feet.

The tensest moment of the evening was when Dan, after locking the villains in the boiler-house with him and giving vent to a few guttural laughs, reached for his fifth quart of whiskey—paused—and put the bottle to his lips without breaking its neck. By this time the audience was so stunned that they accepted this stupendous twist in awed silence.

The tempo of the lumbering ox-cart that lurched from time to time across the screen was precisely the slow, jerky tempo of the picture. Direction was conspicuous by its absence most of the time.

No cast could distinguish itself under such conditions, good as most of the actors were. Margaret Lindsay, at least, stood out for a quiet certainty of behavior and an intelligent reading of lines. She was the single bright spot in the picture.

This is a weak sister on any double bill. Give it all the strength you can in the other half of the program, and don't promise anything on Betty Compson's account. She won't want to be reminded too often of "West of Singapore," either.

Hugh Herbert
Management
BREN & ORSATTI

RAMBLING REPORTER

The highlight of Carl Laemmle's birthday party the other night was Sam, a studio waiter, who gave imitations of all the relatives (including Henry Henigson and Eph Ascher)—and he brought the house down! . . . Lil Tashman opens "Grounds for Divorce" in Frisco Sunday night—so Eddie Lowe is now a commuter. . . Bill Rankin and Boots Mallory are romancing, so t'would seem. . . . That actor who is always giving parties for celebrities who never show up—gave one for a well-known singer the other night who came—but the smart-crackers all say it was because she was hungry! . . . Harry Barris and Loyce Whiteman are back in Hollywood.

•

"Buttons" Joyce fell out of a tree and broke his arm Monday—and he's right proud of it. . . . Larry Hart is walking around with a bandaged left hand—but you can bet its not from falling out of a tree! . . . Joan Bennett, confined to her boudoir with nothing for company but a sore throat . . . Ricardo Cortez and Doug Fairbanks Jr. at the fights together Toosday night . . . Myron, David and Irene Selznick with Leo McCarey at the Beverly Wilshire same night . Thelma Todd, Nils Asther, Sylvia Sidney, B.P Schulberg and the Marion Gerings also dancing around. . . . Jesse Lasky Jr. and Jerry Horwin with two pretty "non-professionals."

•

Buddy DeSylva will probably sign that contract with Fox for three musicals any minute—somebody HAS to give in! . . . Mrs. Harry Cohn, getting ready for a long vacation in Florida . . . Diana Fitzmaurice, looking very Schiaperilli, Carmen Considine, Rosabelle Bergerman, Mrs. Mike Levee, Mrs. Ned Marin (White Rose tea served exclusively), Mrs. Ernest Truex (she's so pretty!), Mrs. Gladys Sisto, Mrs. Harry Rapf, Mrs. Jack Warner, Louella Parsons, Mrs. Pam Berman among the guests at Minna Wallis' luncheon for Mrs. Sidney Kent

'KING'S VACATION' IS ARLISS, PLUS EXCELLENT PRODUCTION

Adolfi Direction, Pascal Yarn O.K.

"THE KING'S VACATION"
Warner Bros.

Direction . ...John Adolfi
From Story by .... .Ernest Pascal
Screen Play.....Ernest Pascal, Maude Howell
Photography .....James Van Trees
Cast: George Arliss, Dick Powell, Patricia Ellis, Dudley Digges, O P. Heggie, Marjorie Gateson, Florence Arliss, Vernon Steele, James Bell, Maude Leslie.

Warner Brothers have certainly "shot the works" for this latest George Arliss production, "The King's Vacation." Gorgeous, massive sets, combined with a production and story that are charming in every respect, make it one of this favorite's best pictures.

"King's Vacation" has somewhat less action than previous Arliss vehicles, and though vastly different from "The Millionaire" in background, this offering possesses the same human quality that insures a great appeal to all types of audiences.

Prince and pauper will sympathize with and love the King (played by Arliss) who, realizing that he is but a puppet in the hands of politicians who are ruining the country he loves, deliberately brings about a bloodless revolution and abdicates his throne. Thinking to resume a life of peace and quiet with the wife he was forced to renounce years before, he finds that their life together would burden him with as much pomp and ceremony as the throne which he so willingly gave up. In the end, he happily returns to his Queen, whom he never really knew as his wife, and together they take up their lives in quiet seclusion.

The story itself is slim, indeed, but throughout there are many incidents, distinguished by excellent writing by Ernest Pascal and perfect performances, which render the film, as a whole, a delightful hour of entertainment. The outcome of the piece is quite obvious long before the final reels, but in this case it doesn't matter—for the audience is always more concerned with what the King (such a nice King) is thinking about—and saying. Smooth and restrained direction by John Adolfi contributes greatly to the film's enjoyment.

George Arliss, of course, dominates the entire picture in his quiet, impressive way, and this performance should further endear him to the thousands who already know what to expect from him. Florence Arliss, too, shines in a charming and sympathetic part. Patricia Ellis, Dudley Digges, O. P. Heggie, Dick Powell, Marjorie Gateson and Vernon Steele were very good, and a bit worthy of mention was enacted by James Bell.

You can boost "The King's Vacation" to the limit—if you stress its salient points. No use promising them a lot of excitement—but Arliss fans will have a real treat in this picture.

Report Erpi Closes For Para. L.I. Studio

New York.—It is understood that Erpi has finally closed the deal to take over the Paramount Long Island studio and will open it as a rental studio for independents on February 1.

Schenck Denies Loew Resignation

Nicholas Schenck, here conferring with MGM production heads, emphatically denied that Arthur Loew had resigned from Loew's Inc. Mr. Schenck stated:

"There is absolutely no truth to that story. Mr. Loew is a most important member of our organization and never has there been even the remotest thought of a situation such as was printed yesterday."

Sam Coslow Will Write 'College Humor' Music

Paramount has assigned Sam Coslow to write the music for "College Humor." The story has definitely been postponed until Bing Crosby can straighten out his radio contract, which will be about the middle of March.

Three On Langdon Yarns

Billy Watson, veteran comedian and gag man, Val Harris and Dean Ward are writing the stories for the trio of Langdon shorts which Arvid Gillstrom is making for Educational. The first story completed will be used with the production date scheduled for late next week.

Saal Twists Back To N.Y.

Chicago.—William Saal, New York head of the KBS company, got this far on his trip to Hollywood, received a hurry-up summons to return to his office, and left on the Century yesterday.

Friedman Set In Job

Phil Friedman was formally appointed casting director of Fox studios yesterday. He has occupied the post for several months, under the direction of J. J. Gain, who was recently moved into the position of studio manager.

Curtiz With Powell

Darryl Zanuck has assigned Michael Curtiz to direct William Powell's next starring vehicle for Warners, titled "The Private Detective." It will start in about ten days. Rian James is doing the screen play.

Eight For 'Rivets' Cast

Sterling Holloway, Robert Burns, Matt McHugh, David Morris, Reginald Barlow, Ferrie Taylor, Charles Moore and Otto Hoffman have been added to the cast of "Rivets" for MGM.

FWC Closes For Two Goldwyn Pix

New York.—Deal was finally closed here yesterday for bookings of the two Samuel Goldwyn productions, "Kid From Spain" and "The Masqueader," in theatres of the Fox West Coast circuit.

Negotiations have been under way for some time between Al Lichtman, of United Artists, and Spyrous Skouras, of FWC. The deal finally agreed on is understood to meet the booking and percentage terms outlined by Sam Goldwyn, who holds the right to approve all contracts for his productions.

'The Kid From Spain' Opens Big At Rivoli

New York.—Despite the fact "Kid From Spain" had an eight week run at the Palace recently, the picture opened yesterday at popular prices at the Rivoli to turn in a gross on the first day that topped the opening of Cantor's first film production,"Whoopee," which was released nearly three years ago.

Marian Marsh Lead In '11th Commandment'

Allied yesterday closed negotiations with Marian Marsh to play the leading role in "11th Commandment," which George Melford will direct.

Others set for the cast are Alan Hale, Ethel Wales, Gloria Shea, Marie Prevost and Lucien Littlefield.

Chevaliers Divorced

Paris.—A mutual divorce was granted by the Seine courts yesterday to Maurice Chevalier and Yvonne Vallee. Chevalier alleged extreme jealousy and his wife said he put her out of his Hollywood home.

Acad. Finance Board

The newly formed finance committee of the cademy of Motion Picture Arts and Sciences includes Conrad Nagel, Benjamin Glazer, Fred Niblo, Frank Lloyd, M. C. Levee and J. Theodore Reed.

Rogers' Next Picked

Will Rogers' next starring picture for Fox will be "Arizona To Broadway," from an original story by William Conselman. Yarn will have many incidents in the early life of the comedian.

Lead For Victor Jory

Fox yesterday set Victor Jory for the top spot in "Trick For Trick," the magician story which Howard J. Green is writing. Hamilton MacFadden will direct.

'Girls' In Third Run

New York.—"Girls in Uniform" will open at the Cameo Theatre tomorrow for its third New York City run.

Admission Slashes Help N.Y. Grosses

New York.—The cuts in the admission scales in all Broadway picture houses have not only helped grosses in those houses, but have created an audience enthusiasm and talk all over the town about the crowded condition of the big houses on the main stem.

It is understood that a downward scale will be placed in effect in all big houses throughout the country, even though, in some spots where fixed charges are so high, any lowered admission will show red figures. Operators find that a filled house is the tonic picture fans have needed, in addition to better pictures which are now on display.

Whale Gets $2000 On Claim Against Tiffany

After three years of negotiations, Tiffany Productions has settled its differences with James Whale, a Universal director, out of court, Jules Goldstone effecting the settlement for Whale.

Whale claimed salary due him on a two picture deal at the time he made "Journey's End" for Tiffany, of which L. A. Young was the head at the time. The director receives $2,000 in lieu of his claim.

Readers Now Writers

Marguerite Roberts and Charlotte Miller has been switched to the writing staff at Fox. The pair were formerly in the reading department and wrote "Sailor's Luck," which the company purchased. Their promotion became effective this week.

Two Spanish For Fox

Fox will start production on two Spanish features this month at the Western Avenue plant. Jose Mojica will be starred in a filmusical. "Forbidden Melody," while Catalina Barcena is slated for a featured part in "Romantic Widow."

New Operalogue

The next operalogue to be released by Educational will be a tabloid version of "Daughter of the Regiment." It has been re-titled "The Canteen Girl," and was produced by the Kendall-deVally unit.

Shark Short For Educ.

Harold Austin has sold Educational a short which will be released by one of the company's Camera Adventure series. It is an elephant shark subject and Ernest Pagano is dialoguing it

'Rasputin' Roadshows

New York.—MGM's "Rasputin" is to be roadshowed in five cities, opening in Philadelphia and Washington on January 27, Cleveland and Boston January 28, and Baltimore January 30.

Huber and Jenkins Cast

Harold Huber and Allen Jenkins have been assigned roles in James Cagney's next picture for Warners, "Reform School," which Archie Mayo will direct.

ERNEST PASCAL

Author of

George Arliss' Latest Picture

'The King's Vacation'

Opening today

RADIO CITY MUSIC HALL

And a new novel --

'A Woman At Thirty'

-- just completed

John Adolfi

DIRECTED

GEORGE ARLISS

in

THE KING'S VACATION

Just Released

Central Park

In Production

The Adopted Father

INDIE EXHIBS OPPOSE SALE OF THEATRE SCRIPT BY JOBLESS

Means More Price Cutting, They Say

The latest plan to distribute theatre script books in Los Angeles is being promoted by Henry Charles, who claims he will have thousands of unemployed selling $3 books of theatre admissions to the public within the next few months.

The idea, opposed by the Independent Theatre Owners Association, has, however, been approved by the Chamber of Commerce and the Better Business Bureau. Fred Miller, veteran exhibitor, is also reported as approving.

Charles, according to information gathered on film row wants to line up 20 good suburban houses among the independents which would contract to honor the script. It is said he already has 14, although some of these are already trying to cancel their agreements.

The unemployed would be utilized to sell the script books, with the salesman getting a small percentage. In redeeming the script, the theatres are paid off at 50 per cent of the face value, according to one exhibitor.

The majority of the independent exhibitors are opposed to the plan which, they claim, is nothing more than a racket that is similar to the two-for-one tickets which were eliminated in this territory only after a hard fight.

One independent theatre operator stated the exhibitor, already faced with price-cutting from every turn, would find himself cutting still deeper, as the unemployed salesmen would naturally minutely canvass every patron in the neighborhood of a theatre that honored the script, and the exhibitor would eventually find himself taking in half price script from his own patrons, without gaining other patrons to make up the "cut" turned over to the Charles organization.

The plan is certain to meet serious opposition from both Fox West Coast Theatres and the various exchanges. The latter can inform all houses participating in the script book deal that the script arrangement, where the theatre only gets 50 per cent cash in return, is in reality a price-cutting scheme, and the house would be forced to accept later dates on all pictures under a smaller admission price classification.

Terms For Cameramen

Educational has handed term contracts to three of its staff of comeramen. Dwight Warren, Ed Tanner and Bernard Moore receive the tickets, each to work on assignments to various units producing short subjects for the company.

Two For Lasky Cast

Maude Eburne and Helen Ware were engaged yesterday for important assignments in Jesse Lasky's Fox production of "Warrior's Husband," which Walter Lang directs.

Ann Harding Now Playing In Stock

Ann Harding is spending the vacation permitted in her contract by playing with the Hedgerow Players, in Media, Penn., one of the little theatre stock companies. She will be back in Hollywood in time to start "Declassee" for Radio.

Smith and Mundin In 'Adorable' With Gaynor

C. Aubrey Smith and Herbert Mundin have been handed parts in Janet Gaynor's next for Fox, "Adorable," which William Dieterle directs. Picture will be a semi-musical, with lyrics and music credited to Werner Richard Heymann, Ernst Neubach and Robert Gilbert.

Mahin On 'Soviet'

John Mahin has been assigned by MGM to work on the script of "Soviet" with Jules Furthman and Director Frank Capra.

Tax Refund For Fox

New York.—Fox Film and subsidiaries have received income tax abatement and refund for $196,000 for the year 1926.

Doug. Jr. Going East

Douglas Fairbanks Jr is leaving for the East Saturday night to visit his mother, who has been ill.

Looks Like Fox-Warner

(Continued from Page 1)

places on the board, etc., with Kent heading both groups and Zanuck in charge of production for the joint companies.

The disposition and operation of the theatres is understood to have been the cause of the break when the deal was on before. Just how this combine will be effected in order to be of benefit to both, is the weak part of the set-up.

Insiders here are of the opinion that, of all merger deals discussed, this one has more value in benefits to both companies and, on this basis, more credence is given to the rumors that have flooded the Eastern end of the picture industry.

There is also very definite information that, should Fox-Warners become set, Radio-Keith-Orpheum may be brought in as a third member of the group. The Chase Bank, which is the operating brains of the financing end of this deal, may give a protecting arm to an organization in which it is understood the Rockefellers either have become heavily involved or to which they have made certain commitments that may involve them. It's a cinch if this is true Chase will give every possible protection to such investments or commitments.

Bennett Illness Delays Her Picture

Constance Bennett's "Our Betters," which George Cukor is directing, is understood to have been postponed after two days during which the director shot around the star, whose illness is keeping her out.

The daily call sheet has been posted for work this morning at Radio, but no activity is expected since the star's return is not anticipated today. Postponement is unavoidable, as all the scenes excluding her have been taken, and members of the cast have been notified to await a call to finish up the picture.

Ray Friedgen Heads Assistant Directors

New York.—Raymond Friedgen has been elected president of the Associated Assistant Directors of New York. Fred Scheld was chosen vice-president, Walter Sheridan secretary, and Saul Harrison treasurer.

The executive board includes Joseph Nadel, George Cline, Joseph Holton, Jack DeLacey, Harold Godsoe and Ben Schwalb, and the trustees are George Noffka, Sidney Stewart and Saul Tepper.

Legit Players Head Back To Hollywood

New York.—Discouraging conditions on the Broadway legitimate stage are bringing about what promises to be a general exodus towards the Hollywood picture colony. In keeping with present circumstances, the majority of stage players have taken large cuts in their salaries, which is one angle that has not been publicized during the salary-slashing orgy owing to the fact that, aside from the Theatre Guild, there is no organization maintaining a contract list of actors.

Henry Stephenson, who finished here in Gilbert Miller's "Firebird," has declined to await further stage engagements and has hopped a train for the West where he will arrive Monday. Antrim Short, absent from Hollywood for seven years, returned there this week while Howard Phillips, John Marsden and Robert Gleckler are on the verge of departing.

Gaumont After Gleason

British-Gaumont is dickering with Jimmy Gleason to abandon Hollywood long enough to make one picture in England. Results of negotiations will be known later this week.

Alex Carr With 'U'

Universal has signed Alexander Carr to replace Tenen Holtz in the cast of "Niagara Falls," the Pitts-Summerville picture which Sam Taylor is directing. It gets under way today.

DUDLEY DIGGES

plays

The Lord Chamberlain

◆

'The King's Vacation'

'BIG NIGHT,' NEW OFFERING BY GROUP THEATRE, DEPRESSING

Play Has Nothing Pictures Can Use

New York.—"Big Night," the second offering of the season by the Group Theatre, was presented at the Maxine Elliott Theatre Tuesday night. It is a venomous comedy about middle class people, the first play by Dawn Powell, noted novelist. It is bitter, depressing and sometimes downright unbearable, its nature making it unsuitable for pictures.

The principal character is a weakling advertising man, who is not above using his pretty wife to clinch an important advertising account. The action of the play occurs during a drunken party which is given to entertain a wealthy chain store owner, whose advertising account the alleged hero wants to grab.

Before the party is over, the wife, realizing that her husband doesn't care, gives herself to the fat Hebraic client, thereby getting the advertising account for her husband, but wrecking her own dubious happiness. The following morning she leaves her husband flat and hopes to start afresh.

Stella Adler gives a moving performance as the wife, Lewis Leverett is splendid as the husband, and J. Edward Bromberg is memorable as the Jewish client. Others in the piece, which has been finely directed by Cheryl Crawford, are Phoebe Brand, Eunice Stoddard and Romen Bohnen.

Bet He Doesn't

Bennie Zeidman said yesterday that he would release the adventure picture which Ward Wing is bringing from Singapore under the title of "Nuki Nuki."

MGM Finally Buys 'When Ladies Meet'

New York. — Metro-Goldwyn-Mayer has finally closed for the Broadway stage hit, "When Ladies Meet," and will give it an all-star cast, with production in the early Spring.

Big Hopes For Arliss Pix

New York.—Phil Reisman, of RKO, says that he believes "The King's Vacation," the Arliss picture opening at the Radio City Music Hall, will result in a record-breaking week for that house.

RKO Will Exploit Radio City In Film

The background of Radio City is slated to be used by Radio in a film drama, and the company will have a writer develop the idea that was advanced by H. N. Swanson.

It is claimed that a picture, if made, would publicize Radio City throughout the country, and make the new development an outstanding attraction in the metropolis to the millions of visitors yearly.

George Raft Will Do Leads In Two Pictures

Paramount has arranged the shooting schedule of "Pick-Up," the B. P. Schulberg production, and "The Story of Temple Drake," so that George Raft can double up for the leading role in both yarns.

The former is slated to start Friday with the other to start next week. The studio feels optimistic about the Hays office putting its okay on the Faulkner yarn.

Nat. Board To Meet

New York.—The ninth annual conference of the National Board of Review will be held at the Pennsylvania Hotel here on February 9.

Pantages Closing, Loew's St. Cutting

FWC is closing the Fox Pantages, Hollywood, January 26, for an indefinite period. The house was closed for several weeks early in the fall, but reopened with a Fanchon-Marco stage unit and first run pictures.

The circuit will drop the Fanchon-Marco stage shows from Loew's State February 3, a week later than originally intended, and the downtown first run will go pictures exclusively, with lowered scale of 40 cents nights and 25 cents matinees.

Tradeviews

(Continued from Page 1)

RELEASE for those yarns at the end of each day and, within a week, they will be able to recognize the change. But this material MUST BE disseminated from Hollywood because it is in Hollywood that the press of the world stations its picture news representatives—not in New York. A story planted here receives world printing; planted in New York it reaches ONLY (in 99 per cent of the instances) the New York press.

There is nothing wrong with the press handling of motion picture material that the heads here in Hollywood can't cure by proper dissemination, not to a favored one or two or three, but to the entire representation employed to camp here for news releases.

FRANK CAPRA

Directed

"The Bitter Tea of General Yen"

For Columbia

Now Playing

RKO Music Hall
New York

RKO Hillstreet
Los Angeles

Roy Del Ruth

DIRECTOR

Recent Releases

"BLESSED EVENT"

"EMPLOYEES' ENTRANCE"

"THE MIND READER"

Now In Production

"THE LITTLE GIANT"

with Edward G. Robinson

All For Warner Bros.–First National

THE Hollywood REPORTER

Vol. XII. No. 51. Price 10c. TODAY'S FILM NEWS TODAY Friday, January 20, 1933

INDUSTRY FIGHTS BANKS

TRADEVIEWS by W. R. WILKERSON

•THIS Fox-Warner merger, if and when it goes through, has all the earmarks of one of the best business combinations ever conceived in pictures, because what each company needs most will be supplied by throwing them together.

Fox's greatest need at present is a competent, economical production organization. Warners can give it the best in the business. What Warners require most is financing. Fox, through its Chase affiliation, can supply that.

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The theatres of both have very little conflict. Warners are strong in New Jersey, Pennsylvania, Maryland, District of Columbia, have other theatres spotted through the Midwest. Fox is strong in New York, New England and is in spots in the Midwest where Warners are not in. They conflict a bit on the West Coast, but even that will have some value.

Just how Radio would fit into the picture is hard to understand. Maybe that's a dream on the part of some rumor hound along Broadway. And still, maybe this new financing requires more money than even the Chase Bank would dare to advance. and maybe the Rockefellers, bitten by the amusement bug, would like to go a bit further. Maybe, in order to get the Rockefellers, RKO must be taken care of.

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To merge weakness with weakness, the result will equal several degrees below weakness—it means panic. For that reason we take little stock at this time in stories about other combinations. There is no value to them. Neither company in the proposed deals has anything to offer the other. But with Warners and Fox there is plenty to be gained, and we hope, for the benefit of this business, that negotiations this time will be completed.

Throw out any thought of Government intervention. We have little doubt that the powers at Washington would smile on such a deal. It will help the companies, help the stockholders and bondholders and HELP THE AMUSEMENT BUSINESS.

Warner-Fox Merger Reported Signed

A telephone message from New York last night brought the news that it is definitely understood there that the Warner-Fox merger deal was signed at two o'clock yesterday afternoon and that an official announcement will be made early next week.

Butterfield Forms New Exhibitor Body

Detroit.—Col. W. S. Butterfield, head of the big Butterfield circuit of theatres, sick of the manner in which all exhibitor organizations are and have been conducted, has sent out a raft of letters to prominent exhibitors throughout the country, inviting them to join a new organization for the protection of the exhibitor, his rights and those of the motion picture industry.

Jack Cummings Made Supervisor By MGM

Jack Cummings, shorts producer at MGM, went up a notch this week to become a supervisor of features at that studio. He will produce the next musical technicolor short, which is the last one of this season's product.

Picture Men Resent Banks' Demands—Not Buckling Under Pressure—Fight Seen

New York.—There has been a merry battle of wits between the bankers and the leaders of the motion picture industry in the conferences that have been going on from day to day since last Tuesday. The banks have made threats and demands on the picture heads, but those men have not, it is understood, given any ground to the pressure being exerted by the financial institutions.

The daily threat has been: "Do as we say, or we will withdraw all further financing." The picture men have answered, not by word, but by actions: "You don't dare withdraw your financing and jeopardize the investments you have already made." And with those verbal manoeuvers, the confabs continue, with all in doubt as to the ultimate results.

What the banks want is for some of the companies to accept receiverships immediately, with those companies then being merged into a

(Continued on Page 6)

Robert Rubin Here

J. Robert Rubin, vice president and general counsel of MGM, arrived last night from New York for conferences with studio execs.

'King's Vacation' Gets Big N.Y. Play

New York.—The Warner production of "The King's Vacation" did a big business at its opening at the RKO Music Hall yesterday. The afternoon saw the greatest line-up the house has yet had, with the customers strung out for almost two blocks, waiting to buy tickets.

The picture was well received by the matinee audience and it looks like a great bet for this new house.

Claudette Colbert Operated On For Sinus

New York.—Claudette Colbert is at the Manhattan Eye and Ear Hospital, recovering from a sinus operation performed yesterday by Dr. Joseph Kelly.

The doctor stated the player would be confined to the hospital for at least ten days.

INDIE PRODUCERS GET NEW CHECK ON DISTRIBS

The state right producer, who is constantly on the look-out for every possible device to protect his interests, has struck upon a new and apparently infallible means of discovering where his pictures are being shown.

Heretofore, the indie producer had no dependable way of learning what theatres were taking his product. But through a tie-up with trailer services, of which National Screen is the largest, he is able now to receive reports on the theatres ordering trailers on his pictures. In this way he is able to know where his picture is going, since no theatre manager will order a trailer unless he has previously signed for the picture.

The indie has long been victimized by unscrupulous exchange operators

(Continued on page 3)

Randolph Scott Set For 'College Humor'

Paramount has set Randolph Scott for a leading role in "College Humor," the player moving into the cast upon completion of his current role in "Murder in the Zoo."

Richard Arlen, Frances Dee, Bing Crosby and Burns and Allen are slated for "College Humor," which Wesley Ruggles will direct.

Hubbard Reported To Produce For MGM

It is understood that Lucien Hubbard, former Warner producer, closed a deal yesterday with MGM to move in as an associate producer on a one year optional contract. Hubbard is reported to start next week.

MGM Buys Rights To New Political Novel

MGM has purchased the picture rights to "Gabriel Over the White House," a new novel of political circles in Washington, published anonymously. MGM grabbed the film rights from galley proofs.

Brown To Do 'Service'

MGM has assigned Clarence Brown to direct "Service" from the play by C. L. Anthony, author of "Autumn Crocus," which the studio has just purchased. No cast announcements have been made.

Drake On 'Gallant'

William Drake is writing the adaptation of Jacques Deval's novel, "Marie Gallant," for Fox. William K. Howard will direct and Clara Bow probably will star.

Courtenay Terrett Original Story In Consultation with WARDEN LEWIS E. LAWES '20,000 Years In Sing Sing'

THE Hollywood DAILY REPORTER

W. R. WILKERSON.....Editor and Publisher
FRANK POPE.....Managing Editor

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THE LOW DOWN

MGM is going to be plenty proud of their Adrian any minute now—not that they aren't already. Adrian's dress creations are about to become as famous as any designed by the renowned French coutouriers. He isn't saying anything about it, but we happen to know that, when the lad was in New York recently, he was approached by several of the largest shops in town with as many different propositions for bringing him fame and fortune. It seems that some of the gowns he created for "Letty Lynton" and other pictures during the past year were copied by several wholesalers—and proved to be the biggest sellers they ever had. And that's not all; two big fashion magazines which have never given movie clothes even a tumble, are doing stories on Adrian for forthcoming issues.

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A comedian from a major lot was invited to be the guest of honor at the opening of a new night club the other night. He accepted and, during the early part of the evening, was his usual playful self. However, his playfulness especially annoyed a guest at one of the tables, who suddenly swung a right—without rising—and the comedian went down—also without rising. Indignant and hurt, the playboy left the place, so when the announcer, after a glowing introduction, presented the name of the guest of honor, there just wasn't any guest of honor.

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All the execs of one of our biggest studios gathered together in conference the other day for the purpose of cutting down their huge list of writers. One after another, names were mentioned and retained as being necessary to the company. Finally they got to a feller who was drawing about "$37" a week for his pen-pushing—and they all agreed to let him out. Then one of the execs jumped up and exclaimed: "We ought to keep him—I think he's got something!" So they kept him too. When the conference was over—they had ADDED two more writers to the list with which they entered the room.

John Raglund Dies After Operation

John C. Raglund, veteran film sales executive, died yesterday at the California Lutheran Hospital, following an operation for an abcess on the lung. He had been in ill health for several months.

He was 49 years of age, was with Realart and Associated Exhibitors some years ago, and later sales manager for Harold Lloyd. He also operated the West Coast division of Columbia four years ago. Recently he had been with the Ross checking service.

Services will be held tomorrow at 4 p. m. at Pierce Brothers, and the body will be shipped East for burial in Louisville, Kentucky. He is survived by his wife and two brothers.

Picture Keeps Raft From Personal At Loew's

FWC attempted to sign George Raft yesterday for a week's personal appearances at Loew's State next week, but Raft could not consider the deal because of the start of "Pick-Up" at Paramount today.

FWC figured Raft a cinch to 'draw' in the downtown house in view of his record on a recent trip East.

New Director Sought

With Christy Cabanne out with an attack of the flu, Phil Goldstone is seeking a director to replace him on "Public Be Damned," his next production for Majestic release. Work is slated to start on the picture early next week.

Chevalier As M.C.

Maurice Chevalier will act as master of ceremonies tonight at the premiere of "Sign of the Cross" at the Biltmore Theatre. It's the first time Chevalier has consented to act in that capacity since his arrival in Hollywood.

McGuinness Sticks

Harry Cohn denies that James K. McGuinness has left Columbia, and says that the associate producer will continue with the organization. Difficulties that arose between Cohn and McGuinness a few days ago have been adjusted.

Moos Heads 'U' Dept.

Sigmund Moos is head of the leasing department at Universal, and not King Charney as was reported. Charney is sales manager of Royal Laboratories, Universal subsidiary.

Eagle Buys Story

Al Herman, production chief for Eagle Pictures, has purchased "Not For Publication," a novel by William P. Burt, and is preparing plans for its immediate production

Ralph Simone To Col.

Harry Cohn has signed Ralph Simone, New York stage director, as dialogue director for Columbia.

Noel Francis Signed

Noel Francis has been signed by Premier for the featured lead in "Reform Girl."

'20,000 Years' For Strand Third Week

New York.—The Warner production of "20,000 Years in Sing Sing" has been doing such excellent business at the Strand Theatre that arrangements have been made to hold it for a third week.

Paramount Keeping Music Writers Busy

Arthur Johnston and Sam Coslow are collaborating on the musical numbers for "College Humor" at Paramount. Johnston is writing the music and Coslow is handling the lyrics.

Ralph Rainger is writing the words and music for all the numbers to be used in "Song of Songs," also the music for the numbers slated for Chevalier's "Bedtime Story." Leo Robin is doing the lyrics for the numbers in the latter production.

New Distribs Start

New York.—Regent Pictures Inc. has been formed to distribute independent productions, planning to release 12 features and 52 shorts. Harry Blair is vice-president.

Mayo Aide To Friedman

Robert Mayo has been made assistant to Phil Friedman, recently appointed casting director at Fox.

Cineglow Shipping Two Sound Outfits To India

New York.—Two Cineglow sound recording outfits are being shipped this week by Blue Seal Products to picture studios in India.

Blue Seal is moving from its Forty-sixth street offices to larger quarters at 723 Seventh avenue.

Kahn With Goldstone

Gordon Kahn has been engaged by Phil Goldstone to write the screen play and dialogue for the Octavus Roy Cohen story, "Back Stage Mystery," which Goldstone will produce for Majestic.

The Income Tax Is Liberal—To Those Who Know—

Yes, under the new revenue law the personal exemptions are lower and the tax rates higher. Although you did not file a return for 1931, it is possible you are liable for 1932. Pictures are made in the studios and income tax returns are compiled in the office of SI MASTERS, 6381 Hollywood Boulevard, HEmpstead 6672.

The Guys Who Sign The Contracts See It!

THE WRITERS' NUMBER. OUT FEBRUARY 15

It will be read and used as a reference manual until next year's comes along. It will publicize your stock in trade—Your work and your name.

Don't let them get lost.

GET YOUR COPY IN EARLY — RIGHT NOW!

'THE CRIME OF THE CENTURY' HAS LITTLE ENTERTAINMENT

Too Much Talk, Too Little Action

"THE CRIME OF THE CENTURY"
Paramount

Direction ..... William Beaudine
From play by... ....Walter Maria Espe
Screen Play .....Florence Ryerson and Brian Marlow
Photography ....David Abel
Cast: Stuart Erwin, Wynne Gibson, Jean Hersholt, Frances Dee, Gordon Westcott, Robert Elliott, David Landau, William Janney, Bodil Rosing, Torbin Meyer, Samuel Hinds.

The chief crime in Paramount's "Crime of the Century" is that what should have proven to be a fairly entertaining mystery story is turned into a rather ponderous, clumsy picture of little consequence. Cutting will help a lot for the reason that, as the picture now stands, it takes three or four reels to generate enough interest in the happenings to prove of some small entertainment.

However, nothing but a complete rewrite and an entirely new picture could ever lift the subject higher than second rate program class.

The story talks, talks and talks, and says practically nothing. It is not helped much by the characters who do the talking or the director who put them through their talk or the talkers themselves. It is one of those stories that required expert writing, excellent direction of an unusually good cast, no one of which "Crime of the Century" possesses.

It is a mystery story that is stopped from time to time by the injection of that old demon "comedy relief," and concerns a murder and its unraveling. During the process of finding the criminal, another murder takes place in the same room and in much the same manner as the first, while the detectives, cops and suspects are on the scene. At this point an announcer comes on the screen and informs the audience they will be given a minute, (taking the same liberty that is granted in the reading of a book) so they can check up on what has happened and do a bit of unraveling themselves. A good idea, but used in the wrong picture.

The last three reels of the picture are the most interesting and give this reviewer the impression that, because of them, a good job of editing might give the picture a chance that it definitely did not possess at its preview.

Stuart Erwin and Jean Hersholt are the highlights of the cast. The screen play by Florence Ryerson and Brian Marlow is nothing that either should be proud of. William Beaudine has done much better in handling of pictures. The photography of David Abel was of high class.

Agency Deal

Edna May Oliver, Ruth Chatterton and Cliff Edwards have signed with the Edington-Vincent office on agency deals.

N.Y. Rialto Theatre Being Turned Back

New York.—The closing of the Rialto theatre is definitely set for February 1 and the house will revert to its original owners.

Cycle In Sight of Reform School Pix

Hollywood is preparing for what is said to be a cycle of stories dealing with the younger generation and their trials and tribulations at disciplinary institutions.

All studios, with an eye on each other's production schedules, are rushing their stories through to hit the market first. Warners have "Reform School," Columbia has "Parole Girl," and Premier announces "Reform Girl." However, the first production of this type is already going through the exhibition channels as "House of Refuge," made by Bennie Ziedman for state right distribution.

Irving Briskin Puts 'Free Rangers' In Work

Irving Briskin has purchased "Free Rangers," by Walt Coburn, and yesterday placed the story in production for Columbia. Tim McCoy is starred, under the direction of D. Ross Lederman.

The production is the last on this year's program of westerns. The story is the fourteenth sold to Briskin by Wertheim and Norton, Ltd.

Czechoslovak Company Makes Gaumont Deal

Prague—The Elekta Film Company, of this city, has just made a deal with Gaumont Franco-Film Aubert to produce sound features in Czech, German and French, as well as cultural and nature pictures suitable for French audiences.

The first picture to be made under the new deal will be from a detective story by Edgar Wallace, and production will start in March.

Catherine Doucet Here For Role In Stage Play

Catherine Calhoun Doucet, noted New York stage player, has been brought to the coast for a featured role in the Belasco and Curran production of Rachel Crothers' "When Ladies Meet." The play goes into rehearsal Saturday at the Belasco.

Wallace Clark At 'U'

Wallace Clark has been handed a spot in "The Kiss Before The Mirror," James Whale's current production for Universal.

Gilbert Sells Play

New York.—Edwin Gilbert has sold his new play, "East River Woman," to Howard Inches for Broadway production.

3 Para. Directors Off Contract List

With recent pictures completed, Paramount has dropped William Seiter, Lowell Sherman and Lothar Mendes from the contract director list. Seiter made "Hello Everybody" with Kate Smith, Sherman directed Mae West in "She Done Him Wrong," and Mendes handled "Luxury Liner."

Each of the directors will probably return to the lot when other assignments are found, with deals being made on one picture basis only, in line with Paramount's new policy of holding term contracts for directors and writers to a minimum.

Lowell Sherman holds a contract for a featured part in "Dead Reckoning," which is slated for early production.

Bachman Releases Durkin; Warners Bid

J. G. Bachmann yesterday decided to let his option on the services of Junior Durkin lapse and the boy returns to the free lance ranks at the end of this month. He completed one picture, "Man Hunt," on a four picture deal that carried optional extensions.

Warners are dickering for Junior to take a featured spot in the next Jimmy Cagney production, "Reform School."

MGM Drops Writers

Ray Schrock, A. Alessindrini and Adele Comandini, having finished their writing assignments at MGM, have been dropped from the scenario staff.

Crawford Promoted

William Crawford, former business manager of the scenario department at Fox, was promoted yesterday to assistant to studio manager J. J. Gain.

New Check on Distribs

(Continued from Page 1)

who fail to report all the bookings they make, the producer having no means of discovering this until the trailer tie-up was evolved. It does not, however, eliminate the incomplete report evil, many exchange men declaring that they "were just about to include the overlooked bookings," when they are brought to their attention.

At the same time, the advantage of the tie-up is seen in the fact that it gives the indie a means of checking on his distributor, the tie-up having been regarded more or less as a trade secret up to now. With the recently originated "trustee clause" in the releasing contracts making the exchange man legally responsible for the indie's interests, the small producer is rapidly arming himself against state right racketeers.

Yesterday in NEW YORK

Here is a little known fact that certainly deserves an airing at this particular moment. When Dick Rowland made the actual purchase of "Cavalcade" for Fox, he received a letter from an executive of the moment which read, briefly and in part. "You ought to have your throat cut for buying such a story." The exec has long since gone back to a business he could do more for and Fox has gained a masterpiece. What this business evidently needs is more throats like that and less shouting. . George M. (old massa) Cohan's play, "Pigeons and People," has opened before a large and distinguished audience. And no revenge that any picture people might have felt called upon to try to think of, in order to get even with him for all the mean things he had to say about Hollywood, could be half so sweet as the homespun message he has written and acted in for the stage . . . This play is so weak that it's a shame to take advantage of it in print Full of little homilies, much Cohan and a even a cheery little song about "the world's all right—it's the people in it"; and a great piece of philosophy about "the more I see of people, the better I like dogs,"—pardon—"pigeons," the play romps merrily back to the good, old days of the theatre that everyone, including Mr. Arthur Hopkins, has been relying on to show up this here new-fangled, modern idea.

•

Yessir, Mr. Cohan in one play with no intermissions, has gone right back to the theatre in its infancy. And there's much to be said for that "no intermissions" idea—on Mr. Cohan's part. We never did object to people crying out loud in print or on the street corners for the "good, old days." But we do object to having them thrust back upon us. It destroys one more tradition completely.

•

Percy Hammond took up the torch for the movies in Sunday's Herald-Tribune and we want to quote him and thank him for being the first drama critic who has had the intelligence to give pictures their place in relation to the theatre; for being the first drama critic who has not felt it necessary to defend pictures, but rather to defend the stage. We quote his answer, (in part), to Mr. Hopkin's cry for the good, old days: . . . "One of the troubles with Mr. Hopkins' cypress murmurings is that they do not admit that the cinema is as much the theatre as is its ancestor, the nicknamed 'legitimate' drama. Change is the playgoers' nature, and they have turned from old-fashioned forms to the improvements offered by the camera. . . . It is not true that as Mr. Hopkins says, 'in great sections of the country there is a new generation that has never seen a play.' The fact is that, in great sections of the country, the present generaion is seeing better plays, better acting and better production than its forbears did. It may surprise him to learn that the cinema is the theatre of today, not the 'legitimate' of yesterday."

Critics and preview audiences pronounce

"So This Is Africa"

"The best of all Wheeler-Woolsey comedies."

Am I delighted?

You answer!

My thanks go to—

Bert Wheeler and Bob Woolsey;

Great Troupers—

Understanding,

Easy to handle.

Those boys made the job a joy.

Harry Cohn and Sam Briskin of Columbia;

Their studios gave us absolutely perfect facilities.

They themselves gave us personal aid and encouragement.

And more of my gratitude to

All writers, players and technical people who contributed

thought and work.

EDWARD F. CLINE
DIRECTOR

BERT
WHEELER
and
ROBERT
WOOLSEY

THANK

EDDIE CLINE

LOUIS SARECKY

NORMAN KRASNA

LEW LIPTON

And The Entire

COLUMBIA

ORGANIZATION

For Their Inspiration

And Help In The

PRODUCTION OF

"SO THIS IS AFRICA"

REELING AROUND LONDON

Another enlightening column of film criticism by Lady Eleanor Smith. . . . Allan Dwan receiving Christmas cables from Hollywood. . . . Ann Grey and Lester Mathews have been and gone and got married. . . . Paramount sets are looking pretty slick these days; and, by the way, it looks as if some of the Marathon Street executives have been looking at the Rene Clair pictures: yeah, you can learn a few tricks outsida Hollywood some times! . . . Sally Sutherland sending out B.I.P. "dope" over the holidays to keep we press boys busy. . . Thorold Dickenson is still splicing the Swanson epic: almost a life sentence! . . . Anna Neagle sending Christmas cards from the seaside. . . . Here's a crack from "Ballyhoo," a new and snappy London revue: Film Sketch: says the Director to the Script Clerk: "Are the artists on the set yet?"—comes the reply: "Yeah—they've been there two days! . . . All right, maybe you heard it before.

•

Tom Walls (he directs as well as acts, so they tell me) entertaining Clara Bow at his Epsom Manor: now where did he meet Clara before? . . . Well, it's our modest opinion that "wiper dissolves" are O.K. but they look "mechanical" and they detract very often—trouble is they are used in the wrong places . . . leastways, that's what we think; so what's it to you? . . . Herbert Wilcox offered Ramon Novarro the lead in his forthcoming production of "Bitter Sweet" —and what did you reply, Metro? . . It seems as if half Hollywood spent New Year's at St. Moritz, Switzerland: There were the Eddie Gouldings, the Harold Lloyds, the Tim Whelans (Miriam Seegar), the Leslie Fentons (Ann Dvorak), Hobart Henley and Cyril Gardner . . . Alfred Hitchcock will no doubt announce a severance with B.I.P. in a few days; kind of a hunch of our's, that's all. . . . Jack Saunders lunching with Maurice Elvey. . . . Dorothy Hyson spending her vacation in Scotland. . . . James Wong Howe looking over the Gaumont plant. . . . Peter Burnup wisecracking in his "Parade" colyum. . . . Richard Bird still wearing that "College" coat he bought some years back in N Y.

•

They made Miriam Hopkins eat English style in "Trouble in Paradise"—you are a clever one, Lubitsch! . . . Norman Foster was billed as Wallace Ford here in "Prosperity": We thought he was Mr. Claudette Colbert. . . Jeffrey Bernard's cigars get longer. . . . That's a crack, but you won't get it. . . . Jimmie Sloan with Warwick Ward at the Kit-Kat and Arthur Jarrat with a whole heap of "yes men." . . . Dave Bader sent out a mourning card for Christmas and fooled us by writing on it: "Depression is dead!" . . . Henderson Cleeland walking for exercise . . . other "execs" might try it. . . . Ho hum! a major Hollywood studio has taken up the option of a well known English dramatist: the gag is he has been tried for pics over here several times and is just a pain in the—well, anyway, no doubt, at the end of a year, the company in question will realize that it was all a big, big mistake! . . . that's Hollywood, pal!

Six Monarch Films Sold For Showings In India

New York.—Freuler Associates have sold six Monarch "thrill adventures" to the India Films Ltd., of Madras.

The list comprises "The Savage Girl," "The Kiss of Araby," "Green Paradise," "East of Sudan," "White Ivory" and "Zanzibar."

Geo. Seitz Assigned

George B. Seitz will direct and supervise "The Lovable Liar" for Columbia. The original story is by Harry O. Hoyt and production wil start next week.

MGM Tests Johann

MGM tested Zita Johann for the feminine lead in the Beery-Gable Russian opus, "Soviet," which Frank Capra will direct.

Picture Heads Fight Bankers

(Continued from page 11

group or groups. The banks feel that receiverships will make the merging process more logical and easy, stalling possible court actions of stockholders and bondholders.

Those companies selected to take the rap do not want the receiver whip over their heads and they have not, as yet, been satisfied with the merging set-up suggested by the banks.

It is felt that the industry leaders, without making any threats, are playing a waiting game, feeling that conditions are on the mend, that a little further financing plus a drive for economy all down the line, will place them in a position of saving the companies involved and putting them on the profit side of the ledger.

They do want a pooling of the nation's theatres in a manner that will kill off 90 per cent of the big losses of the industry, and are willing and ready to listen to the idea of a general exchange in every key center, with all shipments and physical handling of films from those headuqarters instead of individual offices in those spots.

It is understood that one or two of the heads of companies taking the bankers' pounding have suggested, "withdraw your financing, we have other channels to furnish us money." But that is looked on as mere talk.

Speyer & Company, a banking house that has not been in the limelight so far, has come to the front for Radio-Keith-Orpheum in an attempt to assist that company in any difficulty that may be encountered at this time. The Speyer representative, Ralph Wolf, is now working with Louis Cohn, head of the RKO real estate department.

British Censors Pass 53 Features During Nov.

London.—The report of the British Board of Film Censors shows that 53 feature films, all sound, were passed during November of last year, an increase of 14 over the corresponding month in 1931.

The board also passed 83 shorts, all sound, which compares with 167 a year ago, of which 70 were silent.

Beatty Finishes Job

Clyde Beatty finishes shooting today on "The Big Cage" at Universal, and leaves Sunday for Peru, Ind, to get his indoor equipment ready for indoor appearances with his lions and tigers at Chicago and Detroit.

Verschleiser Happy

Philadelphia.—The Earle Theatre here reports that the take last week on Ben Verschleiser's World Wide production, "Breach of Promise," was slightly more than $29,000.

Hanemann-Rauh Team

H. W. Hanemann and Stanley Rauh have been assigned to write the stories for the series of one-reel bridge shorts that Eli Culbertson will make for Radio. The bridge expert comes west next month.

Partos Back At Para.

Frank Partos is back on the Paramount writing staff and has been assigned to prepare the continuity for "Jennie Gerhardt," a forthcoming Schulberg production.

Paris Amusement Taxes Drop Badly

Paris.—The entertainment tax collected in Paris for the month of October last amounted to 8,521,000 francs, as against 11,969,000 in October, 1931.

For the first seven months of the 1932 fiscal year, the tax was 52,-254,000 francs, compared with 65,-418,000 the previous year, a decline of about 20 per cent.

Atlas Studios Busy On Synchronizing Jobs

New York.—With several synchronizing jobs just completed and more in the works, Atlas Sound Recording studio is having a busy time.

It has just completed synchronizing a war film, "Forgotten Men," produced by Sam Cummins, and one called "Soviets on Parade," made by Raymond Rabusch. Six shorts will be produced at the Atlas plant by Henry Rogers and Harold McCracken.

New Writer At Col.

James M. Cain, magazine writer, has been signed by Columbia to write an original story as his first job under a term contract with that company.

Marion Nixon Leaves

New York.—Marion Nixon will leave here Sunday for Hollywood and the Fox studios.

GOOD FOOD
THE BEST FOOD

Prepared as you like it, when you like it and at prices to your liking. . . . MAY WE SUGGEST OUR SPECIAL CHEF'S STEAK? Served to you on a platter of fresh vegetables, seasoned to the king's taste.

CHATEAU GARDENS
1131 Alta Loma Drive
OXford 8348

Dave Allen Completes 17 Years O Casting

Dave Allen, general manager of the Central Casting Bureau, celebrates his seventeenth year as a casting chief this month, having organized and operated the casting service bureaus which, on January 1, 1926, became the office he now heads.

His present organization includes a staff of associates who started with him at the Bureau's inception, the majority of them working with him many years before the casting office came into existence. Central Casting was started through the efforts of W. J. Reynolds, secretary of the erstwhile Motion Picture Producers Association, the present Association of Motion Picture Producers continuing the project. Allen's first office was the Service Bureau, which placed players on a wholesale scale along lines similar to the present bureau.

The Service Bureau merged with Screen Talent, another bureau, in 1918, becoming Screen Service, which organization in turn was transformed into Central Casting. Among the graduates of the bureau are Joe Egli, assistant to Fred Datig, casting director for Paramount; Billy Gordon, who is also with Datig; Rex Bailey, free lance agent and one time assistant caster at Fox, and Frank Rinaldi, assistant casting director at MGM.

Every member of Allens' staff has a long record of service with him. Gus Dembling, assistant general manager, has thirteen years to his credit, Frank Stemple and Bert Hampton, casting directors, twelve years each; Ruth Campbell, his secretary, fifteen years; Bernice Saunders, chief telephone operator, eight years; and Frank Roderick, Albert Smith and Jack Phillips, the remaining casting directors, each seven years.

'Only Yesterday' Held Till After 'U' Vacation

Due to the inability of John Stahl to secure the loan of players under contract to other companies for the two featured spots in "Only Yesterday," indications point to the picture being set back on the Universal production schedule until after the studio shutdown, which is slated for six weeks, starting March 4.

Rapf Takes 'Move On'

With Ralph Graves' departure from the executive staff at MGM, Harry Rapf has taken over the supervision of the story, "Move On," to which Graves had been assigned. Tiffany Thayer is writing the screen play, with Durante, Gable and Beery slated for top spots.

Lloyd To Universal

Rollo Lloyd swings over to Unisal from "Strictly Personal" at Paramount and goes into the cast of "Niagara Falls."

Max Marcin Argues For Writer Royalty

New York.—Before leaving for the coast on the President Grant, Max Marcin, of Paramount, issued a statement recommending that writers and directors be paid through a percentage of the gross, thereby making individual ability count.

Chesterfield To Make 'Love Is Like That'

Although George Batchelor is in Europe, his production staff has concluded a deal for the purchase of "Love Is Like That," a novel by Beulah Poynter. It will be the next Chesterfield production under the direction of Richard Thorpe. George Meeker has been engaged for the cast.

The story sale was negotiated by the Wertheim and Norton office.

Butler Assigned

David Butler has been assigned to direct "Department Store" for Fox. James Dunn and Sally Eilers will be co-starred. The original story is by Margaret Rigdon and screen play by Gladys Lehman.

Rubin On 'Pick-Up'

Daniel Rubin has been added to the Paramount writing staff and is working on the adaptation of "Pick-Up," which is slated to go into production today, with George Raft and Sylvia Sidney in starring spots.

Wally Young Off On World Trip Feb. 10

Completing his work on the screen play of "Bedtime Story," Waldemar Young winds up his term contract with Paramount, and is planning to leave on an extended vacation that includes a trip around the world. He and his wife leave for Shanghai February 10, and expect to spend four months in Europe before returning to Hollywood next August.

Although he has not signed a new ticket, it is understood Young has a verbal agreement with Paramount to return.

Phil Harris May Be In Musical Feature

Lou Brock is considering using Phil Harris in his musical feature, "Maiden Voyage," because of the success of the Radio short, "So This Is Harris.'

Brock has an option on Harris for another short and will likely use him in this feature instead.

Mary Astor To Warners

Warners yesterday engaged Mary Astor for a featured role in "Little Giant," in which Edward G. Robinson will be starred.

Sam Rork Returning

New York.—Arriving on the Bremen today are Sam Rork and Alexander Woollcott.

LOUIS A. SARECKY

ASSOCIATE PRODUCER

So This Is Africa

Starring

BERT WHEELER—ROBERT WOOLSEY

A Columbia Picture

The National Board of Review

Makes Its Selection Of The Best Pictures Of 1932

American Product:

•

AS YOU DESIRE ME
A BILL OF DIVORCEMENT
I'M A FUGITIVE FROM A CHAIN GANG
+ Payment Deferred
MADAME RACKETEER
SCARFACE
TARZAN
TROUBLE IN PARADISE
TWO SECONDS

•

Foreign Product

•

A NOUS LA LIBERTE
DER ANDERE
THE BATTLE OF GALLIPOLI
GOLDEN MOUNTAIN
KAMERADSCHAFT
MAEDCHEN IN UNIFORM
DER RAUB DER MONA LISA
RESERVED FOR LADIES
ROAD TO LIFE
ZWEI MENSCHEN

+ Directed by

LOTHAR MENDES

For Metro-Goldwyn-Mayer

THE Hollywood REPORTER

Vol. XII. No. 52. Price 10c. TODAY'S FILM NEWS TODAY Saturday, January 21, 1933

FILM SHOWDOWN SOON

TRADEVIEWS by W. R. WILKERSON

•SOMETHING really ought to be done about those Warner shorts. If anything is driving customers away from the Warner string of theatres, it is their effort to duck those short reels that fill in the picture programs. We saw "20,000 Years In Sing Sing" the other night and liked it. If we had arrived at the theatre and seen the short reels before "Sing Sing," it is a cinch our estimate of the feature would have been fogged. But, as it was, we had a bad evening having to see those shorts.

Our complaint about the Warner shorts does not start and stop at the pictures viewed the other night. We don't recall in the past two years of looking at pictures of ever having seen a good Vitaphone short. True, we don't see many and maybe we have always seen the bad ones, but from the number of squawks from other people, exhibitors and fans, there must be something wrong.

•

This production of short reels by the major companies, those owning theatres, is a funny proposition. We remember, one time, talking to Sam Katz while he was still in Paramount and registering our kick about the bad one-reelers and two-reelers they were making. He looked up from his desk, smiled, and said: "We made over $1,500,000 on our shorts last year," and that seemed to end the argument.

We wrote to many of the managers of Publix houses, asking their impressions of the Paramount shorts and what reactions they gathered from their patrons. The answers were 100 per cent the same.

"They are the poorest short reels we have ever seen. We don't like them and our audiences like them less. But we have to play them and PAY THREE AND FOUR TIMES as much for them as we do for the really excellent short reels we either book or are able to book from other exchanges."

•

So that was the story. Paramount showed a $1,500,000 profit because all its houses were forced to play them and pay three and four times the rental of other and better shorts.

Maybe that's the story with the Warner shorts. Maybe they show a

(Continued on page 2)

Cohen Denies Para. Receiver Rumor

At the hour of going to press last night, Emanuel Cohen, in New York, denied a rumor prevalent there and in Hollywood that a receiver had been appointed for Paramount or that an application for receivership would be made today.

LeMaire Advisor On Stories And Casts

Winfield Sheehan yesterday concluded an arrangement with Rufus Le Maire whereby the latter will become general story and casting advisor on all productions at Fox.

The extra duties will be taken on by LeMaire in addition to his work as an associate producer. This is seen as recognition of LeMaire's ability as a story expert and caster, and moves him into one of the top spots of the Fox organization.

Foy Asks Fox For The Loan of Joan Bennett

Bryan Foy yesterday borrowed C. M. Nelson from the MGM writing staff to write the dialogue of "Free Women," Foy's next feature for the Columbia banner.

Ben Stoloff will direct and there is a deal on with Fox for the loan of Joan Bennett for the leading role.

New York Agog With Stories, Rumors And Possibilities— Receivership Talk Rampant

New York.—All those in authority in the high offices of most major companies who have, in the past, been willing to talk on generalities of the motion picture industry, now seem to be walking around in circles, not knowing what to say or do, and all certain that a showdown of the whole situation is only a matter of hours now.

The town was buzzing with stories about Paramount. It is understood that the U.S. District Court has been approached with a list of names suitable for selection as a receiver should application be made for this purpose. Another rumor is that either the bluff of the banking interests behind Paramount or that of Adolph Zukor would be called before noon today. Meaning that either the banks would be out or that Zukor would be out. With Zukor out, a receivership would be

(Continued on page 3)

Brandt Takes Over Old Roxy Monday

New York.—Harry Brandt and Lou Blumenthal will close their deal Monday to take over the Seventh Avenue Roxy Theatre.

The only thing that has been holding up the arrangement is the necessity of getting a court order for the discharge of the receiver. All the employees of the theatre have already received their two weeks notice.

Rogers Will Make All-Star Musical

Charles R. Rogers plans to make as the eighth and last picture on his Paramount contract, an all-star musical picture, with which he will close this season's product.

The Rogers outfit, with Harry Joe Brown, associate producer and director, has completed four, will finish one next week, and will start two within ten days.

Although no deal has been set for next year, it is understood that Paramount execs are pleased with the product and Rogers will likely have the same set-up.

MacDonald-Marshall Sign Up With B.&D.

New York.—Jeanette MacDonald and Herbert Marshall have been signed by British and Dominions for a picture to be made in England and distributed by United Artists. It is believed the picture is Noel Coward's "Bitter Sweet."

Director Dupont Here

E. A. Dupont, German director, arrived here last night to fulfil a one-picture contract for Universal. The studio has no immediate assignment for him.

'Gabriel' For Wanger

MGM has handed "Gabriel Over The White House" to Walter Wanger to produce. The picture, with Washington political background, will be rushed into work.

Eddie Hatrick Coming

New York.—Edward Hatrick will leave for Hollywood tomorrow. George Batcheller left yesterday and William Pizor starts February 1.

STRINGENT ECONOMY TO BE INSTITUTED AT MGM

As the result of the current meetings between Nicholas Schenck, Louis B. Mayer and production and studio heads at Metro-Goldwyn-Mayer, a stringent economy drive will be put into effect almost immediately, with every money outlet watched and guarded carefully.

It is understood that only star and featured players will be given yearly contracts. Most of the directors, writers and players will work on a picture to picture basis, with the heavy carrying charges of that immense plant cut by almost 50 per cent from past figures.

Sam Katz Here Soon

New York.—Sam Katz will leave here Wednesday for Hollywood. It is understood he will have a stay of from three to four months on production matters fitting into a scheme of production, distribution and exhibition he has worked out.

Hubbard At MGM Mon.

Lucien Hubbard starts at MGM Monday, joining the staff of associate producers of that company. He was with MGM in 1928, prior to going with Warners.

PHILIP MERIVALE TERM CONTRACT FOX MANAGEMENT Wm. Morris Agency

THE Hollywood DAILY REPORTER

W. R. WILKERSON.....Editor and Publisher

FRANK POPE..... .....Managing Editor

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RAMBLING REPORTER

Marlene Dietrich won't pay any attention to Paramount's tearful pleas that she give up her mannish clothes, so the company will do the next best thing and launch a heavy publicity campaign about the attire. . . . The desert has got the T. Netchers (Connie Talmadge)—they're off again after one day back in Hollywood. . . . Dick Rodgers and Larry Hart will celebrate (we mean they should!) their fifteenth year of working together—this month. . . . Diana Wynyard didn't rush away from town just because Benn Levy arrived—now, did she? . . . Mervyn LeRoy and Ginger Rogers, the Larry Weingartens, Anita Page (out alone with a new young man) dining at the Beverly Wilshire. . . . How does Moe Reingold ever get home—we mean when HE'S driving?

•

Billie Dove has resumed her lessons with the famed Kayzer. . . . A famous director is said to be madly in love with the wife of a well known celebrity-seeker—and said director is a house guest in their home at the moment too—my, my! . . . Daisy Lukas, back in town with lots to tell. . . . . Bebe Daniels, Leila Hyams, Mae Sunday, Audrey Sutherland, Betty Compson, Sally Eilers, among those at Pauline Gallagher's baby-shower for Arline Ruggles. . . . A feller named McPherson, looking around the Derby, asked Vitch (the caricaturist) if he sketched Gentiles too!

•

The George Fitzmaurices are giving a soiree for Lois Wilson after the opening of "Bridal Wise" tomorrow night. . . . Charlie Feldman and Raquel Torres are going to get married all right—but they won't say when! . . . Did you hear what an MGM ingenue said to a tough-looking gob aboard a battleship the other night? . . . And speaking of MGM—the manner in which a certain exec was fired from there the other day is nothing for the producer who did it to brag about, as many will testify.

Tupper May Join Monogram Staff

Monogram is negotiating a deal with Tristram Tupper which will have him join Monogram as a staff writer on a special arrangement.

The deal is being worked out on a time basis, Tupper to deliver a specified number of stories within a set period of time and these stories to become the company's property, whether they are used or not. Tupper has sold three stories to Monogram recently, "Klondike," "Self Defense" and "False Front," the last of which will be made by William Lackey with Phil Rosen directing.

E. R. Tinker Resigns As Interstate President

New York.—Edward R. Tinker has resigned the presidency of the Interstate Equities Corporation and has been succeeded by Wallace Groves

The company reports that $352,000 of the principal amount of Fox Film six per cent bonds of 1936 have been delivered to Interstate against the syndicate commitment entered into in April, 1931.

Martin Beck Drops In And Flies Out Again

Martin Beck was in and out of Hollywood during Friday. He came in from Frisco, after flying there from Chicago.

Object of the hop is to talk with Orpheum Circuit bondholders in both spots. Understood the talk has a merging argument. He is on his way back to New York on an urgent wire that requires him to be on Broadway for a meeting Tuesday A. M.

New York Sewed Up For Educ. and World Wide

New York.—With the completion of a deal with Spyrous Skouras yesterday, Eddie Schnitzler has closed every circuit possibility in the New York territory for 100 per cent distribution of Educational and World Wide product.

Kay Francis East

Kay Francis left Thursday night for Philadelphia for the opening of the show in which her husband, Kenneth MacKenna, has a prominent part That happens Monday night. On Tuesday evening she will sit in at the opening of the Noel Coward-Alfred Lunt-Lynn Fontanne opus in New York.

Chodorov On Original

Edward Chodorov, having completed the script on James Cagney's next picture, "Reform School," for Warners, has been retained by that studio to develop an original idea of which he will do the screen play and dialogue.

Farrell With Cagney

Warners have assigned Glenda Farrell the leading role opposite James Cagney in "Reform School," which Archie Mayo will direct. Allen Jenkins and Harold Huber are in the cast.

Groucho's Sign of The Double Cross

The Brown Derby cartoonist did a sketch of Groucho Marx and asked him to autograph it. He did. It was hung on the wall until Herb Somborn saw it. He jerked it down and told the doorman to take it over to Al Levy's because the inscription read, "Best wishes to Al Levy, from Groucho Marx."

'Million'-'Fugitive' Big London Hits

London—Business in London is not what it has been in the picture houses. Big exceptions though are Paramount's "If I Had A Million" at the Plaza, and Warners' "I'm A Fugitive From A Chain Gang" at the Regal. Both have been held over for an additional week.

"Rain" opened at the Empire yesterday and is expected to attract paying business for a week at least.

'The Sign of the Cross' Opens At The Biltmore

The Cecil B. DeMille production of 'The Sign of The Cross" opened at the Biltmore Theatre last night before a large and enthusiastic audience. Hollywood was well represented, the delegation from the Paramount studio being especially large.

The spectacular nature of the production and the performances of Claudette Colbert, Charles Laughton, Fredric March and Elissa Landi drew special commendation.

Murray Feil Goes East On Talent Hunt

Murray Feil, of the William Morris office, left last night for the East on a talent hunt.

Various studios have told Feil what types of players they will need in future productions and have notified their eastern offices to cooperate with him.

On finding possible material, he will use studio facilities in making tests and is planning to spend a month on the search for new faces.

Krasna Full Credit

Columbia reports that Norman Krasna should get the full credit for the story and dialogue on the Wheeler-Woolsey picture, "So This Is Africa." The review on the picture published in these columns credited Lew Lipton with the original story.

Jane Murfin Finishes

Jane Murfin has completed work on the script of "Declassee," Ann Harding's next picture fc Radio which E. H. Griffith will direct.

Lawrence On 'Songs'

Vincent Lawrence, Paramount writer, is writing added dialogue for "The Song of Songs."

Belgian Production Is One-Man Affair

Brussels.—There is a Pooh-Bah in the motion picture business in Belgium. His name is Gaston Schoukens and he is in absolute control of all film production in this country.

Of course, that is not as big as it sounds, for there is only one producing company and that doesn't even have a regular studio, its pictures being made in a hall.

Nevertheless, such as it is, it all belongs to Schoukens. With capital obtained from silent partners, he made two features and 24 shorts during last year. One of the features, made from a story by M. Duvigneau, has done very good business. The shorts were mostly Flemish songs. Schoukens is his own director and draws his casts from local theatres.

Open Forum

Hollywood Reporter,

I want to tell you that that article "What Does The Public Want?" is the best article published in any paper during the past two years. It's an absolute treat to have an article on this, giving the other fellow's views.

R. M. SAVINI,
KBS Productions.

Colligan, Wanger's N.Y. Sec., Joins Him Here

J. J. Colligan, for several years private secretary to Walter Wanger and staying in the latter's New York office for the past few months, now has his desk in the Wanger suite at MGM.

Una Merkel For Fox

Fox is closing with MGM for the loan of Una Merkel for a featured part in "House of Refuge," which Al Santell will direct. Heather Angel and Alexander Kirkland are already set for the picture.

Tradeviews

(Continued from Page 1)

profit because all Warner houses have to play them and because most other exhibitors HAVE TO PLAY THEM if they want to get the Warner features.

And that, friends and neighbors, is a contributing cause for bad theatre business.

ATTENTION, PLEASE!
If it's a TYPEWRITER you want REPAIRED—to RENT—or BUY call
HOLLYWOOD TYPEWRITER SHOP
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GRanite 3302 and GRanite 3303
WRITERS' SUPPLIES
12 Years in Hollywood

Hugh Herbert
Management
BREN & ORSATTI

'SOMEWHERE IN SONORA' HURT BY POOR HANDLING

New Western Good Idea Gone Wrong

"SOMEWHERE IN SONORA"
Warners-Schlesinger

Direction .Mack Wright
From story by.. . ... Will Levington Comfort
Screen Play.. . . .. Joe Roach
Photography ....Ted McCord
Cast: John Wayne, H. B. Walthall, Shirley Palmer, J. P. McGowan, Ann Faye, Frank Rice, Billy Franey, Paul Fix, Ralph Lewis, "Duke."

There is no excuse for letting a production that showed every promise of being an outstanding type of western miss fire as "Somewhere In Sonora" does. Its idea is fresh and different, but where it fails to come off is in the production department, camera work, being the sole exception.

The story's treatment is old-fashioned and starved for ingenuity. The actors deliver lines in a manner that brought titters. Its direction is as uninspired as its photography is unblemished and beautiful.

John Wayne,, the star, risks his neck by joining up with a notorious gang of guerillas operating in Sonora, and rescues a misled boy, out of friendship for the boy's father. That he incidentally assists in putting the gang out of business is expected and that he snaffles a gal therewith is to be taken for granted. But the way this is disclosed on the screen removes from it whatever spark of vitality there was in the original story.

Ted McCord's photography shines, however, and much of the credit for it should go to the unknown location man who discovered the scenic gems which McCord records.

For the exhibitor, it is a straight western that should be ballyhooed for its action and outdoor elements in order to get any results at all. Promise 'em plenty of cowboy stuff, forget the story, and you've got a fair chance of getting by, especially with the kids.

Connie Bennett Back

Constance Bennett returned for work on her picture, "Our Betters," for Radio after several days illness. Production on the picture is being speeded up and it is scheduled to finish next week.

Brock Starting Three

Lou Brock starts production next week on three comedies for Radio. Trio includes pictures of the Masquers, Harry Sweet, and Headliner series.

Monogram Over Quota

New York—Edward Golden, Monogram sales manager, says that the sales quota of last year has been exceeded so far this year by $230,000.

Raison With Goldstone

Milton Raison has been assigned to write the story for the first picture to be made by Art Dramas, Phil Goldstone's new producing company.

We Cover The Equator Front

From Singapore comes a card from Ward and Lori Wing: "The Hollywood Reporter has reached the Equator! It is thirty-five days old—but it is good news to us."

Pollock Slapping The Pictures Again

New York.—At a luncheon given to Pearl Buck by the League for Political Education, Channing Pollock, the arch-enemy of the screen, took another slap at pictures, saying that, if all film production could be stopped for five years, playwrights would get back a sane viewpoint in their material and lose the "crazy movie slant."

Other guests at the luncheon were Fannie Hurst, Zona Gale and Ida Tarbell.

Schlesinger East On Release For Wayne Pix

Leon Schlesinger left for New York last night to make arrangements for a new release for the John Wayne western series he has been making for Warners, as that organization did not exercise its option for 1933-34. Condition not due, however, to quality of product.

Harvey Leaves Today

New York.—Lillian Harvey, Fox's foreign star, and Joseph Strassner leave here for the coast today.

Raft Fourth On Para. Fan Mail List

George Raft made a sensational spurt in fan mail returns for the month of December, according to figures compiled by Paramount. Raft passed Sylvia Sidney, Nancy Carroll and Fredric March in volume of mail, to land in fourth place among the Paramount contract stars.

Marlene Dietrich retained first place for the month by a narrow margin, closely followed by Chevalier, who moved up to second spot from third. Gary Cooper gained one spot, going from fourth to third. Sylvia Sidney dropped sharply from runner-up to fifth position, despite her appearance in several recent productions.

The fan mail increase of both Raft and Chevalier is attributed by Paramount to the personal appearances of both stars recently in the East

Machine Gun Stolen From Radio's 'Kong' Set

Radio Pictures and the police department of Los Angeles are trying to find two men, who worked as extras on the "Kong" set Thursday night and did not show up for their pay checks. Studio and cops are not worried about the pay checks, but about a machine gun which disappeared.

Hoffenstein Humming

New York.—Sam Hoffenstein is humming, "We may go but dough will bring us back," as he prepares to leave for the coast next week to rejoin the Paramount writing staff.

New York Full of Rumors

(Continued from page 1)

certain, and with the banks out a new financing deal would be unearthed.

There is a different rumor in every office, with this reporter gone screwy in an effort to tie them all in with known facts, and hoping to report some kind of a true situation of the day's doings.

Here are the highlights of the day. Take your pick and do your own guessing.

It is generally understood that the Brothers Warner have walked out on the Fox deal after all details of the merger were supposed to have been decided with the exception of the disposition of the Warners themselves in the new set-up. The walkout is supposed to have been staged when it became known that the new holding company for the merger had provided no place nor any salaries for the Warners to offset the $9,000 a week they are jointly drawing from Warner-First National organization at present.

With the Warner walk-out comes a new story that Harry Warner and John Rockefeller Jr. were closeted most of yesterday in an effort to work out a deal for the combining of Warner-First National with Radio, with Fox and Chase given no consideration in the deal.

The Rockefellers, up to yesterday, were not involved in picture financing to any extent, further than carrying the building costs of the two new Radio City houses, plus the reduction of the value of leases RKO had on the houses and space in the office buildings. And for these reductions they were given a stock interest in Radio-Keith-Orpheum.

The meetings between the joint banking groups behind pictures and the company heads has been going on in shifts and groups, with not a full representation since Wednesday night It looks now as if each banker and each company is trying to make separate deals, with not much regard for the participants as long as the banker thinks he is going to get relief and the company or companies get some hope of continuing as at present or helping themselves through combinations.

Yesterday in NEW YORK

There was a man in our town and he was wondrous wise! He worked not too long and not too hard for a large moom pitcher concern and got along so well and so fast and accumulated so much money that the company became suspicious. After due investigation the sum total of the company's suspicion was about forty thousand dollars. Now the company wanted no scandal and so the man's resignation was accepted and he left the company with his forty thousand dollars—and bought Warner stock at 42! And Justice, they say, is blind. . . . Migawd, how the rumors fly in these days. The ole town is full of excitement and talk and nobody knows who's going to be the loser. There's much talk of mergers, in spite of dat ole debbil government, and one sage who has looked the situation over carefully, on being questioned as to how much would be gained by any mergers under present conditions, drew a particularly long breath and finally said: "They could get together and cancel their obligations to one another. Then they'd at least OWE a lot less." . . . Now what bright little boy or girl can remember when a merger was the joining together of two or more large fortunes?

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Lillian Harvey was tendered a cocktail party at the Waldorf-Astoria this week and a right gay affair it was, too. The Harvey is petite, beautiful, graceful and charming, and should make the ladies of Hollywood look to their laurels. . . . That busy little bird got busy the moment Lubitsch and Harvey met in Europe and he's still working overtime keeping up with them. They went to the Mayfair together the first Saturday Miss Harvey was in New York. And Lubitsch is most anxious that she win full approval. . . . In view of Hollywood's preference for "yes" men, Irving Hoffman is moved to remark that Jimmy Durante is just about the only man to get to the top on his no-se. And we hadn't heard from Hoffman in a long time, either. . . . We understand the word is out to authors that the studios are looking for a story that might be called the "American Cavalcade." How about "No More Parades?"

•

Saturday nights are getting to be quite a problem these days, what with two or three new "clubs" running parties each week. Cobina Wright, who has been running a snooty club over at River House, is the latest one to sponsor a Saturday soiree. And the bright gal is starting off with a benefit for the Actors' Fund . Thus assuring herself practically no competition for that night at least. The Waldorf is the place and next Saturday the time. . . . Another fad these days is going to the opera—O'Neill's opera, "Emperor Jones." Dudley Murphy, Douglas Montgomery, Marc Connelly and Paul Whiteman were spotted there the other night. Now if Gershwin were to write one, they could give really "popular" performances.

HERE ARE 3 LANDMARKS

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NEW YORK CHICAGO HOLLYWOOD

THE Hollywood REPORTER

Vol. XIII. No. 3. Price 10c. TODAY'S FILM NEWS TODAY Monday, January 23, 1933

DEALS STILL IN WORK

TRADEVIEWS by W. R. WILKERSON

•THE losing fight that several company heads are staging to keep their companies out of combinations and receiverships is a fight not for the companies themselves, but for the jobs, the positions and the salaries those men have been enjoying for years.

Good, level-headed business men, acquainted with the picture industry directly or indirectly, will tell you there seems to be no way in which this business can right itself better than by the protection of a receiver or a combination that will strengthen those combined, not in the extent of the new financing they would receive, but in throwing out those who do not belong and substituting those men whose value has been proven. To combine a weakness with a weakness does not make for strength.

•

What this industry needs and must have is a careful PRUNING of its executive personnel, the cutting out of men who have little or no idea what, when and how to do things. Such a course will prove of benefit to the companies and the industry. And the ONLY danger of a receiver is that his pruning will unseat the mighty whose efforts have greatly contributed to the present condition of this business.

True, the motion picture business has suffered no more than other giant industries, but during those sufferings the other industries have been righting themselves, have reorganized with new parts, new ideas and constructive views of the situation pertaining to their progress. In our business this has not been done. The major companies are spending more money now than ever on a product that is attracting less at the box office than ever before. There has been no effort to reorganize, to clean house, to start anew, fitting the product with present conditions and those of the immediate future.

•

The mistakes of this industry have served as no lesson to those in control of it; they came out the next day with the same mistakes, only the new ones costing more money. The majors have continued their fight with one another. Instead of combining to help themselves and others, they put on extra steam to defeat their competitors and, in doing that, have defeated themselves.

What d'you mean, No Sense of Humor?

One of the London wits suggested that, after the British censors got through with their murderous eliminations from the Clara Bow picture, the remainder be retitled "Call Her Salvage."

No Production of Shorts For Para.

New York.—Paramount will step out of the actual production of short reels, according to George Schaeffer, vice president in charge of sales, but will continue the release of short product acquired through independent production channels.

Nugent Will Direct 'Bedfellows' At Para.

Elliott Nugent has been signed to direct "Bedfellows," the next Charles R. Rogers production for Paramount. Harry Joe Brown completed negotiations Saturday and Nugent is flying back to Hollywood from New York.

This Week Will Tell The Story On Mergers—Banks Insistent, With Receivership Threat

New York.—There will be fireworks this week. The banks have been preparing the ammunition and the fuses have been attached, with the company heads themselves selected to ignite the display. And what a display it will be. Nothing like it ever seen in this industry.

Just what companies will be joined and who will operate the joint enterprises is still a matter of great doubt. Each and every company has been measured for its proper fit into this new jig-saw puzzle. When it is completed, a new picture of the business will be offered and one that is hoped will satisfy the demands of the econ-

(Continued on page 4)

Atlanta Film Board Wins Important Suit

Atlanta.—The Film Board of Trade was victorious here in a suit brought by Mrs. S. M. Turner of Miami, claiming damages of $114,000 due from companies refusing to serve her theatre with film.

Franklin The Boss of RKO Music Hall

New York.—When Sam Rothafel (Roxy) returns to Radio City and the Music Hall and Roxy Theatres, he will find an entirely different executive set-up than when he left it the night after they opened. Harold B. Franklin is in the chair and will remain there. Economies and policy instituted by Franklin will be followed through.

RKO officials believe that Franklin has solved the Music Hall puzzle and that the RKO-Roxy will be placed in the same category at an early date.

Ambrose Dowling Here To Confer With Kahane

Ambrose Dowling, head of foreign department for RKO-Radio Pictures, arrived Saturday from the East to sit in on conferences wtih Ned Depinet and B. B. Kahane that are expected to line up Radio's production schedule for 1933-34. Dowling will be here about a week.

Brian Aherne Slated For Lead With Dietrich

Brian Aherne has the inside track to play the lead opposite Marlene Dietrich in "Songs of Songs" for Paramount.

Aherne, stage player, was recently brought from the East on a term ticket by Paramount.

MGM Buys 'The Harbor'

The unproduced play, "The Harbor," written by Theodore Reeves, has been acquired by MGM for both the stage and screen. It was formerly titled "Metropolitan Hospital."

Wm. DeMille On Way

New York.—William DeMille left here Saturday by boat for Hollywood

WARNER '42nd STREET' STUNT PAID FOR BY G.E.

New York.—The special train jaunt to be taken by Warners with an assemblage of Warner-First National stars, in connection with the picture, "42nd Street," is being paid for by the General Electric Company, with T. K. Quinn, executive vice president of G. E. in charge. The reason is to advertise the General Electric refrigeration and the electrical kitchens.

The special train will leave Hollywood on February 20, with nightly stop-overs in several key spots, the opening of "42nd Street" being timed into those stops in order to get the advantage of the big star turnout for opening. The jaunt ends in Washington, with the stars making an appearance for the inauguration of Roosevelt on March 4.

Those booked to make the trip are Jack Warner, Jimmie Gagney, Bebe Daniels, Joe E. Brown, Loretta Young, William Powell, Ruby Keeler, Warner Baxter, Bette Davis, Warren William, Joan Blondell, Douglas Fairbanks Jr. and George Brent.

'Reunion In Vienna' First For Otto Kruger

Otto Kruger's first assignment under the terms of his new term ticket with MGM will be in "Reunion in Vienna," in which John Barrymore and Diana Wynyard are set for the top spots, with Lionel Barrymore being considered for another role.

Praskins At Radio

Leonard Praskins has been added to the Radio writing staff, and will work on the treatment of Wanda Tuchock's original, "A Bed of Roses," with the author. Yarn is slated as a starring vehicle for Constance Bennett.

Lillian Harvey Coming

Lillian Harvey arrives tomorrow night on the Chief and will start preparation immediately for her first starring picture for Fox, "Her Majesty's Car."

PEGGY HOPKINS JOYCE XXX "INTERNATIONAL HOUSE" PARAMOUNT XXX MANAGEMENT Wm. Morris Agency

THE Hollywood DAILY REPORTER

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FRANK POPE.....Managing Editor

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NEW GERSHWIN MUSICAL BAD; JACK PEARL MAIN INTEREST

Lyda Roberti and Dances Also Score

New York.—Aarons and Freedley brought their much rewritten musical comedy, "Pardon My English," into the Majestic Theater here Friday night, and it looks to be a short-runner, even in these days of short run shows.

The show is burdened by an extremely disappointing score by the Brothers Gershwin and a more extremely dull plot by Herbert Fields, with the whole entertainment dependent on the antics of Jack Pearl, who has lately proved to be one of radio's greatest sensations.

Pearl plays the role of a German police commissioner who becomes the innocent victim of two American crooks, played by George Givot and Lyda Roberti. The usual musical comedy complications are introduced, providing embarrassing moments for the harassed commissioner. There is a bit of romance between Givot and Josephine Huston, the heroine, who sings pleasantly.

There are some charming dances by Barbara Newberry and Carl Randall, and when Lyda Roberti is given a chance to put over a song, she does it in her usual superb style.

The entertainment qualities of "Pardon My English" are somewhat less than first rate and, in these trying times, are not likely to find much favor with the ticket buyers, most of whom will prefer to stay at home and get their Jack Pearl over the radio in a more comfortable and cheaper fashion.

The best of the Gershwin songs are "Lucky Man" and "So What."

Belasco-Curran Will Do 'Dinner At Eight'

New York.—Sam Harris has completed arrangements with Belasco and tion rights for the stage show of "Din-Curran for the West Coast producner at Eight."

This New York hit will be produced in eleven foreign countries during the next year.

What Were YOUR Capital Gains and Losses?

There are many new ramifications in Capital Gains and Losses—Securities Acquired in Wash Sales—Losses from Sales or Exchanges of Stocks and Bonds. If you are not familiar with these, you will save time and money by consulting SI MASTERS, specializing in income tax for professional people since 1922, at 6381 Hollywood Boulevard, HEmpstead 6672.

From Our Fan Mail

Would you mind telling me the name of the horse that plays the role of the outlaw in the current production, "Wild Horse Mesa?"—F. H. T.

Raphaelson With McDonald-Marshall

London.—Samson Raphaelson has been engaged to do the screen play for the picture that Jeanette MacDonald and Herbert Marshall will make for British and Dominions here.

The two artists will be co-starred and it is anticipated, although no announcement has been made, that the production will be Noel Coward's "Bitter Sweet."

Balto. Courts Will Air RKO Financing

Baltimore.—A suit was filed here Friday by Edward J. Hickey against Radio-Keith-Orpheum, seeking to prevent the recent refinancing and reorganization plans from continuing. The court has given RKO until February 28 to reply.

Educational Puts 3 In Work This Week

After a three week production lull, Educational springs into activity again this week with a trio of short subjects going into work.

They are a Torchy comedy, "Torchy Turns Turtle," produced and directed by C. C. Burr, with Ray Cooke and Marian Shockley in an original story by Sewall Ford and George Jeske; "Technocrazy," produced by Al Christie with Charles Lamont directing and Monte Collins, Billy Bevan and Elinor Hunt in the cast, Ewart Adamson and Ernest Pagano contributing story; and an untitled Harry Langdon, produced and directed by Arvid Gillstrom, from a story by William Watson and Dean Ward.

Maude Fulton Back To Acting At Universal

Maude Fulton, who recently quit the scribbling game after a session at Fox where she was a member of the writing staff, returns to the thespian ranks by joining the cast of "The Cohens and the Kellys in Trouble."

She gets a featured role in the Universal production, which George Stevens is directing under the supervision of Warren Doane.

The LowDown

Cecil DeMille beamed with pride at the "Sign of the Cross" opening Friday night—and justly. Concensus of opening night opinion was that it was an excellent picture of its kind. Paradoxically, this religious spectacle brought forth some of the season's funniest cracks—one of which we quote herewith—and wish we could remember who said it to give him "screen credit." During intermission a fellow rushed up to us and said: "Don't you think Alison Skipworth is marvellous as 'Nero'?" . . . Marlene Dietrich, who wears men's clothes because "they are more comfortable," stood around in full evening dress (plus overcoat)—and you can imagine how comfortable THAT was. Well, anyway, a famous star, glimpsing her, remarked that she probably wore those exaggerated coats because her shoulders are so large. Whereupon Cortez (the ole fluff) answered, "No, my dear—because her hips are so large!" Or did he say hips?

•

Two big parties in town Saturday night made a lot of people forget the rain. But the rain stopped Sunday morning so maybe a lot of said people don't even know it poured. The Eddie Sutherlands threw a party (the biggest thing since "The Miracle") for about two hundred guests, and Gary Cooper entertained for a group of New Yorkers, Tahiti-bound. Louis B. Mayer, Robert Rubin and Sam Goldwyn bowed from the waist in deepest respect when they were presented to a little, gray-haired old lady (in spectacles and shawl) who babbled in broken French for about an hour—then she turned out to be Polly Moran! Everyone was chagrined. Polly took off her wig and "let her hair down"—but that was later. Countess Frasso, the Doug Fairbanks, Srs., Jefferson Davis Cohen, Elsa Maxwell, Walter Wanger, the Donald Ogden Stewart (he's so IMPULSIVE!), Verna Chalif, Lilian Bond, Louella and Harriet Parsons, Walter Van Pelt, Virginia Cherrill and Cary Grant among those who said "Bon Voyage."

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'BEHIND JURY DOORS' RATES WELL FOR NEIGHBORHOODS

Writing, Cast Good, But Direction Lame

"BEHIND JURY DOORS"
Fanchon Royer-Mayfair

Direction .....Breezy Eason
Story by.....Frank Fenton
Screen Play.....John Thomas Neville
Photography .....Ernest Miller
Cast: Helen Chandler, William Collier Jr., Blanche Frederici, Franklin Parker, John Davidson, Walter Miller, Jessie Arnold, Lewis Natheaux, Patsy Cunningham, Arthur Loft, Gordon de Main.

A little grease on the fingers that controlled the purse strings on "Behind Jury Doors" and the production would have leaped lightly over the fence that separates the independent from the major.

It was unfortunate that its producers could not have gone the whole hog and permitted its story to be told as it should be, with half the gabby dialogue transformed into action in the purest of motion picture terms. Then the production would certainly have seen a motion picture instead of a gabfest, and a picture which would have rated well alongside major product at the same time.

As matters stand, it is a good independent production. Buster Collier seems ideally suited to the part of a smart aleck newspaper reporter. When a man is convicted of murder, he smells banana oil. He proceeds to fall in love with the man's daughter, digs into a political machine and finds enough rot there to uncover the man's innocence. The man's wife, surprisingly enough, is revealed as the murderess. Collier discloses real trouping ability, despite the handicap of inadequate direction. Some major studio executive should go to New York to 'discover" him, and, while there, do the same for Franklin Parker and the unnamed gentleman who played the part of Gus, the speakeasy operator. There's talent in these three that's worth exploiting.

Jack Neville's screen play, in spite of obvious supervisory restrictions, is a first class job. The dialogue is continuously interesting, its over-abundance being no fault of his. Photography may have been up to standard. There was no way of telling, the print was so bleary and foggy. One thing was positive, sound was horrible.

The exhibitor who has a metropolitan audience had best handle it with care, promising little. But you in the theatrical by-ways can go it great guns and clean up on the five and ten cent customers.

Taurog Will Direct 'Don't Call Me Madame'

Norman Taurog is slated to direct the Mary Boland-Alison Skipworth picture, "Don't Call Me Madame," as his next assignment to follow the Chevalier picture for Paramount.

Ray Harris, Grover Jones and William Slavens McNutt are doing the script.

Efficiency Note

An exhibitor, operating a small house 75 miles from Los Angeles, brings his eight reels into Los Angeles after each show, picks up another feature and shorts and returns home. But—business is bad and he is without a car, so he hitch-hikes both ways with his load of film —three times a week.

Allied Exhibs Still Haggle on Contract

New York.—The board of directors of the Allied States Exhibitors will gather here Wednesday in an effort to find something new to object to in the new Standard Contract.

The body rejected it at the convention and now that the producers have agreed to all their terms, they must find something new to squawk about, as it is quite definite they want no part of the contract.

Chevalier Picture In Work At Para. Today

Paramount starts shooting on the Chevalier picture, "A Bedtime Story," today, although there are a couple of feminine roles which it is having difficulty in casting.

Norman Taurog is directing and the cast includes Maurice Chevalier, Helen Twelvetrees, Edward Everett Horton, Lilian Bond and Charles Ruggles.

New Post For Steffes

Minneapolis.—The Allied Theatres of the Northwest have elected Al Steffes chairman of the legislative committee to fight chain theatres and tax measures. W. R. Frank was named president of the Association.

New Deal For Cowen

After seeing the daily rushes on "Oliver Twist," Monogram wrote out a new ticket for William Cowen, who is directing the production for I. E. Chadwick. He gets a two picture deal.

Fox Buys 'Islander'

Fox has purchased a south sea island story, titled "The Islander," original by John Stuart-Fife, to be Jose Mojica's next starring vehicle in Spanish versions.

Lasky Tests Sheehan

Jesse Lasky is making a test of John Sheehan for the comedy lead in "Warrior's Husband," which will be released under the Fox banner.

Buster Collier Signed

William Collier Jr has been signed for the leading role in "Love Is Like That," George Batchellor's next production for Chesterfield.

Radio City Title For 'U' Release

New York.—The title of "Radio City" will not be available for use by Radio Pictures for a short reel picture depicting the building, completion and actual operation of the Radio City RKO houses.

Monte Brice, William Rowland and Robert Andrews have not only registered the title through the Hays office, via their release, Universal, but have actually started a feature picture by that name at the Eastern Service studios, with Morton Downey and an all-star cast of radio favorites

'U' Wants Sherman To Direct 'Half-Way Girl'

Universal is trying to borrow Lowell Sherman from Paramount to direct a story called "Half-Way Girl," which the company wishes to make before closing down next month.

Sherman is set for the lead in "Dead Reckoning" at Paramount, but might be able to do the Universal picture before starting that.

Ruth Donnelly In Cast Of 'Private Detective'

Although her recently negotiated ticket with Warners does not go into effect until February 6, Ruth Donnelly got off the train Friday to find a request from the company for her services immediately.

She joins the cast of William Powell's "Private Detective" for a featured spot.

Jesse Crawford May Join Radio-Keith

New York.—It is understood here that Jesse Crawford, Paramount organist, will leave the Paramount Theatre and go over to the RKO Music Hall in charge of the console.

Evans With Novarro

Madge Evans is slated to play the lead opposite Ramon Novarro in this next starring picture for MGM, "The Man of the Nile." Sam Wood will direct.

Harry Poppy Quits

Harry Poppy, associate producer for Nat Levine's Mascot Productions, has severed relations with the company as of Saturday. He is working on a deal with another company.

Marsden At Warners

On arriving in Hollywood last night, John Marsden found a deal completed for his services and today he joins the cast of Jimmy Cagney's "Reform School" at Warners.

New Actress For MGM

Elizabeth Allen, English actress, arrives in Hollywood February 15 to fulfil a contract with MGM.

Yesterday in NEW YORK

The first big opening of the year took place this week. The Algonquin, the good, old Algonquin, opened up a supper club amid much gaiety and one of the very goodliest crowds one would want to meet all in one place. Put it down on your list as one of the places you'll want to look to find people when you take that long-needed rest in New York. . . . Ernst Lubitsch and Lillian Harvey together again, Marc Connelly, Mr and Mrs. John Krimsky, Andy Lawlor, Tallulah Bankhead, Ina Claire, Osgood Perkins, Eddie Mayer, Betty Starbuck, John S. Cohen Jr., (who had more fun listening to Tallulah and Ina Claire) among those who attended to make Frank Case feel happy in his new role of night club host. . . . Rumors flew around town that Ann Harding and Harry Bannister had secretly re-married. But she's in Pennsylvania and Bannister started to forget his ill-fated show two or three nights before it actually closed and has been hard at it ever since.

•

Believe it or not, there's a musical show due in town shortly, that, in spite of a number of difficulties, finally turned into a hit on the road and to date the overhead is only $37,000. Of course, that means that the authors and composers had to pay their own train-fare back to New York, but compare, ladies and gentlemen, compare it with one that is about to start rehearsals all over again that has already cost well over two hundred thousand dollars. Seems to all depend on what profession your backer is working at. . . . You'll never guess who said this, because he's in New York and said it in New York. But, he is in the picture business. He was describing someone's beautiful home and had just only gotten to the foyer when he came out wtih, "I'm simply crazy about that REFRACTORY table he has in the hall as you come in."

•

Depression parties still seem to be in vogue, for Clara Bell Walsh gave one this week that had Bea Lillie, Grace Moore, Gracie Allen and Fanny Brice carrying on in calico and getting pitchers in the papers. . . Which reminds us that the annual Warner Club dance takes place this week. A formal affair. And when it was found that a number of members couldn't attend because of a lack of tuxedo, arrangements were made with a costumer to supply forty of them just for the asking. . . . Jim Geller, of the Morris office, spends one night a week at least on the radio, singing ye olde songes and giving their histories. He had a big moment this week on receiving his first and lone fan letter which was a request for information about Helen Hayes! Ah, well, fair exchange is no robbery, the writer listens to the music, in return for which he's entitled to learn something if he asks for it.

La Maxwell in Society

By ADRIAN
(Chatter Writer)

(Ed. Note:—This party never was given, but Adrian, knowing the subject of his effusion, feels that this—or anything else—is what might have happened.)

Elsa Maxwell, Party Girl, Scenarist and general "gad-about" was given a large party by Adrian, designer of the best-selling dress of the year called, "The Pouter Pigeon," for Polly Moran. The guest consisted entirely of Mrs. Genevieve Rix Burrows ,rock-garden expert, and grunion hunter. Miss Maxwell arrived looking every inch the "'gate-crasher." Miss Maxwell, as you know, recognizes neither sex nor animal. If she wants to arrive as Einstein, she jauntily puts on a moustache and frock coat. If she is in the mood for Mickey Mouse and she can find a tail and whiskers, she makes the old conservatives feel ratty.

When asked what her future plans were, she said: "I am planning to do a dressmaker's version of the Last Supper.' Worth, Patou, Moleyneaux and Poiret and various others are to play the apostles; Chanel will be Christ, and she will be betrayed by 'Schaparelli" as Judas, for thirty measly broad-shouldered coats and a piece of rough crepe." Miss Maxwell has not only written the script but will stage the dances.

By this time the salad was served. Miss Maxwell leapt upon the table and tap-danced while the guest ate. Just a new note and a merry one too.

After dinner, Miss Maxwell sipped her coffee and suddenly tore off her clothes, sat down on a zebra rug in front of the fireplace, and asked for a jig saw puzzle. This she proceeded to put together rapidly and easily, snapping her garters as she hummed the latest song hits.

Very few of Miss Maxwell's Hollywood friends have the opportunity to see her relaxed and cozy, as she usually goes at such a pace.

After her big Religious Fashion Spectacle Miss Maxwell will do a serious 'short" on a new form of game hunting, called ,"Hunting Four-lettered Words in Brightest Hollywood." Technical research on the subject will be given by Polly Moran, George Cukor, and his aides de camp.

The party ended at a late hour and Miss Maxwell again proved that faith and love always win.

La Cava Leaving Radio After One More Picture

Gregory La Cava is leaving Radio Pictures on February 18, the expiration date of his contract. He has one more picture to do before that date.

Since he has been with the company he has directed "The Half-Naked Truth," "Symphony of Six Million," "Age of Consent," "Smart Women" and"Laugh and Grow Rich."

New Release Titles For Warner Pictures

"Central Airport" will be the release title of the Richard Barthelmess starring production, recently completed for Warners under title of "Grand Central Airport."

"The Life of Jimmy Dolan" has been set as the release title for the Douglas Fairbanks Jr. starring picture that was produced as "The Sucker."

Esther Howard Signed

Esther Howard has been signed by Columbia for a featured part in "Beneath The Sea," which Al Rogell directs. Deal was set by Nat Goldstone.

Two For 'Little Giant'

Kenneth Thomson and Louise Macintosh have been signed by Warners for parts in "The Little Giant," the Edward G. Robinson starring picture.

Roach Preparing To Start 'Fra Diavolo'

Preparations are about completed at the Hal Roach studios for the start of "Fra Diavolo," the comic opera which will be the next Laurel and Hardy feature. This will be the biggest production ever made on this lot.

In addition to the two stars, the cast will include Dennis King, Thelma Todd, Henry Armetta and James Finlayson. James Parrott and Hal Roach will direct, from scenario by Jeanie MacPherson.

Cantor-Jessel On One Night Stands

New York.—Eddie Cantor and Georgie Jessel have accepted a route of one night stands in picture houses, to start at Springfield, Mass., on January 28 and to continue as long as they can stand up and keep them laughing.

New One At Invincible

Invincible starts production today at Universal on "The Fifth Commandment," with Richard Thorpe directing. Cast includes June Clyde, Buster Collier, Natalie Moorhead, Natalie Kingston, Lee Kohlmar, Leon Waykoff and Selma Jackson.

O. B. Keeler Preceding Bobby Jones To Coast

Atlanta.—O. B. Keeler left here Friday via auto for Hollywood, and Bobby Jones follows in about two weeks with his family.

Jones will make a new series of golf shorts for Warners "How To Break 90," and intends to spend about three months on the coast.

'Betty Boop' On Air

New York.—"Betty Boop," the Max Fleischer cartoon girl, will hit the air via National Broadcasting early in February.

Harry Ham Quits Small

Harry Ham has withdrawn from the Edward Small Agency where he was an associate. He has been in ill health lately and is taking several weeks off for a rest cure before making other plans.

Role For June Collyer

June Collyer goes into the leading part in Fanchon Royer's next production for Mayfair release, "Revenge At Monte Carlo." Breezy Eason is directing.

Picture Fireworks Due This Week

(Continued from Page 1)

omy most necessary in this and all other industries at present and for the immediate future.

Those in high authority here, not actually sitting around the big table, are of the opinion that Warners and Fox will get together, with the possibility of RKO joining them. Paramount has been mentioned joining both Warners and RKO, but there seems less possibility of that than the former.

Paramount seems to be in a situation that will not be helped by a merger. Insiders believe the company's immense string of theatres will be cast aside in its entirety, with production and distribution the sole functions. To do this a liquidation will have to be resorted to. Whether this will be borne on the shoulders of a receiver's powers or even a bankruptcy court has not been fully determined.

The questions of United Artists, Universal and all the remaining individual companies are being given serious consideration in the new set-up of things. These seems to be no doubt in the minds of those close to the situation that a general distribution office will be established for all major companies, that the releases of each will be cut from 35 per cent to 50 per cent, that overheads will be slashed in an effort, at least, to make ends meet.

Whatever the results of all these proposed combinations and who and what will go with who and what, there is little doubt that a new picture industry is in the process of formation and one that should stabilize this business, causing it to make better pictures at a cheaper price in order to serve the public something that will meet with their tastes and pocketbooks.



REELING AROUND LONDON

Film Critic Lady Eleanor Smith likened "Grand Hotel" to a three-ringed circus; well, 'tis rumored the lady knows something about circuses. . . . Why does not some one give "Bill" Lipscombe a break and give him a directorial chance? . . . And talking about directorial chances—best wishes to Robert Stevenson, who will forsake the typewriter and grab a megaphone; he'll co-direct the next Hulbert-Courtneidge laughter-epic. . . Donovan Pedelty has his cable address on his notepaper these days. . . . "Ballyhoo," we think, is the best revue in London, (yes, Mr. Coward, and that includes your "Words and Music"!) . . . Plenty of booful women in "Ballyhoo" too; Phil (Johnnie) Claire, Iris Burne and Pearl Argyle. . . . And we saw Pearl the other evening looking "mawvellous" in green and glancing, with amused disdain at the Bohemians at the Cafe Royal.

•

Laddie Cliff and Davy Burnaby getting together at a show . . . and young Burnaby harmonizing with the Caryle Cousins at Bill's Cafe. . . . Bill himself in very good spirits! . . . . John Loder driving Wanda around town. . . Ida Lupino gets a featured spot in "Speed King." . . . Jack Raymond hatless in Bond Street. . . . Sidney Howard with a beautiful woman in the Piccadilly neighborhood. . . . . Monty Banks burned up because his "Reporters" have not been forwarded to him. . . Freddie Forbes does an amusing burlesque on Albert Whelan's whistling act. . . . Too many of England's movie stars are allowed to direct, write, supervise and act in their pics—it's never worked yet and England will find that out sooner or later. . . . Ben Travers will move his typewriter to Gaumonts when Ralph Lynn starts there. . . . The end of one of the Australian-England cricket matches (that curious game!) found one spectator sitting in the stadium. . . . Nothing daunted when the end of the game came the newsreel editors put on a vast cheer that only a crowd of sixty thousand could bring forth!

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Some young meanies think that if female stars continue to play "Peter Pan" here they might alter the title to "Peter Pansies" . . . and that reminds us do you know who the technicians were (and from which studio) who were discovered in women's clothes at a party recently—too, too divine my deah! . . . Georgie Harriss backstage at theatres and chatting about Hollywood. . . . Bill Boorne s[illegible] ing a non-stop. . . . Miles Mall[illegible] writing a play. . . . Beautiful D[illegible] Hyson gets a featured spot [illegible] In The Sun," the new Gladys [illegible] legit show. . . . The Freddie [illegible]ngs (Margie Gaffney) threw a [illegible] recently . . . per-lenty of the [illegible] world present. . . . Anthony (Puffin) Asquith brought his own darts, but Clifford Mollison won the competition. . . . Bill L. P. Williams talked shop all the evening. . . . Tod Rich from Gainsborough and one of the Gainsborough girls, Miss Oliver and Jack Melford were there.

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PICTURES Now SHOOTING

STUDIO PRODUCTION ABOUT THE SAME, WITH 37

Columbia

"FEVER"

Cast: Jack Holt, Lilian Bond, Barbara Barondess, Ward Bond, Paul Porcasi, Arthur Vinton, Gustave van Seyffertitz, **Rudolph Amendt.**
Director .....Clarence Badger
Screen Play..James Kevin McGuinness
Cameraman .....Ben Kline

"BENEATH THE SEA"

Cast ..... Ralph Bellamy, Fay Wray
Director .....Al Rogell
Original by.....Jo Swerling
Cameraman .....Joseph Walker

FREE RANGER"

Cast: Tim McCoy, Alice Dahl, Pat O'Malley, J. Carrol Naish, Matthew **Betts, Mary Gordon, Stella Adams,** Joe Girard, Hank Bell, Ted Lorch, Bill McCall.
Director .....D. Ross Lederman
Screen Play.....Walt Coburn
Cameraman .....Al Siegler

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Fox

"MANEATER"

Cast: Marion Burns, Harry Woods, Kane Richmond.
Director .....Clyde Elliott
Story .....James Spearing
Cameraman .....Carl Berger

"I'M GUILTY OF LOVE"

Cast: Alexander Kirkland, Boots Mallory, Ralph Morgan, Irene Ware, Ferike Boros, Noel Madison, Christian Rub.
Director .....John Francis Dillon
Original by.....Harry Fried
Screen play.....Bradley King
Cameraman .....L. W. O'Connell

"ZOO IN BUDAPEST"
(Lasky Prod.)

Cast: Loretta Young, Gene Raymond, O. P. Heggie, Wally Albright Jr. Murray Kinnell, Ruth Warren, Roy Stewart, Frances Rich, Niles Welch, Lucille Ward, Russ Powell, Alan Livingston.
Director .....Rowland V. Lee
Story by.....Melville Baker, Jack Kirkland
Screen Play: Dan Totheroh, Louise Long, Rowland V. Lee.
Cameraman .....Lee Garmes

"SAILORS' LUCK"

Cast: James Dunn, Sally Eilers, Sammy Cohen, Victor Jory, Frank Moran, Esther Muir.
Director .....Raoul Walsh
Story and Screen Play: Marguerite Roberts, Charlotte Miller.
Cameraman .....Arthur Miller

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MGM

"HELL BELOW"

Cast: Robert Montgomery, Walter Huston, Jimmy Durante, Robert Young, Eugene Pallette, Madge Evans, David Newell, John Mahin, James Donlan, Matt McHugh, Bradley Page, Sterling Holloway, Chas. Irwin, Warner Richmond.
Director .....Jack Conway
Original by.....Commander Ellsberg
Cameraman .....Hal Rosson

"TODAY WE LIVE"

Cast: Joan Crawford, Gary Cooper, Louise Closser Hale, Robert Young, Franchot Tone, Tad Alexander, Roscoe Karns, David Newell, Rollo Lloyd, Hilda Vaughn.
Director .....Howard Hawks
Original by.....William Faulkner
Cameraman .....Oliver Marsh

"THE WHITE SISTER"

Cast: Helen Hayes, Clark Gable, Lewis Stone, Edward Arnold, Alan Edwards, William Stack, Louise Closser Hale, May Robson, Frank Reicher, David Newell.
Director .....Victor Fleming
From novel by.....F. Marion Crawford
Adaptation .....Leonard Praskins, Donald Ogden Stewart
Dialogue .....Donald Ogden Stewart
Cameraman .....William Daniels

UNTITLED

Cast: Buster Keaton, Jimmy Durante, Phyllis Barry, John Miljan, Rosco Ates, James Donlan, Charles Dunbar, Edward Brophy.
Director .....Edward Sedgwick
From story by.....Robert Hopkins
Screen play.....Carey Wilson
Additional dialogue.....Jack Cluett
Cameraman .....Harold Wenstrom

"CLEAR ALL WIRES"

Cast: Lee Tracy, Benita Hume, James wards, Lya Lys, Lawrence Grant, C. Henry Gordon.
Director .....George Hill
Screen play....Bella and Sam Spewack
Cameraman .....Percy Hilburn

"RIVETS"

Cast: John Gilbert, Mae Clark, Robert Armstrong, Warner Richmond, Sterling Holloway, Robert Burns, Vince Barnett.
Director .....Tod Browning
Original by.....John McDermott
Cameraman .....Peverel Marley

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Paramount

"KING OF THE JUNGLE"

Cast: Buster Crabbe, Frances Dee, Irving Pichel, Robert Adair, Florence Britton, Sidney Toler, Ronnie Cosby, Robert Barrat, Douglas Dumbrille, Sam Baker, Patricia Farley.
Directors.....Lucky Humberstone, Max Marcin
Original Story.....Charles T. Stoneham
Screen Play.....Max Marcin, Philip Wylie, Fred Niblo Jr.
Cameraman .....Ernest Haller

"THE WOMAN ACCUSED"

Cast: Cary Grant, Nancy Carroll, John Halliday, Louis Calhern, Irving Pichel, John Lodge, Norma Mitchell, Frank Sheridan, Lona Andre, Gertrude Messinger, William J. Kelly, Harry Holman, Donald Stuart, Jack LaRue.
Director .....Paul Sloane
Original story by Rupert Hughes, Vicki Baum, Zane Grey, Vina Delmar, Irvin S. Cobb, Gertrude Atherton, J. P. McEvoy, Ursula Parrott, Polan Banks, Sophie Kerr.
Screen play.....Bayard Veiller
Cameraman .....Karl Struss

"A LADY'S PROFESSION"

Cast: Alison Skipworth, Roland Young, Sari Maritza, Kent Taylor, Roscoe Karns, George Barbier, Warren Hymer, Billy Bletcher, DeWitt Jennings.
Director .....Norman McLeod
Original by.....Nina Wilcox Putnam
Screen Play....Malcolm Stuart Boylan, Walter DeLeon
Cameraman .....Gil Warrenton

"FROM HELL TO HEAVEN"

Cast: Carole Lombard, David Manners, Jack Oakie, Sidney Blackmer, Adrienne Ames, Verna Hillie, Rita LaRoy, Shirley Grey, Jimmy Eagles, Berton Churchill, Cecil Cunningham, Allen Wood, Thomas Jackson, Bradley Page, Walter Walker, Clarence Muse, Donald Kerr, Nydia Westman.
Director .....Erle C. Kenton
Original by.....Lawrence Hazard
Screen Play ....Percy Heath, Sidney Buchman
Cameraman .....Henry Sharp

"MURDERS IN THE ZOO"

Cast: Charlie Ruggles, Lionel Atwill, Randolph Scott, John Lodge, Gail Patrick, Kathleen Burke, Harry Beresford.
Director .....Edward Sutherland
Original by.....Philip Wylie, Seton I. Miller
Screen Play.....Seton I. Miller
Cameraman .....Ernest Haller

"STRICTLY PERSONAL"
(Charles R. Rogers)

Cast: Marjorie Rambeau, Eddie Quillan, Dorothy Jordan, Edward Ellis, Louis Calhern, Hugh Herbert, Dorothy Burgess, Olive Tell, Helen Jerome Eddy, Chas. Sellon, Jean Barry, Ben Hall, Gay Seabrook, Harvey Clark, Thomas Jackson, Arthur Hoyt, Rollo Lloyd, Wade Boteler, James Burtis.
Director .....Ralph Murphy
Original by.....Wilson Mizner, Robert T. Shannon
Screen Play.....Willard Mack, Casey Robinson
Cameraman .....Milton Krasner

•

RKO-Radio-Pathe

"KING KONG"

Cast: Fay Wray, Robert Armstrong, Bruce Cabot, Frank Reicher, Sam Hardy, Noble Johnson, James Flavin, Steve Clement.
Director .....Ernest Schoedsack
Original by.....Merian Cooper, Edgar Wallace
Screen play.....James Creelman, Ruth Rose
Cameraman .....Eddie Linden

PICTURES Now SHOOTING

FEATURES THIS WEEK AS COMPARED TO 38 LAST WEEK

"THE GREAT DESIRE"

Cast: Katherine Hepburn, Billie Burke, Colin Clive, Helen Chandler, Ralph Forbes.
Director .....Dorothy Arzner
From novel by.....Gilbert Frankau
Screen play.....Zoe Akins
Cameraman .....Bert Glennon

"SWEEPINGS"

Cast: Lionel Barrymore, Gregory Ratoff, Alan Dinehart, William Gargan, Eric Linden, Gloria Stuart, Ninetta Sunderland, Lucien Littlefield.
Director .....John Cromwell
Original by.....Lester Cohen
Screen play: Lester Cohen, Howard Estabrook, H. W. Hanemann.
Cameraman .....Edward Cronjager

"PIGMY"

Cast: Joel McCrea
Director .....Shirley C. Burden
Screen play.....Felix Reisenberg

"OUR BETTERS"

Cast: Constance Bennett, Gilbert Roland, Charles Starrett, Anita Louise, Phoebe Foster, Grant Mitchell, Hugh Sinclair, Minor Watson, Violet Kemble-Cooper, Virginia Howell, H. Entwhistle .
Director .....George Cukor
From play by.....Somerset Maugham
Screen play.....Jane Murfin, Harry Wagstaff Gribble
Cameraman .....Charles Rosher

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United Artists

SAMUEL GOLDWYN

"THE MASQUERADER"

Cast: Ronald Colman, Elissa Landi, Juliette Compton, Halliwell Hobbes, David Torrence, Claude King, Creighton Hale.
Director .....Richard Wallace
Novel.....Katherine Cecil Thurston
Cameraman .....Gregg Toland

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Universal

"S. O. S. ICEBERG"

(In Production In Berlin)
Cast: Gibson Gowland, Leni Reifenstahl, Sepp Rist, Ernst Udet, Walter Riml.
Director .....Arnold Fanck
Story.....Frank Wead, Arnold Fanck
Cameraman .....Hans Schneeberger

"THE BIG CAGE"

Cast: Clyde Beatty, Andy Devine, Vince Barnett, Wallace Ford, Mickey Rooney, Robert McWade.
Director .....Kurt Neumann
Original by.....Edward Anthony
Adaptation .....Dale Van Every
Screen Play.....Ferdinand Reyher, Edward Anthony
Cameraman .....George Robinson

"KISS BEFORE THE MIRROR"

Cast: Nancy Carroll, Frank Morgan, Paul Lukas, Jean Dixon, Gloria Stuart, Walter Pidgeon, Charles Grapewin.
Director .....James Whale
From play by.....Ladislaus Fodor
Screen Play.....Wm. Anthony McGuire

•

Warner-First National

"THE SILK EXPRESS"

Cast: Neil Hamilton, Sheila Terry, Arthur Byron, Dudley Digges, Allen Jenkins, Harold Huger, Robert Barrat, Ivan Simpson, Arthur Hohl, George Pat Collins, Tom Wilson, Edward Van Sloan, Vernon Steele, Douglas Dumbrille.
Director .....Ray Enright
Original and Screen Play .....Houston Branch

"BABY FACE"

Cast: Barbara Stanwyck, George Brent, Donald Cook, John Wayne, Henry Kolker, Douglas Dumbrille, Harry Gribbon, Arthur De Kuh, James Murray, Alphonse Ethier, Robert Barrat, Theresa Harris.
Director .....Al Green
Screen Play .....Gene Markey, Kathryn Scola
Cameraman .....James Van Trees

"ELMER THE GREAT"

Cast: Joe E. Brown, Patricia Ellis, Frank McHugh, Emma Dunn, Preston Foster, Berton Churchill, Jessie Ralph, Lloyd Neal, Charles Wilson, Sterling Holloway.
Director .....Mervyn LeRoy
From play by.....Ring Lardner
Screen Play.....Tom Geraghty, Whitney Bolton
Cameraman .....Arthur Todd

"THE ADOPTED FATHER"

Cast: George Arliss, Bette Davis, Hardie Albright, J. Farrell MacDonald, Theodore Newton Jr., Edward Van Sloan, Gordon Westcott, Charles Evans, Frederick Burton, Pat Wing, Claire McDowell, Ruthelma Stevens, Douglas Dumbrille, Edward Cooper, Wallis Clark, Gertrude Sutton, Clarence Wilson.
Director .....John Adolfi
Story by.....Edgar Franklin
Adaptation .....Maude Howell
Screen Play.....Charles Kenyon
Cameraman .....Sid Hickox

"THE MAN FROM MONTEREY"

Cast: John Wayne, Ruth Hall, Luis Alberni, Nina Quartero, Donald Reed, Francis Ford.
Director .....Mack Wright
Story and Screen Play..Lesley Mason
Cameraman .....Ted McCord

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INDEPENDENTS

ALLIED

"THE 11th COMMANDMENT"

Cast: Marian Marsh, Theodor von Eltz, Alan Hale, Marie Prevost, Arthur Hoyt, Gloria Shea, Ethel Wales, William V. Mong, Lee Moran, Tom Ricketts, Mary McGrath.
Director .....George Melford
Screen Play.....Adele Buffington, Kurt Kemplar
Cameraman .....Harry Neuman

MAYFAIR

"JUSTICE TAKES A HOLIDAY"

Cast: H. B. Warner, Patricia O'Brien, Huntley Gordon, Matty Kemp, Bob Fraser.
Director .....Spencer Bennet
Story .....Jack Neville
Cameraman .....Jules Cronjager

MONOGRAM

"OLIVER TWIST"

Cast: Dickie Moore, Barbara Kent, William "Stage" Boyd, George Nash, Alec B. Francis, Virginia Sale, Sonny Ray, Jackie Searl.
Director .....William Cowen
From novel by.....Charles Dickens
Screen Play.....Elizabeth Meehan
Cameraman .....Archie Stout

"BREED OF THE BORDER"

Cast: Bob Steele, Marion "Peanuts" Byron.
Director .....R. M. Bradbury
Story .....Wellyn Totman
Cameraman .....Faxon Dean

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SHORT SUBJECTS

EDUCATIONAL
"FEELING ROSY"

Cast .....Andy Clyde
Director .....Harry J. Edwards
Story .....Ernest Pagano, Ewart Adamson
Cameraman .....Dwight Warren

"TORCHY TURNS TURTLE"

Cast.....Ray Cooke, Marian Shockley
Director .....C. C. Burr
Story .....George Jeske
Cameraman .....Lew Physioc

AL CHRISTIE
"TECHNOCRAZY"

Cast: Billy Bevan, Monte Collins, Eleanor Hunt.
Director .....Charles Lamont
Story .....Ernest Pagano, Ewart Adamson
Cameraman .....Dwight Warren

UNTITLED

Cast .....Harry Langdon
Director .....Arvid Gillstrom
Story .....Dean Ward, Willaim Watson
Cameraman .....Gus Peterson

HAL ROACH
"TAXI BOYS SERIES"
UNTITLED

Cast: Ben Blue, Billy Gilbert, Joe Young.
Director .....Gus Meins
Story .....Hal Roach Staff
Cameraman .....Art Lloyd

MACK SENNETT
"CALIENTE LOVE"

Cast: Walter Catlett, Joyce Compton, Eddie Nugent, Henry Hall, Jules Griffith.
Director .....George Marshall
Story .....Staff
Cameraman .....Johnny Boyle

TEC-ART

"HOLLYWOOD ON PARADE"

Voice of Hollywood Series
Cameraman .....Otto Himm
Director .....Louis Lewin

M. C. (MIKE) LEVEE

Business Manager for

MARY PICKFORD

FRANK BORZAGE

DOUGLAS FAIRBANKS Jr.

LESLIE HOWARD

MERVYN LEROY

ROBERT Z. LEONARD

ROY DEL RUTH

BERT KALMAR and

HARRY RUBY

ALL BUSY—THANK YOU

THE Hollywood REPORTER

Vol. XIII. No. 4. Price 10c. TODAY'S FILM NEWS TODAY Tuesday, January 24, 1933

MERGERS DRAW CLOSER

TRADEVIEWS

•THE rumor mills of the industry are working overtime, both in Hollywood and in New York. Almost anyone will tell you what is going to happen, giving details. The trouble is that none of these wise boys know anything about it. The only men who know—the bankers and the company heads—won't talk.

The most persistent reports of the past few days in New York have had it that both RKO and Paramount will go into receiverships. They even name the day; RKO today and Paramount tomorrow. Perhaps these reports are true, but there has been no verification.

•

True or false, they hold more sensible ideas than some of the other rumors. One is that there will be a merger of Paramount and Warners, with all the Publix houses under control of the Stanley Company. Another is a merger of Fox and RKO, with Fox taking over all the RKO theatres and also all the picture-making and with RKO passing out of existence.

What Fox would do with the RKO houses added to its own losing string is not explained, nor can anyone tell what advantage would be gained by putting the Publix houses in with the Warner chain.

These reports even contain such details as the drawing of agreements between these merged groups for interchange of each other's product in the merged houses, but do not explain how joining weakness to weakness is going to make strength.

•

There are still some—with more sense than most—who contend that the Fox-Warner merger would be by far the most logical, because Fox could give the combination financing through its Chase affiliations, and Warners could give it the best and most economical production set-up in the business.

The Fox-Educational arrangement of yesterday, no matter what it is, looks like a move in the direction of economy and shows that the conferees are getting together. The sooner they straighten out their squabbles, make their decisions and let the industry settle down to its real business of picture-making, the better it is going to be for all concerned

Marx Bros. Suing Para. For Profits

New York.—The Four Marx Brothers are suing Paramount in Supreme Court, alleging that the company withheld $205,000 in additional profits on "Monkey Business." The Marxes claim that the profits on the picture were $805,000, while Paramount showed only $400,000.

Cohen, Lubitsch, Lighton Leave N.Y.

Emanuel Cohen, Paramount production chief, leaves New York today on his return trip to Hollywood. He is accompanied by Ernst Lubitsch, director, Louis Lighton, associate producer, and Hope Loring, writer. They arrive here Friday.

Wellman Will Direct Next Ruth Chatterton

William Wellman has been assigned to direct the next Ruth Chatterton picture for Warners, titled "Lily Turner," with George Brent in the leading masculine role. Frank McHugh has a featured role.

New Term For Miller

Paramount signed Seton I. Miller to a new long term contract yesterday. Miller's last writing assignment was "Murder in the Zoo."

Economy Move In Deal Just Made by Fox and Educational; Receiver Rumors Flood N.Y.

New York.—All signs yesterday pointed to the fact that the bankers and the motion picture heads are getting together on a settlement of the problems of the industry. The picture colony was teeming with rumors of consolidations and receiverships, the most persistent reports being that applications would be made for a receiver for RKO today and one for Paramount tomorrow. No banker nor picture executive would comment on either case.

The one definite development of yesterday was that some sort of consolidation has been worked out for Fox and Educational. Whether Fox will absorb Educational or whether the arrangement simply affects the distributing machinery of the two companies, throwing this into one set of exchanges for economy's sake, cannot be stated definitely.

In any event, the move is all in the family. The Chase bank has enormous interests in Fox Film, and Erpi,

(Continued on Page 6)

Harvey Here Tonight

Lillian Harvey arrives tonight to start her term contract with Fox. Her first picture will be "My Lips Betray," from the story "Her Majesty's Car." Fox will introduce the player to the press at a studio reception tomorrow afternoon.

Halperins Trying To Get Pola Negri

Victor and Edward Halperin are negotiating for Pola Negri for the leading role in their first picture, "Supernatural," for Paramount release.

They also are trying to borrow Ricardo Cortez for the masculine lead, although with three picture assignments lined in for Cortez, the chances are slim. Victor Halperin will direct.

Batchelder Trustee For Met. Sound Studios

H. K. Batchelder, secretary of the Motion Picture Credit Association, was appointed trustee in bankruptcy for the defunct Metropolitan Sound Studios yesterday by Federal Judge Turnbull. The Batchelder appointment was made in view of the large number of creditors represented by the M. P. Credit Association.

Action in the matters of Al Christie, Charles Christie, Christie Film Company and Christie Realty Company was postponed until February 2.

Warners Coming Back

New York.—The Warner Brothers leave for the coast tomorrow in a special car. Others also leaving here tomorrow are Ely Culbertson and Dennis King, the former for RKO and the latter for Roach.

Poli May Resume Chain

New York.—S. Z. Poli is reported to be willing to take his chain of theatres back from Fox if he can get Herschel Stuart to run it.

Will Hays Goes East

Will Hays left for New York last night, after issuing another optimistic statement, calling for co-operation in the industry.

RECEIVERSHIP FOR RKO ASKED BY BONDHOLDER

New York.—Alfred West, holder of $5000 worth of RKO six per cent gold bonds, filed suit in the U.S. District Court yesterday in behalf of himself and other bondholders similarly situated, asking for a receiver in equity for Radio-Keith-Orpheum. West alleges that his bonds matured on January 1 and have not been paid.

The plaintiff states that he believes the company is solvent, but that it cannot meet its matured and maturing obligations. It is further argued that, if RKO fails to meet payments due February 1 on secured gold bonds, the default would permit the trustees of various other issues to demand the payment of the principal on the securities, amounting to $18,000,000.

Bill Seiter To Direct Wheeler and Woolsey

Radio signed William Seiter yesterday to direct the Wheeler-Woolsey opus which is slated to go into production next week. Bren and Orsatti made the deal.

The deal with Edward Cline to direct this picture failed to jell.

Lasky Starts Second

Jesse Lasky launches production today on his second production for Fox, "The Warrior's Husband." Walter Lang directs, with Ernest Truex, Elissa Landi and Marjorie Rambeau in featured spots.

BURNS and ALLEN "INTERNATIONAL HOUSE" PARAMOUNT MANAGEMENT Wm. Morris Agency

THE Hollywood DAILY REPORTER

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FRANK POPE..... Managing Editor

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RAMBLING REPORTER

The latest Monday afternoon diversion for those who take their fun seriously is to listen to the Marx Brothers make their weekly broadcast. . . . Betty Compson is giving a large hen-party (and shower) for Mrs. Wes Ruggles tomorrow night. . . . Irving Thalberg is feeling simply elegant these days. . . . Thirty-five guests remained at the Eddie Sutherlands for a 7:30 breakfast after the big party the other night. . . . Bruce Cabot and Loretta Young are plenty LIKETHIS—especially Bruce. . . . Lilyan Tashman is using two dressing rooms, one for herself—and one for her clothes—up at the Alcazar in San Francisco. . . . Con Conrad, who has about six big radio personalities under personal contract, is in Hollywood and all the studios are on his neck.

•

Mildred Jaffe and Ad Schulberg will be back here end of the week. . . Fred Keating, famous magician, will play a part in Tallulah Bankhead's show in N'Yawk. . . . Mitzi Cummings and Geoffrey Shurlock are going places and seeing things. . . . If you smell anything particularly gorgeous—it's Doug Fairbanks. He brought back the most marvellous collection of scents from practically everywhere. . . Lois Wilson, getting a big hand at the opening of "Bridal Wise" Sunday night—she appeared with a second-degree burn under a bandaged leg, too. . . . Aileen Pringle, with Herbert Somborn, out to applaud Matt Moore—but who didn't? . . . Adrienne Ames and Eleanor Boardman, looking terribly smart, the Chester Morrises, the Edgar Selwyns, Harry D'Arrast, the Bill Goetzes, Capt. Jefferson Davis Cohen, Connie Lewis and others at the George Fitzmaurices' after the show.

•

Do you know the new name for a well-known Hollywood pastime? . . . Carole Lombard's new star-sapphire fell out of its setting the other night and almost broke Bill Powell's foot! . . . Ruth Chatterton, George Brent, Ralph Forbes and Martha Sleeper, foursoming it to the theatre.

New York REVIEWS

"THE KING'S VACATION"

Warner Bros.-First National prod.; director, John Adolfi; writer, Ernest Pascal.

Radio City Music Hall

Journal: A gently pleasant film in which Mr. Arliss appears with his customary distinction and charm.

Post: Though not triumphant in its originality nor galvanic in its actino, the picture is nevertheless well suited to the glossy humors of its star.

World-Telegram: It turns out to be merely routine entertainment and stock sentiment, the better for some gentle joshings, and homely touches, but scarcely to be prescribed for the moviegoer who wants something besides a tepid variation of the old theme of two middle-aged sweethearts in quest of their youth.

Sun: And due to its star, its generally tasteful production and its pleasantly sentimental quality, it may be said to be probably Mr. Arliss' most satisfactory film in the last year and a half.

Mirror: Handsomely mounted, acted with polish, directed with taste, "The King's Vacation" is a little entertainment for the genteel admirers of the distinguished Mr. Arliss.

News: The film is indeed tastefully done, and affords Arliss a thoroughly sympathetic role of the sort he performs so splendidly.

American: For those who claim appreviation of a fine production, nobly played by the rare George Arliss, the exquisite offering will prove a source of unusual pleasure.

Herald-Tribune: There is nothing to object to in the film. It is gentle and well-mannered and dignified. At the same time, though, it is a bit dull.

Times: Although it is never especially exciting, it affords a certain agreeable interest.

EMPLOYEES' ENTRANCE"

Warner Bros.-First National prod.; director, Roy Del Ruth; writer, David Boehm

Capitol Theatre

Mirror: Brisk and entertaining. The splendid acting of Warren William and Miss White compensate for the weakness of its romantic theme.

American: A keen, crisp, bitter story, briskly directed by Roy Del Ruth, a slashing characterization by Warren William and an excellent supporting cast.

Times: It is a decided fictional type of story, but one which, despite certain melodramatic notions, succeeds in holding one's attention.

World-Telegram: It is pretty dreadful and comes under the heading of hardships instead of pleasures in the cinema.

"TONIGHT IS OURS"

Paramount prod.; director, Stuart Walker; writer, Edwin Justus Mayer.

Paramount Theatre

Herald-Tribune: A lavish, well acted, but excessively cumbersome cinema production.

Daily Mirror: The picture is pretty and charming, pert and smart. It is light, but entertaining, particularly for women.

American: A beautiful nonetity, nicely directed and heavily ornamented with close-ups of the puchritudinous Miss Colbert.

World-Telegram: Some of it might be entertaining were it done with Mr. Coward's customary magic. But it is all pretty drab and uninteresting and succeeds only in dissipating the talents of the beautiful and deserving Claudette Colbert.

Sun: I cannot rate "Tonight Is Ours" as anything but slightly better than average program mediocrity.

Post: A trite and labored comedy-romance, as undistinguished in its writing as it is in its direction.

News: We think the picture will give you a nice sort of feeling, and that you'll leave the theatre liking it, in spite of its little shortcomings.

"AIR HOSTESS"

Columbia prod.; director, Al Rogell; writers, Keene Thompson and Milton Raison.

Seventh Avenue Roxy Theatre

Herald-Tribune: Unless the films are careful they will soon convince us that there is something necessarily dull about aviators.

World-Telegram: A tin pot melodrama of the kind that was in favor back in the days when the movies were supposed to be in their infancy, "Air Hostess" seems to me to mark the limit of dullness.

Post: "Air Hostess" is one of the best examples of a second-rate picture that has come to Broadway in a long while.

German Theatres Do Better Business

Berlin.—Starting with the holiday season, business in the German theatres has been picking up quite a bit. Reports from all over the country show that the three pictures doing the best business are "The Rebel," a Universal production with Luis Trenker, Vilma Banky and Victor Varconi; "Die Unsichtbare Front," another Universal, directed by Richard Eichberg and supervised by Joe Pasternak; "The F.P.1 Does Not Answer," an Erich Pommer production for Ufa, with Hans Albers starred.

This last-named picture is doing tremendous business at the Ufa Palast. "Die Unsichtbare Front" is going big at the Capitol. "Baby," with Anny Ondra, is doing well at the Atrium, but "Liebe Macht Mode," a bad picture, is a flop at the Gloria Palast. There is another flop at the U.T. Kerfurstendamm, an auto race picture, and the Mozartsaal has the comeback of Asta Neilsen, once Germany's greatest star. The criticisms were excellent, but business is poor.

"Movie Crazy" is playing a lot of theatres all over the country and doing fairly well.

Monarch 'Shooting Roll' On 'The Kiss of Araby'

Monarch Productions are "shooting the roll" on the current production, "Kiss of Araby," announcing it as the "most pretentious production" of the year's program.

Theodor von Eltz and Claire Windsor co-star, with Claude King and Frank Leigh heading the supporting cast. Phil Rosen is directing.

Johnson To Goldwyn

Leaving the Paramount payroll Saturday, after completing his work on Chevalier's "Bedtime Story," Nunnally Johnson yesterday joined the Sam Goldwyn organization to start work on the next story for Eddie Cantor.

Debrie Decorated

New York.—Andre Debrie, of Paris, has been decorated with the ribbon of the Legion of Honor for his contributions to the motion picture industry.

Two For Arthur Byron

Warners have signed Arthur Byron for two pictures, "Private Detective" and "Mayor of Hell."

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'BLONDIE JOHNSON' FAIR: ACTING BETTER THAN STORY

Blondell, Morris And Jenkins Score

"BLONDIE JOHNSON"
Warner-First Nat.

Direction ....Ray Enright
Screen Play..... ....Earl Baldwin
Photography .....Tony Gaudio

Cast: Joan Blondell, Chester Morris, Allen Jenkins, Claire Dodd, Earle Foxe, Mae Busch, Joe Cawthorn, Sterling Holloway, Olin Howland, Arthur Vinton, Donald Kirke, Tom Kennedy, Sam Godfrey, Tom Wilson, Toshia Mori.

In this Joan Blondell plays the role of a female racketeer, a gal who becomes a "big shot" mobster. Actuated by a desire to revenge herself upon society for the maltreatment of her own youth, she goes onward and upward until her gang has swanky offices, machine guns and penthouse apartments. Climactically, she is called upon to put her sweetheart on the spot in loyalty to her mob.

Inherently there would seem to be considerable power in this situation, but, as developed, the piece turns out to be an intermediate programmer, bright in spots, due to hard work by Miss Blondell, downright dull in many feet and only mildly entertaining in most.

Chester Morris plays the Lady Capone's sweetheart, and is the big shot of the mob himself until he tries to double-cross Joan and the gang unseats him. Chester manages to make himself interesting and convincing in the great majority of his scenes.

Allen Jenkins, who registers better and better in each picture, gives the customary dumb-oaf characterization of a gangster, thereby contributing some needed laughs.

Others in the Blondell-Morris 'mob' are Mae Busch, Olin Howland, Donald Kirke, Arthur Vinton, Tom Kennedy, Sterling Holloway and Toshia Mori. Vinton and Kirke do well for themselves, but nearly all of the gangster stuff seems like a page from yesterday. The only difference is that Joan Blondell is in the shoes of Eddie Robinson or Jimmy Cagney, but all the touches of the old gangster pictures are there.

Tony Gaudio has done his usually capable job of photography, and the production is adequately mounted.

You exhibs will have to depend on Joan Blondell and Chester Morris to get the clients in. It is not the kind of picture that will get a word of mouth build-up, in our judgment, because there's nothing in it outstanding enough to be enthusiastic about.

English Boy Freed

Dick Henderson, English youngster used by Fox in "Cavalcade," returns to London this week. Company did not sign the boy to a term ticket, mainly due to present economy drive of signing only those players that can be used in several pictures during the year.

Isadora Duncan's Life To Be Screened

Phil Goldstone has purchased the screen rights to "My Life," by Isadora Duncan, and will make it as a Majestic release. Adele Commandini has been engaged to do the adaptation and screen play.

'Pleasure Cruise' In Work At Fox Today

Signing Theodor von Eltz for a featured role, Fox today places "Pleasure Cruise" in production, with Frank Tuttle, returning after a siege of the flu, directing.

Genevieve Tobin, Roland Young, Herbert Mundin, Frank Atkinson, Minna Gombell, Arthur Hoyt and Robert Greig are in the cast. Guy Bolton wrote the screen play from the stage play by Austin Allen. Ernest Palmer is on the camera.

Frank Cambria Quits

New York.—Frank Cambria has resigned as managing director of the Seventh Avenue Roxy now that the stage presentations have been abandoned.

Radio Will Finish 'Kong' This Week

Radio expects to finish production within the next week on "King Kong," the Merian Cooper special that has been in work for several months.

Max Steiner is writing a special musical score, with 75 per cent of the picture carrying a music background, while less than 25 per cent of the footage will contain dialogue and sound effects.

Ann Harding On Way

New York.—Ann Harding left here Sunday, bound for the Radio studios to prepare for her next picture, "Declassee."

Benn Levy Returns

Benn W. Levy returned from his trip to England, and resumed his writing contract with Paramount yesterday.

Esther Howard At Col.

Esther Howard has been added to the cast of :'Beneath the Sea," which Al Rogell is directing for Columbia.

New Plant Starts Boom In Czech Production

Prague.—The deal just made between the Elekta Film Company, of this city, and Gaumont Franco-Film Aubert has spurred the work on the new studio nearing completion at Barrandov. It is expected that this plant, which is being built by the A-B Film Company, will be ready for occupancy within a few weeks.

Heretofore the only studio in Czechoslovakia has been a makeshift one, located in a converted brewery. It is small and inconvenient, but the new Barrandov studio will have stage space 150 by 100 feet. The plant will cost, including land and equipment, about $660,000.

Even under the unsatisfactory producing conditions, 18 sound features were made in the old studio during 1932. Some were the output of the A-B Company, the others being made by Elekta and half a dozen smaller concerns, which turned out one each. Practically all these pictures were made from strictly Czechoslovakian stories, written by local authors. Almost all the players are native talent, although Anny Ondra did star in one feature made by the Kantor Film Company.

The present A-B studio uses Klangfilm-Tobis sound equipment and the new studio probably will be equipped with the same apparatus. The processing is done by six laboratories, none of them large.

No one film has a monopoly of the business, the positive stock coming from Eastman, Agfa, Gevaert and Ferrania, while Eastman and Agfa supply all the negative.

New 'Drake' Treatment

Edward Kaufman is writing a new treatment for "Story of Temple Drake," and Paramount figures he has a new twist that will result in approval of the Hays office without further difficulty. It is understood the first script was not okayed by the Hays representatives last week.

RKO Offices Moved

New York.—The headquarters of RKO-Radio are now at Radio City, all offices having been moved over the week-end.

Weinberg Heads Salesmen

New York.—Joseph Weinberg, of Columbia, has been elected president of the motion picture salesmen's organization.

306 Receivers Out

New York.—The Appellate Division yesterday dismissed the three receivers of Local 306 who were appointed by Judge Cotillo.

Irene Dunne's Next

"No Greater Love," an original by William Rankin, has been set by Radio as the next Irene Dunne starring production.

Wm. Morris Memorial

New York.—Memorial services for William Morris will be held next Sunday at the Morosco Theatre.

Yesterday in NEW YORK

Things get funnier and funnier in this most amusing of all amusement businesses. Now a man has been hired, (and at a deservedly good price,) whose official capacity will be peacemaker between the east and west coast offices of a company. He is going to be located in New York and it's up to him to see that no order from the west is countermanded more than three times before it is finally carried out. We wonder who's paying his salary because it's always the innocent bystander who gets hurt. . . Huey Long paused long enough in his filibustering blustering to refresh himself at the fount of Fatty Arbuckle's wit. He came to New York over the week-end, while the boys in Washington took a rest, just to have a party so's he could invite Mr. Arbuckle. Must have been a relief to listen to a profesisonal funny man. . Sixty thousand words of a ninety thousand word book, plus a complete outline of the missing third, were submitted to a picture company. The company refused to take an option on the work because they couldn't tell from the "incomplete" story whether it was good material. And that's amusing, considering the fact that bare synopses submitted by outside readers who know nothing of picture values and often leave out the very things that would make stories good picture buys, form the basis on which most stories are sold to producers.

•

Lupe Velez bounding around town with a tiny Chihuahua, (or whatever they call a Mexican hairless,) pup tucked under one arm of her mink coat. . . . Meester George Jean Nathan whatever his intentions, and we doubt whether he is ever unintentionally rude, devotes his space in this month's American Spectator to a dissertation on dat ole debbil Censorship, and manages to prove that the movies, with all their censorship boards, are filthier than ever any play attempted to be. . . . He also comments on the fact that the only two really bawdy shows to hit town since the last Minsky raid, promptly died from lack of patronage and were removed, never to be seen again. The implication being that no such procedure is possible with pictures.

•

Hal Horne, despite the fact that he is still groggy from a second attack of the flu, (they split him up two for one on this epidemic,) was very funny in his capacity as master of ceremonies at the weekly AMPA meeting. Sig Spaeth and Jay Gorney mentioned the fact that they had once made a short for Paramount, and Hal remarked that he was glad to meet the men responsible for making Paramount a little short . . . Charlie Beahan and Sidney Fox still speechless over being married, took a bow. . . . Marian Nixon spoke briefly, and Richard Halliburton got in a word or two on his first picture effort, "India Speaks."

"Greater than Birth o

Greater glories crown "Cavalcade" in Los Angeles opening!

Grauman's Chinese packed to the doors... thousands clamoring for admittance. Hollywood's mightiest figures—picture-wise, blase—hushed to awed silence by "Cavalcade's" stirring theme...then bursting into deafening applause—heart-felt tribute to the one production that mounts to the glorious heights scaled only by immortal "Birth of a Nation."

CAVA



PICTURE OF

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Los Angele
(Majestic T

a Nation'!" —Louella Parsons

IN YOUR OWN LANGUAGE . . .

read what the trade press says:

VARIETY: It'll call forth all the adjectives the critical boys in the dailies can think up. Once in the first-run houses in the keys it should be a cinch. A big picture from and on every angle. *"The Woman's Angle":* Fascinating to women. Picture wins them utterly.

HARRISON'S REPORTS: The best talking picture yet made. Its appeal is universal. Will touch one's heart-strings deeply. The production is superb. Extremely entertaining. "Cavalcade" will make history in the picture business.

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LCADE

THE GENERATION

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eatre) Jan. 26th.

A FOX ACHIEVEMENT

'WE THE PEOPLE' DOLEFUL PLAY BASED ON DEPRESSION

Too Much Agony For Picture Use

New York.—Elmer Rice, the playwright whose bankroll is greater than his sense of humor, mounted his soap box and hurled invective at the capitalists in his latest play, "We, The People," at the Empire Theatre Saturday night.

Mr. Rice chants a doleful dirge about the depression in two acts and twenty scenes, painting in darkling colors the country's ills, but without suggesting a panacea.

His main story deals with a young school teacher who cannot marry the man she loves because he loses his job. Then her father is arrested for innocently participating in a strike, and her brother is arrested for being mixed up in a Union Square riot in which a policeman is killed,and is sentenced to the chair. Rice piles on the agony, and the unfortunates suffer and suffer.

He also shows a millionaire who buys costly paints for his wife and then puts men out of work in his factory. Many other minor tales of greed and woe are introduced without force or effect. Rice has succeeded in writing nothing that is entertaining, although it contains some moments of good theatre and there are some excellent performances, most notably Eleanor Phelps as the girl, Ralph Theodore, Katherine Emmett and Blaine Gardner. The length of the Broadway run is very doubtful and its value for pictures even more so.

Women's Golf Tourney At Caliente, Feb. 6-7

The Winter handicap golf tournament for women will be held at Agua Caliente on February 6 and 7, immediately following the Women's mid-winter tournament at the Los Angeles Country Club.

Mrs. G. M. Midgley, chairman of the committee in charge, anticipates that many of the stars who play at Los Angeles with also play at Caliente. Among these entrants are Virginia Van Wie, Mrs. L. D Chaney, Mrs. Harley Higbie, Mrs. Brent Potter, Miss Marion Hollins and other noted golfers

Chevalier Baby Found

After making screen tests of nearly 200 babies for a youngster to play in Chevalier's "Bedtime Story," Paramount selected eight-months-old Leroy Weinbrener. In addition to a salary, Paramount will give the baby an insurance policy that will yield $2,000 in 20 years.

Sarah Mason At Pathe

Sarah Y. Mason has moved her typewriter from Radio to the Schnitzer unit at RKO-Pathe, where she has gone to work with Humphrey Pearson on "The Great Greta," the unit producer's next picture for Radio release.

Para.-Famous-Lasky Bonds Hit New Low

New York—The Paramount-Famous-Lasky six per cent bonds hit a new low yesterday, dropping to 10^{3}/$_{8}$ and rallying to close at 10^{3}/$_{4}$. The many rumors in the picture industry are believed to have unsettled the issue.

Pedelty Will Be Para. Talent Scout Abroad

Donovan Pedelty, recently in Hollywood, has been engaged as a talent and material scout for Paramount in England. He also has the right to continue his script work for British studios.

Peculiarly enough, when Pedelty was here representing the Bioscope, he had more trouble getting on the Paramount lot than on any other.

'Strike Me Pink' Show Goes Into Rehearsal

New York.—Rehearsals of the musical show, "Strike Me Pink," with Jimmy Durante, Lupe Velez and Hope Williams starred, started at the Selwyn Theatre yesterday. The show will open in Brooklyn February 13.

MGM Says It Has The 'Noiseless Camera'

MGM claims the perfection of a "noiseless camera" for sound that is just as compact as the cameras used in the days of silent pictures. The result is achieved by an elliptical wheel, a tiny cam and a new shutter mechanism.

Westcott To Warners

Warners have borrowed Gordon Westcott from Paramount for a featured role in William Powell's next picture, "Private Detective," which Michael Curtiz will direct.

Lyle Talbot Freed

Warners failed to exercise the option on Lyle Talbot's contract last week. Talbot's next term called for a large increase, with the studio wanting him to remain at the same salary.

Archainbaud To Rest

George Archainbaud left for La Quinta for a short vacation, pending negotiations with Radio for him to direct on a new deal.

Lord-Mizner Teamed

Robert Lord and Wilson Mizner have been assigned by Warners to write an original story for Richard Barthelmess' next starring vehicle.

Summerville Gets New 2-Year Term

Universal took up Slim Summerville's option yesterday, with the studio signing him for an additional two years.

Summerville's option was not due until June, and the studio agreed to re-sign him ahead of option time if he agreed to sign for an additional two year contract. Bren and Orsatti consummated the deal.

Bryan Foy Completes One, Starts Another

Finishing production today on "I'm A Fugitive From A Chain Store," a two-reel comedy starring Eddie Lambert, Bryan Foy starts work immediately on another comedy short which will be the last of his series of six for release through Columbia.

Lew Seiler is collaborating with Foy and will supervise the comedy, which is tentatively scheduled to be directed by Lester Neilson.

Four For Warner Pix

Frankie Darrow, Farina Hoskins, Mickey Bennett and Dorothy Peterson have been signed for roles in Warner's reform school yarn, "Mayor of Hell," starring James Cagney. Archie Mayo will direct.

Chase Lawyer Here

Albert Milbank, legal counsel for the Chase National Bank, visited the Fox lot Saturday. He stated he was simply on a vacation trip to the coast and wanted to see the inside of a studio.

$100,000 A Year Para. Set Savings

The substitution of muslin set covering to replace wallboard and similar material in the construction of sets, is expected to save at least $100,000 annually for Paramount, according to estimates made by the scenic department after two months' use of the muslin in set construction.

In addition to saving a considerable sum on cost of material, the muslin sets can be moved easier and faster than the former ones constructed of wallboard, with resultant saving on labor costs.

Australian Pictures Sold In United Kingdom

Melbourne.—F. W. Thring, managing director of Efftee Films, reports that the entire product of the company has been sold for distribution throughout the United Kingdom.

The list includes "Sentimental Bloke," "Harmony Row," "Diggers," "His Royal Highness" and twenty shorts.

Ivor Novello Show In London Looks Bad

London.—The new Ivor Novello show, "Flies in the Sun," looks to be a flop. It received considerable of a jousting from the press. Novello, Gladys Cooper and Dorothy Hyson score the acting hits of the piece.

Col. Buys Original

"Cocktail Hour," an original story by James K. McGuinness and Gertrude Purcell, has been purchased by Columbia for early production.

Educ. T. P. Co. Changes

New York.—The name of Educational Talking Pictures Ltd. has been changed to Western Service Studios.

Fox-Educational In Deal

(Continued from Page 1)

through Chase, has been supplying a major portion of the financing for Educational-World Wide. The Chase bank itself, while it may not be involved with Educational other than through Erpi, is certainly heavily involved with Earle Hammons, the Educational head, and it is believed that much of his stock in the company is held by Chase as collateral.

So far as its short product is concerned, Educational has been having more or less trouble in selling it. The major producing companies are making their own shorts and are not only showing them in their own chains of theatres, but exchange shorts with one another for exhibition. This rather leaves Educational out in the cold for any great distribution of its product.

A consolidation of the distributing machinery of Fox and Educational naturally would save a lot of money, and saving money is the main object of the bankers these days.

Hollywood.—While the report of a Fox-Educational consolidation of some sort was prevalent both in the studios and along Film Row yesterday, no one had anything definite to say. Both the Fox and the Educational exchanges were told that something was in the wind, but had no exact details.

Perhaps the most significant development was the visit of the Fox manager to the other exchange, asking questions about rent, overhead, personnel, etc.

It is understood that the Educational manager received a message from Earle Hammons yesterday, saying in effect that negotiations between the two companies were on, but that no deal had yet been made. He also said that the exchange personnel need not worry.

Charles Skouras, when asked about the deal, said:

"I have been notified that the Fox exchanges are taking over the Educational exchanges. This, however, is unofficial, and awaits verification from New York."

Herman Wobber said in San Francisco last night that he also had heard of some deal, but didn't know just what it was. He will be here this morning.

Selected to open the
Radio City Music Hall

COLUMBIA PICTURES
PRESENTS

"The Bitter Tea of General Yen"

PHOTOGRAPHED BY

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There Must Be A Reason

THE Hollywood REPORTER

Vol. XIII. No. 5. Price 10c. TODAY'S FILM NEWS TODAY Wednesday, January 25, 1933

N. J. RECEIVERS FOR RKO

TRADEVIEWS
By WILKERSON

•ONE of the most hopeful signs for increased harmony among the different branches of the industry is contained in the report of the Conciliation Committee of the Academy.

The results of the work of this committee during the past year prove that the industry is willing and even anxious to have disputes that arise within the industry settled within the industry, and that it believes that appeals to the constituted legal authorities should be taken in such cases only as a last resort, only when the Academy machinery fails.

•

In the past year the conciliation machinery has handled 30 cases, exclusive of complaints arising under the Actors' Minimum Contract, which were settled by the actor-producer relations office. Of these 30, the writers furnished 18, actors four, directors four, producers 1 and technicians three.

The fate of the writer cases gives a good line on what is done by the Academy in such matters. Nine of the 18 went to the Conciliation Committee. Of these, hearings were held on six, with decisions for the complainants in four and for the respondents in two. One case was settled without a hearing and two are pending. Of the other nine ,three were taken care of by the executive committee of the Writers Branch, three are pending before that committee and the other three were settled informally. The results in the other branches averaged about the same, showing that cases are decided on their merits.

•

One of the important features of the whole matter is that several of these cases had been taken to the courts, but were withdrawn and submitted to the Academy machinery. Of course, this could not have been done without the consent of both sides, and the fact that it was done is proof that Academy members with grievances feel that they can get fair treatment from that body and that court action is usually unnecessary.

When the persons in an industry reach the point that those in the motion picture business have reached, when they believe that their own col-

(Continued on page 2)

Paramount Stock And Bonds Slump

New York.—Both the Paramount stock and Paramount-Publix bonds slumped yesterday, the bonds hitting a new low of 8½ and closing at 9. The stock reached its former low of 1½. Dealing in the stock was brisk, 24,100 shares changing hands.

Barney Balaban B. & K. President

Chicago.—Barney Balaban yesterday was elected president of the Balaban and Katz Corporation, succeeding Sam Katz. John Balaban succeeds Barney as secretary-treasurer, and Sam Dembow Jr. and Walter Immerman were chosen vice-presidents.

No dividend was declared on the preferred stock because of the losses suffered by the chain during the past year.

Rowland Brown To Do Treatment of 'Racket'

Howard Hughes will make a talkie version of "The Racket," the Bartlett Cormack play which he made as a silent picture some time ago, and has engaged Rowland Brown to do the new treatment.

New Term For Al Green

Alfred E. Green has signed a new term contract with Warner Brothers and will continue on the roster of directors.

Two Named By Jersey Court To Take Charge of Company's Properties In That State

New York.—Vice-Chancellor Stein, in Newark, yesterday placed the Radio-Keith-Orpheum Corporation into a receivership and appointed two receivers to take charge of the company's properties in that state. The appointees are Abe J. David, prosecutor of Union County, and Arthur Walsh, vice president of the Thomas A. Edison Industries Inc.

Stein directed RKO to show cause next Tuesday why it should not be placed in statutory receivership, and also restrained the corporation, or its officers, from consenting to the appointment of a receiver in any other court, thereby spiking any idea of a friendly receivership.

The action of the New Jersey court was taken on the application of Doris L. Charing, of Newark, an alleged bondholder. Hers was the third action of the kind brought against the corporation in two days. On Monday, Alfred West filed suit in the Federal Court in New York, and yesterday

(Continued on page 4)

Harry Arthur At Roxy; Brandt Deal Delayed

New York—Harry Arthur has gone back to his old job of managing the Seventh Avenue Roxy Theatre, and Harry Singer, of Fanchon and Marco, is with him.

Jack Partington may go to the Roxy if Fanchon and Marco stage shows are adopted.

'U' To Have Group Of Unit Producers

Plans are being formed at Universal for a group of independent unit producers to join the organization, a number of prospects having been interviewed during the past few days. These producers, according to the plan, will make their own pictures and release through Universal in a manner similar to the set-up effected by Radio, Fox and Paramount. The studio, however, continues as a major producer, unaffected by the unit idea.

The first deal of this nature to be signed is with Ken Maynard, who is to produce his own group of westerns for the company. Others are expected to follow.

German Press Pans 'Von' and Marlene

Berlin.—The German press is not supporting Josef von Sternberg to any extent in his effort to make the Marlene Dietrich-Paramount case an international matter.

On the contrary, the papers are saying some unkind things about Von and asking him, in effect, who and what he thinks he is, anyway.

Colbert Quits Hospital

New York.—Claudette Colbert was discharged from the Manhattan Eye and Ear Hospital yesterday, and is recovering rapidly from a sinus operation performed last week. She is due to leave for the coast Saturday.

Bacon and Col. Dicker

Lloyd Bacon is negotiating with Columbia to direct a picture, having received permission from Warners to do an outside assignment during the layoff period.

FOX-EDUCATIONAL MERGE SALES AND DISTRIBUTION

New York.—Announcement of an agreement whereby Fox Film will take over the sales and distribution of all Educational and World Wide pictures was made last night in a joint statement by Sidney R. Kent and Earle W. Hammons. The agreement becomes effective next Monday.

"Following the trend of the times toward greater economy," says the statement," it was decided by both companies that more efficiency would be gained by placing the sales and distribution of Educational product with the Fox organization. There will

(Continued on page 4)

New Baldwin Ticket To Write and Direct

Warners signed Earl Baldwin, writer, for another year, with Baldwin getting both writing and directing assignments. Bren and Orsatti made the deal.

He is now doing the screen play of Bebe Daniels' next picture, "Hard Times Square."

Chevalier Starts

Paramount launched production yesterday on Chevalier's "Bedtime Story," Norman Taurog directing.

WRITERS' NUMBER Get Your Copy In Early Out February 15

THE Hollywood DAILY REPORTER
Today's Film News Today

W. R. WILKERSON.....Editor and Publisher

FRANK POPE.....Managing Editor

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'DESIGN FOR LIVING' TRIUMPH FOR COWARD, LUNT, FONTANNE

Brilliant Crowd At Gay, Clever Comedy

New York.—A bright, clever, gaily brittle comedy of the pleasanter human misbehaviors, "Design For Living," achieves most successfully what Mr. Winchell considers the chief and only purpose of the theatre—to entertain. And entertain it does, with that quality for making trivialities a joy that only Noel Coward seems to be able to turn on or off at will and make it a laugh.

The sub-title to the play is really "Love Among the Artists" for, with no attempt at justification, Coward has written a gay exposition of a girl in love with an artist and a playwright, both of whom are in love with her. Each has his moments alone with her, each goes through the shock of supposed disloyalties, committed probably because none of them played cards and there wasn't a good movie in town.

The girl finally squares the triangle by marrying the bourgeois "understanding" friend, but in the end she is reclaimed by the only two men she ever really loved and couldn't live without and the three of them supposedly live merrily ever after.

The situation is right up the Coward alley for the distribution of bright remarks and an occasionally penetrating observation on the so-called human race. There is a perfectly gorgeous drunk scene, a perfectly swell interview scene, and every scene is dominated by the Coward brand of wit, humor and excellent acting.

It is the kind of thing we'd like more of in pictures, but considering how many towns it seems to take to make a box-office success, it is unqualifiedly recommended only for the super-sophisticated lovers of laughs.

Alfred Lunt, Lynn Fontanne and Coward are such a completely satisfying trio and by their presence do so much for the play, that it is difficult to imagine it in the hands of less skilful players. The first and second acts could carry themselves through by sheer pace and writing, but the third act is held up mainly by that remarkable combination, Lunt, Fontanne and Coward, and suffers from a severe letdown, due to the fact that this type of high comedy has never been written or thought of with an ending. It's the sort of thing one expects to go on, but the curtain must fall finally somewhere, and what better place than the third act. There just isn't any end for the situation.

It was the most brilliant opening that New York has seen for many years and the kind that makes anything of the sort out of town look provincial. The orchestra was filled with sables and chinchilla, and the balcony completely submerged in ermine. A partial list of those attending includes Kay Francis, Adolph Zukor, S. N. Behrman, Theresa Helburn, Peter Arno, Helen Broderick, Sam Katz, Marie Hammans, John Zanfft, Arthur Schwartz, H. B. Franklin, Hope Hampton, Lynn Farnol, Sam Dembow, Mary Duncan, A. C. Blumenthal, Heywood Broun, every picture exec in town, Janet Beecher and hundreds more. Almost every seat was hallowed by a celebrity.

THE LOW DOWN

A well-known young director was busy shooting a scene the other day, when a certain bit of business occurred to him which would have cost the company an additional two thousand dollars, but which he deemed essential to the picture. Wishing to get an O.K. to interpolate the idea, he called the studio boss on the phone and discovered that he was in conference. Not wishing to hold up production, the director rushed to the producer's office, cooled his heels for a few moments and then, unable to stand the suspense any longer, burst into the conference-room. There his eyes beheld several of the big studio execs in a heated discussion of whether they should spend eight dollars or twelve dollars a dozen for polo balls!

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That was quite a show that la Dietrich put on for the newspaper boys down at the railroad station when Herr Sieber pulled out for Germany. Marlene and her little daughter were dressed alike, resembling somewhat an ocean liner and its tender, and Maurice Chevalier was there for the au revoirs too. When the gentlemen of the press requested a photograph of Marlene kissing her husband good-bye, she refused, saying she wouldn't pose like that because they wouldn't even pose like that around the house, etc. But Maurice wasn't so bashful—he kissed Herr Sieber good-bye—on both cheeks. But when the train pulled out, Marlene's true theatrical (and publicity) instinct came to the fore, and she ran after the train, clutching for her husband's hand, throwing kisses and so forth, ad nauseum.

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The bunch at the Fox lot are having a lot of fun passing around a bag of bones, originally left for one of the producers who had been put in the "dog-house" by the front office. The morning after the original sender deposited the bag, it was left in his office, as in the meantime he was given the front office bad news. The bag and bones are still traveling, with few knowing just where they will land next.

Roxy Reported Out of Radio City Post

New York.—It was reported along Broadway yesterday that S. L. Rothafel is out of the management of the two Radio City theatres and has accepted a settlement of $75,000 on his contract.

Columbia-Horsley Lose Suit on Appeal

San Francisco.—The Circuit Court of Appeals has reversed the previous decision in the case of the Cinema Patents Co. against Columbia Pictures and the William Horsley Laboratories.

Under the new ruling, the defendants are enjoined from using an altered developing machine for negative film and may have to pay damages and make an accounting. Cinema Patents Co. charged infringement in that the defendants altered a positive developing machine to make it suitable for developing negative, thereby violating Gaumont and Thompson patents.

New Term For Riskin

Robert Riskin was signed by Columbia to a new long term writing contract. The deal was made by the Edward Small agency. Riskin is now doing the screen play of "Rules For Wives," which Eddie Buzzell will direct.

Halliday At Para.

John Halliday was signed yesterday for a leading role in Paramount's "Dead Reckoning." Paul Sloane directs and Cary Grant and Lowell Sherman are set for other parts.

Two More For 'Rivets'

Muriel Kirkland and Miami Alverez have been added to the cast of "Rivets," which Tod Browning is directing for MGM.

St. Francis Hotel
AND
Apartments
•
GORDON JAMES, Mgr.
•
RENTALS TO SUIT EVERY DESIRE.
•
HI Ilside 1131

Big Names Set For Warner Musical

Warners will toss a heavy list of "draw" names into the cast of "Golddiggers of 1933," the dramatic film-musical which execs figure will crash for heavy grosses when released late this year.

Mervyn LeRoy has been assigned to direct the production, which already has Warren William, Joan Blondell, Aline MacMahon, Guy Kibbee, Ruby Keeler, Dick Powell, Ginger Rogers, Allen Jenkins and Ned Sparks. Warners intend to drop in at least five more "names" before the picture gets under way February 13.

Marchetti Wins Point In Muriel Evans Case

Roger Marchetti, in his campaign against unreasonable legal fees charged motion picture people by a small number of attorneys, represented Muriel Evans yesterday when Attorney William J. McNichols sued for an $1855 fee alleged to be due when he represented the player in a divorce action against Michael Cudahy.

Superior Judge Lester Roth sustained the demurrer in the action interposed by Attorney Marchetti, and dismissed the action with the ruling that the case belong in Municipal Court.

Searl At Paramount

Jackie Searl has been signed by Paramount for a role in 'The Lady's Profession."

Tradeviews

(Continued from Page 1)

leagues will see that they get fair breaks, when they realize that their employers are as willing as they are to submit their differences to a body like the Academy, it surely means that better and more friendly relations are being brought about and that the different classes are beginning to have that faith and confidence in one another which has long been lacking in the business.

Are You An Alien? Your Income Tax Needs A Specialist.
ATTENTION, professionals from abroad! The new tax rate for non-resident aliens is eight per centum (8%). Eight per cent of your gross income is being withheld by your employer. File a return now, together with claim for refund, and take advantage of allowable deductions. Make an appointment with SI MASTERS, specializing in income tax for professional people since 1922 at 6381 Hollywood Boulevard, HEmpstead 6672.

'DANGEROUSLY YOURS' POOR; 'SUCCESSFUL BLUNDER' FAIR

Mediocre Story, Ragged Direction

"DANGEROUSLY YOURS"
Fox

Direction ..... Frank Tuttle
Original by ..... Eric Noel
Screen Play ..... Horace Jackson
Photography ..... John Seitz
Cast: Warner Baxter, Miriam Jordan, Herbert Mundin, Florence Eldridge, Florence Roberts, William Davidson, Arthur Hoyt, Mischa Auer, Nella Walker, Tyrell Davis, Edmond Burns, Robert Greig.

Except for one situation which runs for about two reels near the middle of the picture, there isn't much to cause excitement in "Dangerously Yours." It is a peach of a title, wasted on a release that doesn't deserve it.

Jerky direction and continuity mark the first thirty minutes of what appears to be a tedious story of a gentleman crook. He has his eye on the hostess' jewels and maneuvers slowly for an opportunity to make away with them. This is told against a weirdly-conceived background of a week-end party in high society. The behavior of the house party guests prove them to be beyond the pale of any social register.

The jewel robbery is finally executed during a mystic seance and detectives are duly baffled in the manner of screen detectives. But not so the girl with whom the bandit in dress clothes has been carrying on a flirtation. She accuses him of the theft and he very stupidly admits it, telling her where the loot is hidden and sending her to retrieve it preparatory to a getaway in his yacht.

Imagine his consternation to discover, via a phone call she makes, that she is in reality an operative in the employ of the insurance company. He circumvents her plot to deliver him into the hands of the police by the simple expedient of shanghaing her aboard his yacht.

Once aboard, the fun begins. The girl's attempts to escape result in some of the best-handled fight scenes between a man and woman that this reviewer has ever seen on the screen. Finally the girl is made secure by locking a small anchor around her ankle, a sort of a slave bracelet, the crook calls it. Very fashionable.

The anchor is neatly used for comedy situations that make for the picture's highlight. For two reels or so the audience is apt to forget what has gone before or the innocuous love story that they anticipate will follow. The eventual restitution of the loot may leave them cold, but they will go out talking about the anchor business.

When the somewhat trite dialogue and none too helpful direction allow them an opportunity, the cast make the most of their slim chances. It is a far cry, however, from Warner Baxter's vital stage director in "42nd Street," to his flaccid crook in "Dangerously Yours." Miriam Jordan reads well, but seems a bit frigid as the heroine. Perhaps the fault is not hers, for she rises magnificently to the difficult fight sequences.

Herbert Mundin contributes another of his reliable comedy men servants. Florence Roberts scores soundly as an imbibing hostess, and Florence Eldridge stands out in a brief role, despite the silly card-flipping business given her. Others deserving of mention include William Davidson, Arthur Hoyt, Tyrell Davis and Robert Greig. Photography is above standard.

You can hope for no better than moderate program grosses with "Dangerously Yours." You have three things to sell—Warner Baxter's name, an intriguing title and an anchor.

Just One of Life's Little Ironies

An associate producer, recently let out by a major company, phoned a chap who is supervising for another company. The latter started off by saying: "You can talk to me on the phone any time you call—but I tried to reach you for over two years without success."

New Pictures On B'way This Week

New York.—Six new pictures hit the Broadway houses this week, two of them being supported by notable stage shows. The list includes:

Today, "Parachute Jumper" at the Strand. Tomorrow, "State Fair" at the RKO Music Hall. Friday, "Hello Everybody" at the Paramount, with a stage show consisting of a condensed version of "Ballyhoo" with Eugene and Willie Howard; "No Other Woman" at the RKO-Roxy, "Death Kiss" at the Seventh Avenue Roxy, and "Whistling in the Dark" at the Capitol, with Mary Garden heading the stage bill.

Lasky Delays Start of 'Warrior's Husband'

Jesse L. Lasky was forced to delay the start of his second picture for Fox, "Warrior's Husband," as Marjorie Rambeau is unable to finish her picture, "Strictly Personal" for Charles R. Rogers until the end of this week.

New Ticket For Young

Waldemar Young, Paramount writer who is leaving for a round-the-world trip on February 10, has signed a new contract with the company and will be back for work on August 1.

Tracy Back At Work

Lee Tracy returned to MGM for work on his current picture, "Clear All Wires," having just recovered from a severe cold.

Story Light; Cast, Direction Good

"A SUCCESSFUL BLUNDER"
Bachmann-RKO

Direction ..... Irving Cummings
Original and screen Play. Sam Mintz, Leonard Praskins
Photography ..... Joseph Valentine
Cast: Junior Durkin, Charlotte Virginia Henry, Arthur Vinton, Mrs. Wallace Reid, Edward LeSaint, Carl Gross Jr., Richard Carle, Arthur Hoyt.

Pleasant, if unimportant, "A Successful Blunder" will afford entertainment to audiences everywhere. The only difficulty is how to get the audiences. There is no strength in possible name draw, the title means little or nothing, and if you can get the public excited about a juvenile amateur detective, you will have to go some. It appears that a spot on some dual bill is all to which this picture can aspire.

The story opens with our young hero "practically a failure at 17." He has lost his ump-teenth successive job through his inability to forget amateur detecting and really go to work. His mother is on the point of despairing the possibility of his ever amounting to much, when a real mystery falls to the boy's lot to solve.

The audience sees the murder committed and knows the identity of the culprit. Its only interest, therefore, is watching the boy solve things for himself.

Written by Sam Mintz and Leonard Praskins, the whole affair has a touch of humanness that is refreshing without being electrifying. Irving Cummings' direction aids characterization and makes as interesting as possible these small-town folk. But it also points the unimportance of the proceedings.

Junior Durkin, grown taller and more mature since last we saw him, plays the boy detective. His work is excellent as always. Charlotte Virginia Henry is sweet as a conventional heroine.

Mrs. Wallace Reid reads with great charm and sympathy the mother role. Her performance, in fact, makes you wonder why she is not seen more often. Arthur Vinton gives an intelligent portrayal of a villain that in other hands might have been a caricature. This business of menacing a juvenile is not an easy assignment.

A colored youth, named Carl Gross Jr., looks like a discovery. He smashes through with limited opportunity to score a solid hit. Richard Carle does well with the semi-comic sheriff.

Lacking vitality, "A Successful Blunder" will just get by as program fare.

E. H. Griffith Back

E. H. Griffith returned yesterday from a two-months trip abroad to direct "Declassee," as his next and last picture under his contract at Radio. Ann Harding will be starred.

Yesterday in New York

That picture, "I Am A Fugitive," certainly started something so far as Noel Coward was concerned. Not only did he take time out to congratulate Mervyn LeRoy for his fine work in connection with it, but he was so impressed by Paul Muni that he has decided to write a play in which Muni will star. Of course these plans won't be worked on until after Muni has completed two pictures for Warners and he can't make those until after he's through touring with "Counsellor At Law." . . . And while we're on the subject of Noel Coward, "Design for Loving" was Broadway's latest sensation even before it opened. The first day the box-office was open for the sale of seats they had to send in a riot call to handle the crowds waiting to buy, and Max Gordon's office went completely madhouse with all the people who suddenly remembered they knew Max Gordon "when," or something like that and could they please have a coupla tickets for the show.

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All this excitement is really a fine example of just how blase Broadway really is—that urbane spirit of the picnic and Bank Holiday. What a "triumphirate"—the Lunts and Noel Coward . . . The office wit went to the theatre the other evening while the other half stayed home and came back the next day with the information that she'd met Floyd Gibbons, in fact, had talked with him. Then somebody asked her if he spoke as fast conversationally as he does over the radio and she came back with "Why, no. He said 'hello' quite slowly!" . . . Francis X. Bushman is heading the stage show in a neighborhood theatre which rounds out a neatly balanced program with a newsreel and two feature pictures at the rate of twenty-five and thirty-five cents per person entrance fee. . . . They ought to hang out a sign, "Basket Parties Welcome" so's the customers won't starve to death if they want to see the whole show.

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A stage and screen star accompanied his wife to a preview of her first picture effort and he kinda groaned all the way through it. When asked why, he said he was thinking of the opus his company had given him to make while his wife was becoming a star because her part and picture are so swell. Well, he has the satisfaction of having picked his wife himself, anyway. . . . That ex-screen star is still going around shocking old ladies who get a big kick out of lunching at speakeasies. In fact, the lady had her face slapped when she loudly and unprintably refused a very gentle and civil request to tone down her language and voice. The trouble with the gal is that she doesn't seem to understand that no one objects to what she says within the limits of her own party, but her idea of a quiet conversation manages to include the whole place, and most times the rest of the people like their own parties better.

Penn. Solons Will Vote On Censor Abolition

Harrisburg—For the first time since state censorship was inaugurated in Pennsylvania, nearly 20 years ago, a bill has been presented in the State Legislature calling for the abolition of the censor board.

Representative E. J. Turner, of Delaware County, presented his bill for elimination of the film censor body at the opening session of the Legislature last week. A similar bill was presented at the same time by Representative H. G. Andrews, of Cambria County.

In line with the sweep of liberalism throughout the country during the past year, bills providing for legalizing certain amusements on Sundays have been introduced by several members. There is a good chance that one of these measures, which would repeal the famous Blue Laws of 1794, will be passed by the Legislature, giving the state Sunday baseball and motion pictures.

IATSE Will Post Bond To Protect Local 306

New York.—The IATSE will post a bond of $500,000 to protect the disbursement of the funds of Local 306.

Sam Kaplan, who opposed the ousting of the receivers in order to keep the IATSE from mixing in, must go to trial today.

Moran and Mack Coming

Winding up their vaudeville tour of the country, Moran and Mack are en route to the Coast for their next two comedies to be made by Al Christie at Educational. The first will be a racing short, "Hot Hoofs."

New Medbury Contract

Columbia Broadcasting Company signed John P. Medbury yesterday on a 26-week contract as a sustaining feature. Columbia has two or three accounts that have bid for his services. Bren and Orsatti handled the deal.

Finston On Way Here

New York.—Nat Finston, Paramount musical director, has left for the coast. The question of his new contract will be settled in Hollywood by Emanuel Cohen.

Chance For Novice

Leah Ray, singer with the Phil Harris Biltmore band, has the inside track for a part in Chevalier's "Bedtime Story" at Paramount. If handed a ticket, it will be the girl's first picture break.

Leon Waycoff Signed

Leon Waycoff has been added to the cast of "The Fifth Commandment," which Richard Thorpe is directing for Chesterfield.

Shirley Grey At 'U'

Shirley Grey has been signed for the cast of "Niagara Falls," the Pitts-Summerville comedy at Universal.

Depression Note

Having finally heard that there is a depression and that economy is the watchword all up and down the line, the commissary at Universal boosted the prices on the menu, effective immediately.

Agents Win Point In Commission Suit

Superior Judge Lester Roth yesterday sustained the plaintiff's position in the case of Ruth Agnew vs. Alfred Cohn. The plaintiff, as assignee of the Edward Small agency, entered suit against the writer for commissions due and expectant fees under a term managerial contract.

The defendant stated he had discharged the agency as his representative, and contended in a demurrer that a state employment agency law of 1931 limited commissions to 10 per cent of the first month's employment secured by an agency. The Court, in overruling the demurrer, held that the statute did not apply to motion picture agencies, in that the latter held added duties as personal representatives, managers and advisors and performed greater service for clients than regulation employment agencies. Attorneys Zagon and Aaron represented the plaintiff.

Talbot In 'Lily Turner'

Option on term ticket of Lyle Talbot still has two months to go, and the player has been set for a part in the next Ruth Chatterton production, "Lily Turner."

Monogram Convention

New York.—Monogram will hold a national sales convention March 15 either at New Orleans or Miami, with the latter spot rated as a cinch for the gathering

Delay Para. Western

Unsettled weather and indications of further storms have postponed the start of "Under the Tonto Rim," Zane Grey western for Paramount. Picture is now slated to get under way Sunday.

Rogers After Brian

Charles R. Rogers is negotiating with Mary Brian for the feminine lead in the beer yarn, "The Legal Crime," with Richard Arlen, Charles Bickford and Jean Hersholt. Harry Joe Brown will direct.

Tryon As Gagman

Radio has engaged Glenn Tryon to write additional gags for the Wheeler and Woolsey picture which William Seiter will direct. The original story is by Joe Mankiewicz.

MacDonald-Marshall Picture Is 'The Queen'

New York.—The picture which Jeanette MacDonald and Herbert Marshall will make for British and Dominion, in England, is to be called "The Queen." It will have an American director.

There is a strong possibility that the co-stars will do still another picture for the British company.

Goldsmith Quits RCA

New York.—Dr. Alfred N. Goldsmith, vice presiden and general engineer of RCA, has severed his connection of 14 years with the company and will start a private business as a consulting engineer in radio, electrical entertainment and sound films.

Fox Takes Educ. Sales

(Continued from Page 1)

be no interruption in the service to theatres now being given by Educational, and as many of the Educational field force will be retained as possible.

"Educational short subjects and the World Wide program will be continued, and the Educational-World Wide organization will still maintain its home offices, sales force and advertising department."

Weeks Signs Denny To Star and Direct

Regina'd Denny has been signed by George Weeks to star in and direct a series of four features for the 1933-34 season. The group will be handled by Weeks separately from Mayfair, and it is reported he has already lined up national release for the series.

Denny goes to MGM immediately, however, for a featured spot in "Man Of The Nile." Negotiations for the player were handled by the Rebecca and Silton office.

N. J. Receivers For RKO

(Continued from Page 1)

Joseph H. Baker and Edward Goldman brought suit in Baltimore. The Baker-Goldman complaint contained charges of "gross mismanagement" against the RKO officers and directors and alleged they had been "under the domination and control of the Radio Corporation of America."

Hollywood.—Daniel O'Shea, local counsel for the company at the Radio studio, said last night that the New Jersey receivership did not affect Radio Pictures nor any other RKO subsidiary and affected RKO itself only in the state of New Jersey.



THE Hollywood REPORTER

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WARNERS TO GO IT ALONE

Brothers Call Off All Deals Tending to Merge Them With One or More Major Companies

New York.—The Warner Brothers, after listening to many propositions that would tend to combine their organization with one or more others, have decided to call all bets off and go it alone.

There will not be any merging of the Warner Bros.-First National properties, at least, not right at this time, and if things go through as the brothers now plan, there will never be any such combinations.

It's no secret that the Warners went to the merger market. Burdened with some 300 theatres that were driving them almost insane with the weekly losses, they went to offer the best production organization in pictures. But they found that no other company could match their properties and offer a deal that had any semblance of being to their own advantage and the advantage of the merged

(Continued on page 2)

TRADEVIEWS By W. R. WILKERSON

•M. H. AYLESWORTH'S statement in another column that the New Jersey court acted under a misapprehension in naming receivers for RKO because the company owns no property in that state is even more interesting for what it does not say.

RKO holds theatres under leases in nine New Jersey cities. One of the greatest needs of every producer-owned circuit of theatres in these times is to get rid of as many houses as possible, and the simplest way to do this is to appoint receivers who have or can get the authority to cancel such leases.

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Mr. Aylesworth may be wholly right in what he says about the court's "misapprehension," but the fact remains that, if it is desired to get rid of those theatres, that is one way to do it. It is entirely possible that similar actions may be taken in other states, not only for RKO, but for other companies which hold big circuits of losing theatres.

Furthermore, these receivership actions are good weapons in the hands of a company desiring to turn theatres back to their original owners. It is a simple thing to say to these former owners: "See what has happened in New Jersey (or any other state). We'll give you a better deal to take your houses back than you can get if the appointment of a receiver becomes necessary, because he can make you take them on his terms. You'd better dicker with us."

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The New Jersey receivership is not the first in the past few weeks. The Pacific Northwest chain went into a reciever's hands recently, and yesterday a receiver was named for the Fitzpatrick and McElroy circuit of 19 houses in Indiana, controlled by Publix. We are not saying that these actions are moves to force the hands of the original owners, but they might be used for that purpose.

Motion Picture Bonds In Nosedive

New York.—Motion picture bonds slumped yesterday, most of the list being affected. Loews went off five points, Paramount Broadway down one, Paramount Famous Lasky off 1¼, Paramount Publix one, and Pathe Exchange seven.

British Company Wants Geo. Cukor

The British picture company producing "The Queen," co-starring Jeanette MacDonald and Herbert Marshall, is negotiating with Radio for George Cukor to direct.

It is understood that Cukor will be available after completion of "Our Betters" and that the loan is agreeable to Radio. Samson Raphaelson will write the screen play.

Huston For 'Gabriel Over The White House'

Walter Huston has been set for the lead in the political story, "Gabriel Over The White House," which Walter Wanger will produce for MGM. No director has been picked as yet.

Hatrick Arriving

E. B. Hatrick, of Cosmopolitan productions, arrives tonight to complete preparations for the next Marion Davies starring vehicle, "Peg O' My Heart," for MGM. The picture will start within ten days with Robert Z. Leonard directing.

Ruggles Will Direct Gene Fowler's Novel

Paramount has assigned Wesley Ruggles to direct Gene Fowler's novel, "Shoe The Wild Mare," to follow his next assignment, "College Humor."

Ruggles is preparing the picture now as he has approximately two months before starting "College Humor," which is being held up because of Bing Crosby's radio work.

Educ. Exchange CrowdOut Saturday

Earle Hammons wired Mike Newman, manager of the local Educational exchange yesterday, confirming the announcement of the Fox-Educational deal and instructing him to give dismissal notices to his staff, except himself, the booker and cashier, who move into the Fox exchange. This takes effect Saturday.

It is understood that the same notice has been sent out to each of the 36 Educational exchanges and that about 350 people will be affected. All records and papers of the Educational exchange will be turned over to the Fox manager.

Cohen-Lubitsch Here; Former Comes By Plane

Emanuel Cohen returned from New York late last night, flying from Albuquerque in an effort to save a day's time. He will be at his desk at Paramount this morning.

Ernst Lubitsch was another homecomer, arriving on The Chief.

Sheehan Going East

Winfield Sheehan, production chief at Fox, hops off from New York Saturday night. He will complete his company's production plans in the East, the conferences here with Sidney Kent having been stopped by the latter's sudden departure recently.

MGM Buys 'Beauty'

MGM has purchased "Beauty," a best-seller by Faith Baldwin, which has been offered as "Beauty, Inc." Deal went through in New York, with the local studio receiving notification yesterday.

Ann Harding Returns

Ann Harding arrived last night from the East. Her next for Radio will be "Declassee."

RECEIVERS NAMED IN N.J. THROUGH ERROR, SAYS RKO

New York.—In a statement issued yesterday regarding the appointment of temporary receivers for RKO by Vice-Chancellor Stein, of New Jersey, M. H. Aylesworth said that he believed that the court action was taken under a misapprehension, as the company is not incorporated in New Jersey nor does it own any property there. He anticipates an early dismissal of the proceedings.

Even though RKO may not own New Jersey property, it holds theatres under lease in Newark, Trenton, Arlington, Irvington, Kearney, Lyndhurst, Rahway, Rutherford and Union City.

Rogers Will Produce 'Bedfellows' First

Charles R. Rogers will start production on "Bedfellows" next instead of rushing the beer story ahead, as originally planned.

This was decided after a story conference in which the execs believed in taking more time on the beer yarn script to get better results.

New Term For Chodorov

Darryl Zanuck has handed Edward Chodorov a long term writing ticket with yearly options. Schulberg and Feldman made the deal.

WRITERS' NUMBER Get Your Copy In Early Out February 15

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W. R. WILKERSON.....Editor and Publisher

FRANK POPE..... Managing Editor

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RAMBLING REPORTER

Two New York afternoon papers refused to accept large ads on Warners "Employees' Entrance." Seems one of the ads said that the picture was about "a department store head who made shop girls miserable if—." . . . Wouldn't surprise us one bit if Madge Evans and Tom Gallery were already secretly married. . . . Harold Grieve got his new Packard all smashed up on Santa Monica Blvd. last night. . . . Who was the lady that Ernst Lubitsch called up in Vienna from the boat every day on his homeward sailing? . . . There's no truth to the rumor that Kate Smith will play the lead in "I Cover the Waterfront"!(!) . . . The new Vogue and the Ladies Home Journal are carrying stories about Adrian—and very nice, too.

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Dorothy Mackaill, Sally Eilers, Mrs. Harry Akst, Claudia Dell, Mrs. Ernie Truex, Bernice Wheeler among the girls at Betty Compson's shower for Arline Ruggles last night. . . . . The Ruggles heir, incidentally, is expected any minute. . . . Lionel Barrymore is suffering intensely from an abcess in in his ear—and that's why he wears that hot water bag on the set these days. . . The Donald Ogden Stewarts THINK they'll go to Italy with the Frasso-Fairbanks party, but we'll bet they have to cancel the reservations.

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Junior Laemmle's uncles, the Stern Brothers, own two restaurants in town—but Junior eats and eats at the Derby . . . . Jean Hersholt never changes his make-up—yet changes his entire appearance with different haircombs—and expressions. . . . Harriet Parsons, leaping between the raindrops for a game of tennis. . . . Everyone on the Radio lot is hot-cha over Hobe Erwin's beautiful sets for "Our Betters" and "Topaze." . . . Darryl Zanuck phones to inform us that the producer in yesterday's "Lowdown" must have been Hal Roach because he (Zanuck) always uses $12 polo balls.

M.P. Golf Tourney Set For Caliente

Agua Caliente will stage a motion picture golf tournament February 25 and 26, with the Divot Diggers sponsoring the event. Play will be at 36 holes, with the main feature a studio championship, the four lowest gross scores of unlimited number of entries counting for each studio.

The winning team will get a perpetual championship trophy, which must be won three times by the same studio for permanent possession. The tournament will also include other special events for individual competition.

Universal Newsreel Has New Style Title

New York.—Universal has adopted a new style of title for its newsreel, believing it will add dramatic effect and also make the reading easier.

The new idea is giant traveling type, moving across the screen and announcing the subject. Following this, Graham McNamee goes into his monologue. Allyn Butterfield, editor of the reel, conceived the idea.

Buffet Tea and Party For Lillian Harvey

Fox tossed a press buffet 'tea" in honor of Lillian Harvey yesterday, with about 80 guests accepting the special invitation of the publicity department.

Last night, Winfield Sheehan entertained the new Fox star with a party at his home, with a large number of Fox execs present "State Fair" was shown to the guests

Durante Going East

Jimmy Durante leaves next week for New York to go into the Brown-Henderson musical show, "Strike Me Pink." He has completed work in his latest picture," "What! No Beer," for MGM.

Russian Hit At Cameo

New York.—A Soviet production, called "Ivan," which created a sensation in Russia, is to be given one showing at the Cameo Theatre at midnight, February 4.

'Sign of the Cross' To RKO Music Hall

New York.—"The Sign of the Cross" is booked into the RKO Music Hall, opening there the week of February 2. Following its engagement there, it will play the Mayfair. The general release is February 10.

'March of Time' Off Shelf Again

Moss Hart worked out an angle on "March of Time" that has hit the fancy of MGM production execs, who figure Hart's treatment will enable the company to salvage a large amount of footage shot for the picture four years ago.

The new production has been handed to Jack Cummings as his first assignment as an associate producer for MGM. Cummings, shorts producer for the company during the past year, made a splendid record in assembling several shorts from salvaged film in the company stock library.

Trotta-Lewis Book On Screen Personalities

New York.—Vince Trotta, of the Paramount home office art department, and Cliff Lewis have collaborated on a book dealing with highlights in the careers of 100 screen personalities It will be published next month by Grosset and Dunlap.

Russell Mack Better

Russell Mack is rapidly recovering from a severe attack of pneumonia at the Cedars of Lebanon Hospital, and is slated to leave there within the next few days. The director goes to MGM next on balance of his term ticket

'Free Women' For Col.

New York.—Columbia is to make a picture from "Free Women," written by Ethel Hill and dealing with a kidnapping case.

Lord Lee Goes North

Lord Lee, vice president of British-Gaumont pictures, leaves today for Vancouver before leaving for England.

Batcheller Forms Distributing Corp.

Interworld Productions Inc. has been organized by George Batcheller to handle sales and distribution of Chesterfield and Invincible pictures in unsold territories of the counry. Budd Rogers will direct the sales under the new plan, which provides for revenue on Chesterfield and Invincible pictures in districts where franchise holders do not now operate.

Batcheller formed Interworld mainly for the purpose of relieving himself of distribution problems so he can concentrate on production of Chesterfield pictures during the coming year. According to report, Chesterfield and Invincible will each make nine features for the 1933-34 season, an increase of six over the current year's schedule.

Walter Futter Sues On John Medbury Contract

Walter Futter has brought suit against John P. Medbury in an effort to compel the latter to carry out his contract for the series of Travelaughs produced by Futter.

Plaintiff also asked a court order restraining Medbury from working for anyone else until the contract is completed.

Ultraphone Will Pay Royalties To Erpi

New York.—The recent settlement of the litigation between Erpi and Ultraphone Sound System resulted in an agreement on the part of Ultraphone to pay royalties to Erpi. This means that, hereafter, Erpi will not object to anyone using Ultraphone.

Two For Cavanaugh

Hobart Cavanaugh, New York stage player, has been set by the William Morris office for two assignments, both at Warners, where he goes into the next Jimmy Cagney production and into the William Powell picture, "Private Detective."

Vacation For Borzages

Frank Borzage has abandoned plans for a trip around the world at this time and, instead, pulls out February 4 with Mrs. Borzage on a boat trip to Panama, Cuba and Central American countries.

Warners To Go It Alone

(Continued from page 1)

companies. The result is that they have closed the book on combinations for the season and are now busying themselves on the important question of reducing their losses and maybe making a profit with those 300 or more houses.

The Warner productions are making and have made for the past two years, better than $100,000 weekly profit. The theatres during that time have lost them twice that amount each week. They now have many deals on to turn individual houses and groups of houses over to independent operators and are ready and willing to enter into any pooling arrangement of producer-owned circuits for the betterment of their own condition and that of the entire industry.

Without desiring to be quoted, one very close to the Warner councils said:

"Those other birds figured they had the Warners over a barrel and were trying to drive through any kind of a bargain, figuring that the brothers would grab at it. They found the opposite to be true. They found them willing and ready to talk deal, but only on a basis whereby the Warner name would be perpetuated and where there was some balance as to what was put up in the deals. When it became evident that the Warners would have to give up five times as much as the others would put in the pot, and with no improvement in the set-up, generally speaking, the boys walked out and will, very likely stay out, as I understand that they have a solution to their problems now and sufficient money to back up that solution."

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LEWIS J. SELZNICK DIES: PIONEER IN FILM INDUSTRY

Trail-Blazer of Business For Years

Lewis J. Selznick, pioneer film producer and father of David and Myron Selznick, died yesterday afternoon, following a lingering illness. Services will be held at noon today at the Malinow and Simons Mortuary, with Rabbi Edgar Magnin officiating. Interment will be at the Home of Peace cemetery, and honorary pallbearers include Louis B. Mayer, Nicholas Schenck, Sanford Erlanger, Irving Baltimore, Harry Rapf, Saul Meltzer, J. Robert Rubin, Carl Laemmle Sr., Walter Wanger and Dr. Samuel Hirschfeld. Mr. Selznick was 62 years old and leaves another son and daughter in addition to David and Myron.

The career of Lewis J. Selznick was one of the most spectacular of the pioneers of feature producers in this industry. Time and time again, he blazed a new trail for the business and demonstrated his instinctive showmanship with startling regularity in his various enterprises.

He started with Universal about 20 years ago, but soon left that organization to found World Pictures, which immediately leaped into first rank among producers and distributors. He went to the stage for stars, directors and stories, and finally acquired a group of William A.Brady plays which eventually brought Brady in as a producer for the organization. Selznick also formed Equitable as a producing unit for World, but left the latter in 1916 to launch his own company .

He took Clara Kimball Young, then one of the best box-office bets in pictures, who had left World, and startled distribution circles by selling a series of Clara Kimball Young productions at tremendous figures, via territorial franchises. It was the start of individual star productions, with Selznick setting the unheard-of price of $100 per day for the Young pictures from first runs.

He added other stars to his group, and the terrific success of his project forced Adolph Zukor to form Artcraft so Mary Pickford, William S Hart, Elsie Ferguson and Douglas Fairbanks productions could be sold on a star-system basis for heavy rentals instead of the regular Paramount program at a set price per feature for the entire output.

During the years 1917 and 1918, Selznick led the field, with Norma and Constance Talmadge and other stars hitting big behind a heavy barrage of exploitation and publicity from the Selznick offices. Then Adolph Zukor found it opportune to "buy in" on the Selznick enterprises, which were providing Paramount with plenty of competition. Select Pictures was formed under the new set-up and Selznick again flashed to the front with Olive Thomas, Eugene O'Brien and others as stars. Then difficulties arose between Zukor and Selznick, with the latter buying out the Paramount interest to own his organization again.

About this time, he placed his son, Myron Selznick, in charge of production, and the Selznick banner waved high in the industry. The slump of 10 years ago found the pioneer producer slipping into retirement, but he came forth for a brief period in 1926 to try to revive the fast-failing Associated Exhibitors, Inc.

Selznick recently went East with his wife, and returned last month, but had been complaining ever since of failing health. His son, Myron, when advised of his father's critical condition, cut a business trip in Europe short to return here a few days before the producer's passing.

Receiver Named For Publix Chain In Ind.

New York.—A receiver has been appointed for the Publix-Fitzpatrick and McElroy circuit in Indiana, comprising 19 houses. The principal creditors are Paramount-Publix and Harry Katz.

Roxy Receiver Gets TimeTo Make Good

New York.—Control of the Seventh Avenue Roxy has not yet passed to Fanchon and Marco, in spite of reports that it has.

Receiver Cullman is still in charge, having been given a month to make good on his plea that his new managerial brains—Harry Arthur and Harry Singer—will pull the house out of the red The Roxy is dropping prices to 35 cents evenings and 25 cents matinees.

Standing and Pichel Cast In 'Temple Drake'

Paramount has assigned Sir Guy Standing and Irving Pichel featured roles in "The Story of Temple Drake" with George Raft and Miriam Hopkins in the top spots. Stephen Roberts will direct.

Wakoff Quits Swanson

Irving R. Wakoff, Gloria Swanson's business manager for the past seven years, has severed relations with the player and returned to Hollywood from London this week. His plans for the future are indefinite.

Myers Back At Para.

Henry Myers finished the script of the Wheeler-Woolsey picture for Radio and was signed by Paramount to work on the script of the Marx Brothers' picture, "Cracked Ice." Schulberg and Feldman made the deal.

Myrna Loy Gets Lead

Myrna Loy has been assigned the leading role opposite Ramon Novarro in "Man of the Nile" for MGM. Production started yesterday with Sam Wood directing.

Ritter New Head of Allied States Assn.

New York.—James C. Ritter, of Detroit, was elected president and treasurer of the Allied States Exhibitors Association at the annual election of the directors, held at the Park Central Hotel yesterday.

Al Steffes refused to run, so the offices of president and treasurer were combined. Sidney Samuelson remains as vice-president, and the appointments of Abram Myers as general counsel, and H. M. Ritchie as business manager probably will be ratified today.

U.A. Theatre Closes For Indefenite Time

FWC closed the United Artists Theatre last night, and the circuit has no future plans for the house, which means it will be dark indefinitely.

House, owned by United Artists, was taken over last fall by FWC on a pooling arrangement where both parties split equally on profits and losses.

Patricia Ellis Gets 'Narrow Corner' Lead

Darryl Zanuck has assigned Patricia Ellis the leading role in the next Douglas Fairbanks Jr. picture, "Narrow Corner," the Somerset Maugham novel which Robert Presnell is adapting for the screen. No director has been assigned.

New One For Sutherland

Eddie Sutherland was signed yesterday by Paramount to direct "International House," which will have Peggy Hopkins Joyce, Rudy Vallee and others featured. Sutherland just finished "Murders at the Zoo" for Paramount.

Wallace On Retakes

Richard Wallace has set back his departure on a Mediterranean trip to direct the retakes on "The Masquerader" for Samuel Goldwyn. Wallace will make the necessary scenes during the coming week and leave here on his four-months trip on February 4.

'Twist' Completed

Monogram's ' Oliver Twist," around which the Herbert Brenon controversy raged recently, wound up its shooting last night. William Cowen directed, with I. E. Chadwick producing.

Wobber Goes North

Herman Wobber, Fox sales executive, left last night for San Francisco where he is making his headquarters on the coast .

Rubin On Boyd Yarn

J. Walter Rubin will direct the next Bill Boyd feature, "A Brave Coward," for Radio. Yarn is an original by Bartlett Cormack.

Yesterday in NEW YORK

We have it on the authority of a returned traveler from Florida that, as he was passing through Orlando, he spied John D. Rockefeller standing on a street corner, reading Variety! . . . Sidney Franklin went down to Washington for the opening of "Kid From Spain" and gave an impromptu exhibition of what is to him an art and to members of Congress a business—bull-throwing. Well, they got him a farm-bred bull to demonstrate on, and either the bull had never read the rules, or Senator Huey Long had been coaching him. At any rate, the bull bit Franklin—actually bit him, gentlemen, eet ees thee beeg insult. One expects one may be gored to death in the arena, but to be bitten is carrying good, clean fun a bit too far.

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And while we're on the subject of "Kid From Spain," Lynn Farnol can't see why it isn't news that Ernest Hemingway LIKES a picture, as for example, "The Kid, etc." when he grabbed all that newspaper space for having disliked a picture he had never even seen. The answer evidently lies in that old saying, "I never eat spinach because, if I ate it, I might like it and I hate the damned stuff." And a good hate is feud and drink to the news boys. . . . Unfortunately, due to a few misunderstandings with the American courts, Prince Mike Romanoff was unable to attend the AMPA luncheon. And we for one are very sorry not to have gotten an earful of the man who, when he was invited to come to the luncheon, accepted by saying, "I'd love to. I like to tilt with intellectuals." Well it saved the AMPA from having to ask a lot of outsiders in to tilt.

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Here's a piece of "showmanship" we can't account for at all. Last week, at the Music Hall, the picture was "The Bitter Tea of General Yen" and the accompanying stage show just a glorified vaude presentation that was given no particular designation. This week the picture is an Arliss opus, "The King's Vacation," and the accompanying stage show is entitled "Geisha Land," with a great big Buddha giving birth to the blues—orchestral blues. Maybe they put themselves in the king's place and figured out where they'd go if they were a king on vacation. . . . Marie Hammons rated herself the most beautiful diamond and ruby clips as a between Christmas and New Years gift. . . . . Personal, agony column: Harriet Parsons, please come back to New York. That indoor tennis idea was yours in the first place, and we're still waiting to start. . William Faulkner pulled a honey in describing a well known writer and lecturer of the English-speaking platform. He said of him that he was the only writer he knew who had started out to be second rate and achieved his ambition. . . . Lyda Roberti scored a great big personal hit in "Pardon My English," a show hardly worth the trouble. But she seems to be losing her accent, or maybe it's Jack Pearl who makes her sound so British.

REELING AROUND LONDON

Elizabeth Allen seen taking heaps of children to a pantomime. . . . And we are sorry to see you leave for Hollywood, "Liz"—one of the very few sweet young ladies in the business. . . Madeleine Carroll with husband, Captain Philip Astley, at first nights. . . . Ivor Novello's mother better again. . . Ben Soutten wisecracking at cafes of an evening. . . . Billy Watts going places with Rita Cooper; she's one of the leads at the Lane. . . . Bobbie Howes will make a musical version of "Ambrose Applejohn." . . . Jack Hulbert will appear on the West end stage again after his next pic for Gainsborough.

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Carol Goodner and Basil Sidney scored the personal hits in "Dinner At Eight." . . . Herbert Smith, who is now megging for British Lion, around town with his current girl friend. . . . Florence Desmond en route to New York for a show and then a pic. . . . Writing about "Sherlock Holmes," Lady Eleanor Smith announces: "You may be quite sure that Paramount has made a competent job of this famous story." No doubt this will interest Fox!!! . . . And by the way, evidently the lady considers her "best shot" idea a "hit"—it's back again in her column. . . . Maurice Elvey at the Kit Cat lunching and afterwards seen smoking the biggest cigar since Bob Woolsey was over! . . . . . Wendie Barrie putting on the ritz around town. . . . Dorothy Boys seeing movies in between shows. . . Sinclair Hill, movie director, putting on legit shows in between films.

Beverly Nichols visiting Gaumont-British and chatting to Evelyn Laye. . Rene Gadd at Mayfair parties. . . Max Milder grinning at trade shows. . . . Clarence Winchester, Rossiter Shepherd and Bill Borne, movie journalists, at trade shows of an evening. . . . . Winifred Mann escorted home at midnight. . . . Alfred Hitchcock in conference. . . . Monty Banks preparing to meg another for B.I.P. . . . . Basil Dean announcing that his studios will take tenants . . . but he is preparing another Gracie Fields picture, and also the screen version of "Loyalties" . . . the Galsworthy play. . . . The only people who advertised in the film papers this side were directors; what is the matter with you writers, cameramen and artists? . . . Mrs. Scott Darling in Bond Street. . . . Georgie Ayres (with Columbia) seeing other company's productions. . . . . Bernie Knowles lighting at Gaumonts.

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That romance between the famous director and one of his contract stars is still hotter than hot, and she is getting all the plum parts in his productions—and are the ears red of the other fem stars on the lot; ho hum! . . . And here's another for you scandal-mongers: the flame of one of the execs of a big concern here is spotted in feature parts in all the company's productions, so that all the directors try and alibi that they cannot use her until, finally, she is forced onto the least violent meg-weilder to use in his pic, and he has to like it! . . . and is she a ham actress? Well, that's enough for one day!

Hughes Will Produce Sequel To 'Scarface'

Encouraged by bookings on "Scarface," Howard Hughes' next will be a sequel to that picture, and not "The Racket" as reported. Hughes will personally direct the production, and Edward Arnold has been signed. Rowland Brown is writing the script.

Injunction Is Asked For 'Girls In Uniform'

New York.—Herman Shumlin has applied to the Supreme Court for an injunction to restrain John Krimsky and Gifford Cochran from further exhibitions of "Girls in Uniform." He also asks a receiver for the picture and an accounting of profits.

His contention is that the film is being shown with titles in English and that he holds the rights to English production.

Hiram Dushey To Make Six For Screen Art

New York—Hiram Dushey is to produce six melodramatic features on the coast for distribution through Screen Art Pictures. The first one, "Drums of Hell," will be delivered May 15.

Zukor Drive By Para.

New York.—Paramount will start a special sales drive in honor of Adolph Zukor on March 5.

'Pan' To Stay Open With Double Bills

Fox West Coast has decided to keep the Fox Pantages open after first planning to shut the house, and a new double bill policy of first run pictures will be attempted, with a 25-cent tariff for matinees and 40 cent top evenings.

First program includes "The Death Kiss" and "Hypnotized," KBS and World Wide productions.

'Dangerous Women' 'U's' Last Before Close

The last picture to go into work at Universal before the close of the studio early in February, will be "Dangerous Women," instead of "Half Way Girl." George Green and Tom Buckingham contribute the screen play for the latter's direction.

Dorothy Jordan Set

Dorothy Jordan will have a featured spot in Fox's "House of Refuge," which also has Merle Tottenham and Alexander Kirkland with similar billing. Al Santell will direct the picture, which is slated to start next week.

Ed Churchill Here

Edward Churchill, of the Donahue and Cole advertising agency, arrived in Hollywood to confer with MGM, Fox and United Artists studios for which the firm is advertising agent.

'Big Drive' Gets Big Business At Mayfair

New York.—"The Big Drive," the feature made from hitherto prohibited war scenes, is having a fine first week at the Mayfair and probably will gross around $25,000.

The picture will hold for a second week and will open tomorrow in two Loew houses in Boston, a Loew house in Wilmington and Keith houses in Washington and Cleveland.

Lindsay With Powell

Margaret Lindsay has been signed by Warners for the leading feminine role opposite William Powell in "The Private Detective." Michael Curtiz will direct.

Norman Foster Cast

Norman Foster's next assignment for Fox, where he is on term contract, will be with Henrietta Crosman in "Pilgrimage."

Two For Chevalier Cast

Paul Panzer and Henry Kolker have been signed by Paramount for parts in Chevalier's "Bedtime Story."

Brower With Keene

Otto Brower has been set to direct the next Tom Keene western, "Father and Son," for Radio.

'Cavalcade' Roadshows

New York.—Dates for the roadshows of "Cavalcade" have been set at Philadelphia, February 2; Buffalo, February 5; Pittsburgh, February 6; St. Louis and Kansas City, February 9; Toronto, February 20; Washington, March 12.

English Cast For KBS

KBS is setting an all-English cast for the Sherlock Holmes production, "A Study In Scarlet," which Eddie Marin will direct. Reginald Owen, who is writing the story, will play the part of the noted detective.

Sally Blane At Fox

Sally Blane has been set for a featured lead in "Trick For Trick" at Fox, which Hamilton MacFadden and William Cameron Menzies will co-direct. Howard Green wrote the screen play.

Wyler On 'Suicide Club'

Universal has assigned Robert Wyler to direct "Suicide Club," the Robert Louis Stevenson novel. This is Wyler's first assignment since his return from Europe.

Gordon Morris Free

Gordon Morris was granted a release from his long term writing contract at Universal and will free lance.

The Guys Who Sign The Contracts See It!

It will be read and used as a reference manual until next year's comes along. It will publicize your stock in trade—Your work and your name.

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THE Hollywood REPORTER

Vol. XIII. No. 7. Price 10c. TODAY'S FILM NEWS TODAY Friday, January 27, 1933

PARA. IN RECEIVERSHIP

TRADEVIEWS

•THE placing of Paramount-Publix Corporation in a receivership yesterday is one of the most sensible moves that has been made in the motion picture industry in years. It gives the company an opportunity to escape from burdens which have been weighing it down, choking it to death.

It means that now Paramount-Publix can get out from under that killing load of theatre holdings by a readjustment of theatre rentals, a readjustment which, in spite of its earnest efforts, it has been unable to make in any other way.

It is wholly probable—almost inevitable—that other companies will follow suit. Some of them have the same problem with which to deal and undoubtedly will deal with it in the same fashion.

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But Paramount has done it first, and it is right that this company should be the first. Paramount has long been a leader in the industry, and it is fitting that it should be the first to find the courage to make a virtue of necessity and take a step which, while it had to taken, must have been galling to Paramount heads

But necessity knows no law. You cannot pay out two dollars for every dollar that is coming in and keep it up indefinitely. The end must come —some time—and it came yesterday for Paramount. One of the big men in the picture business told us recently: "You know all these losses you hear about are not cash. They are charged up to surplus." But he admitted he did not know how that could be done when there were no surpluses.

For several years the big chains have been paying enormous rentals for their theatre holdings, the same rentals that were paid when the picture business was at its peak, when picture theatres were crowded all the time. But that day has passed. Old Man Depression has taken his toll of audiences as he has of everything else.

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Spiders can almost spin their webs across box-office windows these days. But the rentals have been going on, that ole debbil overhead has taken not only every dollar that has come

(Continued on Page 2)

Adolph Zukor and C. D. Hilles Named For Parent Company And Irving Trust Co. for Publix

Paramount-Publix Corporation yesterday went into a voluntary receivership, Adolph Zukor and Charles D. Hilles being appointed receivers in equity by the Federal Court for the Southern District of New York.

In addition to these appointments, the Irving Trust Company was named receiver of Publix Enterprises Inc., a theatre-holding subsidiary.

Three other subsidiaries—Paramount Productions Inc., Paramount Pictures Distributing Corporation and Paramount International Corporation—are not affected, according to company officials.

The news came as a great surprise and shock to the company personnel, both in New York and at the studios, but the fact that Adolph Zukor, who built Paramount to its present eminence, was named as one of the receivers, served to allay the apprehensions to a great extent. It was felt that, with Mr. Zukor as a receiver,

(Continued on page 5)

Myers Ratified As Counsel For Allied

New York.—The continuance of Abram Myers as general counsel for Allied States has been ratified by the directors. He will also be chairman of the board.

No decision has yet been given on the continuance of H. M. Richey as business manager.

Richard Dix Will Star In 'Pigmy' For Radio

Radio has assigned Richard Dix for the starring role in the Merian C. Cooper story, tentatively titled "Pigmy."

Shirley Burden is directing the water scenes and Felix Reisenberg wrote the screen play.

Term For Twelvetrees

Helen Twelvetrees, whom Paramount has announced for a featured role in Chevalier's "Bedtime Story," has been handed a long-term deal and joins the Paramount roster on this basis. The Rebecca and Silton office closed the deal.

Erpi To Finance Indies At Astoria

New York.—Erpi will definitely move into the Paramount Astoria studio next month and will transfer its recording equipment from its Eastern Service Studios in the Bronx. The lease of that studio is up Febuary 1.

Independent production at the Astoria plan will be encouraged by Erpi and the company will finance indie producers, in part at least, in addition to arranging releases when necessary.

Among the producers to work there will be Rowland and Brice, and First Choice Pictures with part of its program.

Roxy Low Prices Cause Withdrawal Of KBS Picture

New York.—KBS Corporation yesterday applied for an injunction to prevent its picture, "The Death Kiss," from opening at the Seventh Avenue Roxy Theatre today.

Educational-World Wide is understood to have attempted to withdraw the booking because of the present low scale of prices at the theatre, now set at 35 cents top. This action is believed to be due to pressure brought by the RKO and Loew circuits, which have to follow the deluxe Broadway runs in their houses and feel that they cannot get any money with a picture after the Roxy has played it first run for 35 cents.

The Roxy was closed yesterday and, at press time, it was not known whether it would play "The Death Kiss" today or would be obliged to rush in a substitute film.

Katharine Hepburn To Hospital; Must Rest

Katharine Hepburn was rushed from the "Great Desire" set at Radio to the Good Samaritan Hospital yesterday afternoon with an attack of appendicitis. Following a diagnosis, it was decided that an operation was not necessary and she has been ordered to take a rest.

Shooting activity was called off yesterday and work continues today, the company shooting around her, pending her return.

MAKE FOREIGNS ABROAD OR NOT AT ALL—LUBITSCH

There are just two courses open to the American producer of foreign pictures, according to Ernst Lubitsch, who has just returned from a three months vacation in Europe. He says:

"Either center all foreign production abroad or forget the foreign market entirely. This may sound like a radical declaration and a discouraging one for foreign artists here, but it is a beneficial one for the industry."

Lubitsch, carrying less weight and looking much rested after his trip, said he had visited studios in London, Paris, Berlin, Vienna and Budapest.

"The American producer," he said, "cannot seem to understand that Europe does not want what America

(Continued on Page 7)

Sheehan-Bagnall East

Winfield Sheehan, production head, and George Bagnall, treasurer of the Fox studio, leave for New York on The Chief tonight for conferences with New York executives. Sheehan will be away two weeks.

LaCava Goes To MGM

Gregory LaCava was signed yesterday by MGM to direct one picture for that company. Deal gives MGM an option for further services.

Mahin On 'Bombshell'

John Mahin is writing the screen play for Jean Harlow's next starring vehicle for MGM, titled "Bombshell." No director has been announced

ELLIOTT NUGENT DIRECTED "Whistling In The Dark"

THE Hollywood DAILY REPORTER

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FRANK POPE.....Managing Editor

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THE LOW DOWN

A rotund star under contract to a major company must have a lust for trouble-making and a streak that is plenty unkind. Otherwise she could not have pulled a stunt of which she was guilty a few weeks ago. The star had a call to go on location, and was using one of those studio cars furnished for such occasions. She was late, and requested the driver to go like hell and get her there as fast as possible. The driver did just that, even passing signals in an effort to please her. When they arrived at the spot, the star ran from the car and told the assistant director of the company that the studio chauffeur was very reckless and scared the life out of her. The driver lost his job.

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The San Francisco papers have done nip-ups in their ravings about Lilyan Tashman in "Grounds For Divorce" up there. The play itself, we judge, is right good, but the dramatic criticisms give Lil a sweeping personal hit. Two of the heads say that "Tashman Triumphs" and her clothes, according to some clippings at hand, are causing the women in the audience to swoon with envy. Lloyd Thompson says of her work: "This dazzling blonde lady, whom we have been permitted to see impersonating unrhetorical strumpets in small bits in the movies, proved that she could step into an educated role in a sophisticated comedy and hold her own with the best of them."

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We next quote from the pages of a now famous motion picture executive's biography, on why he wanted to go into the picture business: "I am sore and tired of this job. (Editor's note: Clothing business). I'm just a figurehead here The store is FULL OF RELATIVES and they won't pay any attention to what I say and they go over my head when I try to make them do anything." And then he went into the picture business!

ZanuckAsksAid for Research Council

Darryl Zanuck, as chairman of the Academy's Research Council, has sent word to all members of the industry, urging them to help in the Council's economy program by submitting suggestions for efficiency measures.

The organization work of the Research Council has been completed and Zanuck urges everyone to "participate in a concerted economy campaign by addressing specific suggestions to the representatives on the Council for economy and efficiency measures, which the body may properly consider."

Universal Refuses To Loan Bill McGuire

Samuel Goldwyn has been trying to obtain the services of William Anthony McGuire to write the story for the next Eddie Cantor production. The writer is now under term contract to Universal as a writer and associate producer, with Universal declining to listen to a loanout proposition.

Five Warner Releases Now Set For February

New York.—Warner Brothers will release five features next month. The titles and dates are:

"Ladies They Talk About," February 4; "Employees' Entrance," February 11; "The King's Vacation," February 17; "Wax Museum," February 18; "Blondie Johnson," February 25.

N.Y. Burlesque Mgrs. Fight Union Wages

New York.—All the burlesque theatres in Greater New York, numbering 22, have posted a two-weeks notice for stage hands, operators and musicians.

This move is understood to be a forerunner of a union wage scale slash or the houses will put in non-union help.

Darsie Lloyd Arriving

New York.—J. Darsie Lloyd, father of Harold Lloyd, who has been on a honeymoon trip around the world, is returning here on the S.S. Monroe on February 14. Harold Lloyd will be back about the same time.

Gregg Toland To Marry

Gregg Toland, noted cameraman, and Edna Callaghan, who gave her occupation as picture actress, yesterday filed a notice of intention to marry.

New Job For Glickman

New York.—Harry Glickman joins the Producers' Laboratories as vice-president and general manager. This plant, formerly the Meyer Pieger lab, is controlled by P. A. Powers.

Barringer-Kahn Team

Barry Barringer has joined Gordon Kahn on the screen play of Phil Goldstone's "Murder Backstage," by Octavus Roy Cohen. Majestic will release.

Van Loon And His Dog In One-Reeler

New York.—Fox Movietone Newsreel has shot a special interview of Hendrik Van Loon, the noted writer, and his dog, Noodle. The subjects will see the film at the Movietone studio tomorrow.

Fox Paris Offices Give Clara A Party

Paris.—Fox offices here held a special luncheon for Clara Bow Wednesday, with the "It" girl being introduced to more than 100 press representatives. The player came in from St. Moritz with Rex Bell for the party.

Bell leaves for America within a few weeks, as he has to resume his contract with Trem Carr. Clara likes Europe and intends to stay two more months before returning to Hollywood.

Agnes Johnston Going East For Vacation

Agnes Christine Johnston leaves the MGM writing staff tomorrow for a two months vacation in New York, where she will arrange for the publication of several books, a deal for which is being negotiated by Bobbs-Merrill.

She turns in a treatment of "Butch," Frances Marion's story for Wallace Beery, before leaving the organization.

Redwood Takes National Chain

San Francisco.—George Mann, operator of the Redwood Theatres Inc. circuit in the northern part of California, has purchased controlling interest in the 10 houses comprising the National Theatres Syndicate. This circuit operates three in San Jose, three in Modesto besides houses in Stockton, Woodland, Madera and Marysville.

Mann retired from the business three years ago when he disposed of his Redwood circuit to Hughes-Franklin, but resumed operation of his houses when the latter circuit was disbanded. Acquisition of the National chain brings Mann into the theatre field near San Francisco for the first time in many years. Morgan Walsh, former branch manager for Warners, is associated with Mann in the enterprise.

Two Features To Start At Vitaphone NextMonth

New York.—Two features will go into production next month at the Vitaphone studio, which is now closed owing to the completion of its program of shorts.

The first, to start February 9, will be produced by Ray Friegen. The other picture will start February 15

Jack Pearl To MGM

Jack Pearl has been signed by MGM for two features and a series of shorts.

Tradeviews

(Continued from page 1)

in at the windows, but more, much more, besides. It had to stop some day and there is no time like the present.

There is no need for uneasiness because of this receivership. On the contrary, the picture business should congratulate itself and Paramount that that company had the courage and the wisdom to take the step it has taken. Paramount tried, earnestly and honestly, to find some other way out, but when it found there was no other way it took the only course open.

Adolph Zukor is one of the receivers and that also is as it should be. Paramount, in the eyes of the industry, is Zukor, and Zukor is Paramount. He built the company. He has given it the best years of his life. It is closer to his heart than anything else in the world. He has pulled it out of the hole before and the entire industry believes he will do it again. Anyway, every person in the business is rooting for him.

Furthermore, the fact that Adolph Zukor is a receiver, that he will have a voice in the future of the company, should be reassurance to every man and woman in it that their interests will be guarded as carefully as will the interests of the company. Adolph Zukor is that kind of a man, and everyone who ever worked for Paramount knows that.

Emanuel Cohen is authority for the statement that production at the Paramount studios will go on as before. There will be no disturbance of the program, there should be none among the personnel.

Paramount had its greatest periods of prosperity with Adolph Zukor at the helm. He is still there. A new Paramount is coming and Adolph Zukor will steer it to the heights again as he has done before. Courage will overcome many obstacles, and both Adolph Zukor and Paramount have plenty of that.

Congratulations, Paramount, on that courage—and good luck!

FRANK POPE.

Save Money — Without Getting in a Jam With the Government

Have you been investigated by the Internal Revenue Bureau? If not, ask the taxpayer who has been. Avoid additional tax and penalties by having your return compiled correctly. Arrange for an appointment with SI MASTERS, specializing in income tax for professional people since 1922, 6381 Hollywood Boulevard, HEmpstead 6672.

A Statement to the Motion Picture Industry

The receivership of Paramount-Publix Corporation in no way affects the undersigned companies. These companies are subsidiaries of Paramount-Publix Corporation and are NOT in receivership. They will continue to produce and distribute quality motion pictures under the same management and personnel as heretofore.

Paramount Productions, Inc.
Paramount Pictures Distributing Corp.
Paramount International Corp.

Thanks, Hollywood Reporter

◆

Reprinted from Review of
"SUCCESSFUL BLUNDER"

◆

". . . the whole affair has a touch of humanness that is refreshing without being electrifying. Irving Cummings' direction aids characterization and makes as interesting as possible these small town folks."

◆

IRVING CUMMINGS

ADOLPH ZUKOR–C. D. HILLES RECEIVERS FOR PARAMOUNT

Irving Trust For Publix Company

(Continued from page 1)

the interests of the company and of every employee would receive the greatest consideration.

Bankruptcy Action Out

The filing of the application for a receivership followed closely on the filing of an involuntary petition in bankruptcy by an attorney for three bondholders, Reuben Gelford, M. Yellou and I. Riseman. The contention in this action was that Paramount had turned certain houses back to M. E. Comerford with intent to prefer him above other creditors.

This attempt to throw the company into bankruptcy obviously failed and was followed by the appointment of the receivers. Both the New York executives and Emanuel Cohen, in charge of production at the studio, state emphatically that the receivership will not affect the production or distribution department of the company. Mr. Cohen said las night:

Production Goes On

"For some time past the production of Paramount pictures has been carried on by Paramount Productions Inc., a subsidiary of the Paramount-Publix corporation, the organization of which was announced by the press at the time.

"There will be no curtailment of the number of pictures planned for production at the Hollywood studios. Nineteen pictures are scheduled for release in February, March and April, all of which are in production or about to go into production. Fifteen pictures are planned for the fourth quarter, and this schedule will be maintained."

Mr. Cohen also stated that he wished to emphasize the fact that there was nothing in the New York proceedings to cause any disturbance or uneasiness among the studio personnel.

The official statement, as given out by the Paramount directors in New York, as follows:

For Best Interests

"At a meeting held today it was decided that in view of the corporation's inability to meet obligations presently outstanding, and others shortly to mature, the interests of the creditors and security holders would best be served by the appointment of a receiver in equity.

"Messrs. Charles D. Hilles and Adolph Zukor have accordingly been appointed receivers by the Federal Court in the Southern District of New York.

"The corporation is not insolvent and intends to contest the involuntary petition in bankruptcy which has been filed against it. The business of the corporation and its subsidiaries consists of the production and distribution throughout the world of motion pictures and of the ownership and leasing and operation of theatres in the United States as well as in Canada, and other foreign countries.

Receipts Diminished

"As a result of the unprecedented length and severity of the depression, both the domestic and foreign receipts of the corporation and its subsidiaries have been increasingly and continually diminishing.

"In the case of foreign receipts, the corporation has also been faced with heavy and unavoidable losses due to the depreciation of foreign currency.

"Since the decline in gross receipts first manifested itself, the Board of Directors and management of the corporation has instituted a policy of drastic retrenchment and curtailment in controllable expenditures and has effected substantial economies in operation. The production cost of pictures has been lowered, salaries have been materially reduced, and the personnel has been considerably decreased.

"The corporation has earnestly striven to obtain voluntary adjustment of rentals and other fixed charges and has taken advantage of every available means in attempting to maintain the ratio between fixed charges and receipts approximating that which existed in recent and more prosperous years of the company's history. Constructive and healthful though these efforts have been, they have been precluded from attaining their ultimate end by the prolongation and acuteness of the depression.

Trust Co. For Publix

"In addition to the appointment of receivers of Paramount-Publix Corporation, the Irving Trust Company has been appointed receiver of Publix Enterprises Inc., one of the corporation's theater holding subsidiaries.

"Neither of these receiverships in any wise affects the subsidiaries, Paramount Productions Inc., Paramount Pictures Distributing Corporation and Paramount International Corporation, which conduct their business of producing and distributing Paramount pictures. The business of these producing and distributing subsidiaries is profitable and they will continue to manufacture and distribute quality motion pictures under the same management and personnel as heretofore."

Diana Wynyard In Sid's Hall of Fame

In recognition of her performance in "Cavalcade," Diana Wynyard was admitted to Sid Grauman's "Hall of Fame" yesterday and made imprints of her hands and feet at the Chinese theatre.

Bull Fighter At AMPA

New York.—The AMPA had a suitable guest at its luncheon yesterday in the person of Sidney Franklin, the bull fighter. Arthur Schwarz, musical comedy writer, was also a guest.

Indie Product Set For RKO Theatres

New York.—Budd Rogers, of Interworld Pictures, has set a deal with RKO by which Chesterfield and Invincible productions will play the RKO houses in Des Moines, Omaha, Dallas, Birmingham, Fort Wayne, Salt Lake City and Champaign.

Interworld has also taken over the distribution of the one-reel colored scenic, "California's Picture Book on the Mission Trail," which is done in Magnacolor. RKO has bought this and it is now playing the Music Hall.

Sutherland Finishes Script; Takes Lay-off

Turning in his screen play on "Red Meat," written in collaboration with Charles Kenyon, Sidney Sutherland goes into a four-week lay-off period, which is provided for in his term contract with Warners.

His option is expected to be exercised, and an additional lay-off of six weeks, under the terms of the contract, will likely be handed him to carry him over the studio's closing period.

Binyan-Butler Team

Claude Binyan and Frank Butler have been assigned by Paramount to write the dialogue for "Dead Reckoning." Paul Sloane, who recently finished direction of "The Woman Accused" for Paramount, has been signed to direct

Harold Hurley Leaving Paramount

Harold Hurley, executive assistant to Emanuel Cohen, production head at Paramount, is resigning his position, effective February 11. He will go to St. Vincent's Hospital for an operation and, following that, plans to take a vacation for three or four months. It is understood that when he returns he will go with MGM.

Hurley is one of the old-timers in the Paramount studio. He was formerly in the publicity department, but left that three or four years ago to take his present position, in which he has supervision over the writing staff.

Thew To Halperin To Work On 'Supernatural'

Harvey Thew yesterday moved from the Paramount writing staff, where he was working with Manny Seff on "Dead Reckoning," to the Halperin unit on the same lot. He joins Garnett Weston on "Supernatural," the Halperins' first venture as independent unit producers.

Plans are to make "Supernatural" a special production and both Thew and Weston are visiting spiritualists and seances to get material for the story.

Col. Troupe To Sea

Columbia has chartered the S. S. La Playa to take the "Beneath The Sea" company about 300 miles out to sea for scenes. The company will be gone for one week. Al Rogell is directing.

Kay Out At Columbia

William F. Kay has completed his script of "The Public Be Damned" for Columbia and has left the organization.

MGM Starting Six New Ones This Week and Next

With three new productions starting this week and three scheduled to get under way next week, things are buzzing at the MGM studios. This is in addition to five other pictures in various stages of filming. This week's starters are:

"Man on the Nile," starring Ramon Novarro, directed by Sam Wood, with a cast including Myrna Loy, Reginald Denny, and C. Aubrey Smith.

"Rivets," starring John Gilbert, directed by Tod Browning, with Mae Clark, Robert Armstrong, Muriel Kirkland, Vince Barnett, Warner Richmond, Sterling Holloway and Robert Burns.

"Reunion In Vienna," which starts Monday. Diana Wynyard has returned from a vacation in Palm Springs to play opposite John Barrymore in this picture. Sidney Franklin will direct.

Those scheduled to start next week are: "Service," which Clarence Brown will direct, an adaptation of an English stage hit; "Soviet," in which Wallace Beery and Clark Gable will star, with Frank Capra directing; "Peg O' My Heart," starring Marion Davies, with Robert Z. Leonard directing.

Tom Terriss Sailing To Get New Material

New York.—Tom Terriss, the "Vagabond Director," sails on the Lafayette tomorrow for France, Spain and North Africa in search of new material.

He is accompanied by Arthur Hammer, picture producer, Guy Rennie, an actor, and Lucien Tainguy, a cameraman.

Frankie Darro Signed For Cagney Picture

Frankie Darro has been signed for a role in "Mayor of Hell," the James Cagney picture now in production at Warners. Archie Mayo is directing.

Block On Treatment

Bertram Block has been handed the script of "The Lovers," which MGM has owned for two years, as a possible vehicle for Norma Shearer and Clark Gable ,as his next assignment.

Arthur Hoyt At Fox

Arthur Hoyt was added to the cast of "Pleasure Cruise," which Frank Tuttle will direct for Fox.

BRITISH PRODUCT CUTTING INTO U. S. GROSSES IN CANADA

Improved Quality Gets Top Rentals

Toronto.—With about 50 British productions coming into Canada annually, heavy inroads into the grosses of American companies are being made by the English features. Some of the latter are now commanding higher rentals for individual bookings than some of the top box-office pictures from leading American companies.

One British feature, "Maid of the Mountains," now being released throughout the Dominion, will gross more than MGM's "Grand Hotel" in Canada, according to a sales executive with one of the major exchanges.

A theatre owner, who has been partial to British product during the past 15 years, declares that he has played practically every British feature in that time and is amazed at the progress made by English companies in the past year. For the first time in years, this exhibitor claims, he is making money with British features, in fact, is assured of capacity houses whenever he advertises an English picture.

An exchange manager here stated that grosses were off, due mainly to the depression, but serious inroads into the annual business of the American companies are being made by the British features. He estimated that the latter were now commanding about 10,000 play dates annually—approximately 15 per cent of the number available—but they were commanding higher rentals than the general run of American product.

He attributed the increased popularity of British pictures to the higher quality of production, plus the fact that they concentrate on comedy—which seems to be what the Canadian audiences want at this time. The average British feature has neither sex nor murder backgrounds; rather a musical comedy construction with love interest as thin as a silk thread, but plenty of comedy sequences built up, with several singing numbers interspersed.

It is a fact here that the sales heads of the several American distributors maintaining exchanges in Canada are worried over the growth of British pictures in Dominion theatres. On several occasions, various censor boards have given greater consideration on eliminations in British pictures than was accorded similar situations in American product.

Digges With Cagney

Dudley Digges has been signed by Warners for a role in "Mayor of Hell" starring James Cagney. Archie Mayo will direct.

Post Yarn For Monogram

Monogram has purchased for next year's program an E. Phillips Oppenheim Saturday Evening Post story, "Numbers of Death."

Oh, Mr. Hemingway!

In the current Paramount newsreel the marines returning from Nicaragua are shown and their spokesman makes a few remarks about how glad the boys are to get home and back to their wives after five years away. But the audience howls when he mentions the "one or two new babies that they may find."

Four Roles Set For Hobart Cavanaugh

Although Warners have not placed Hobart Cavanaugh under term contract, the company yesterday set him for four assignments after catching his work in Jimmy Cagney's "Picture Snatcher" in the projection room.

Besides "The Mayor of Hell," Cagney's next, and William Powell's "Private Detective," announced in this publication yesterday, he goes into Edward G. Robinson's "Little Giant" and Ruth Chatterton's "Lily Turner." The William Morris office negotiated for him.

German Picture With Lederer for N.Y. House

New York.—"Your Majesty, Love," a German picture with Francis Lederer starred, will be seen at the Europa Theatre here next week. Lederer is under contract to Radio Pictures.

Four For Fox Cast

Ralph Morgan, Victor Jory, Sally Blane and Luis Alberni are slated for featured roles in "Trick For Trick," the Howard Green original yarn which Hamilton McFadden will direct for Fox.

Harvey Day On Tour

Harvey Day, associate of Paul Terry, producer of Terrytoons for Educational, is making a swing around the country on a tour of the Educational exchanges and has arrived in Hollywood, where he will spend several days.

Two For Churchill

Warners has handed Berton Churchill a twin assignment, doubling the player in "Elmer the Great," the Joe E. Brown picture, and "Little Giant," the Edward G. Robinson production.

'Oliver Twist' Tie-up

Monogram will tie up with a large book publisher for a special motion picture edition of "Oliver Twist" to be put on sale at the time the picture is released.

'Ironmaster' For Roxy

Allied's "Ironmaster," one of the company's series of Classics, is set for a first run at the Seventh Avenue Roxy in New York.

Oil Magnate's Son In Picture Business

New York.—Henry H. Rogers, son of the Standard Oil magnate of the same name, has gone into the picture businss. He, with Harold McCracken, is in Standard Motion Pictures Inc., and the company is shooting a picture at the Atlas Sound Studios, at Astoria, with McCracken in charge of production.

The picture is called "An Old-Fashioned Garden." It is a comedy, based on nudism, and has Eddie Foy Jr. and Vera Marsh in the leading roles.

Brandstatter's New 'Sardi's' Opens Feb. 9

Sardi's, Eddie Brandstatter's new restaurant on Hollywood Boulevard near Vine Street, will be opened February 9. The preceding day will be open house, at which time everyone is invited to inspect the new establishment.

Mr. Brandstatter will be in personal charge of the place, with Alex as head waiter and Frank Balzano as chef. There will be booth, table and fountain service.

Octavus Cohen On Air To Boost His Picture

New York.—Octavus Roy Cohen is going on the air to broadcast dramatic sketches three times a week as a plug for his story, "Backstage Mystery," which Majestic will make. The broadcast will be national.

Captain Baynes Ill

New York.—Captain Baynes, who is to manage the Paramount Astoria studio when Erpi takes it over, was taken to the Harbor Sanitarium yesterday, seriously ill. It is said he has gallstones and may have to submit to an operation.

'White Sister' Cast

Bertram Marburgh and Sara Padden have been added to the cast of "White Sister" for MGM.

'Star' Handicaps To Boost Caliente

Agua Caliente will stage regular week-end handicaps in honor of various film personalities in its concentrated exploitation campaign to attract additional patronage to the resort.

The star honored each Saturday and Sunday with a handicap race will be the guest of the management and must appear in front of the judges' stand after the race to crown the winner. Peggy Hopkins Joyce and Wallace Beery are slated to handle the handicap events this week-end, and other players will be lined up for further appearances during the balance of the racing season.

The management is also arranging a special "Film Stars" handicap that will have eight horses in the race. Each of eight stars will lease a horse for the day and enter it in the handicap. Another stunt being worked out is a special race for western stars who would ride their own nags.

With Joseph M. Schenck at the head of Caliente, the resort is certain to obtain the fullest cooperation from studios in lining up stars and others for personal appearances.

Paramount Creates New Statistical Dept.

Emanuel Cohen has created for his use a statistical department at Paramount under the supervision of W. J. Pineau.

The department compiles records of production figures for the Paramount production chief's assistance, keeping him in close touch with his company's expenses.

Roth On Bridge Shorts

Lou Brock signed Murray Roth yesterday to direct the series of six bridge shorts, featuring Ely Culbertson, for Radio. Stanley Rauh and H. W. Hanemann are writing the stories.

Hutchinson At Para.

Barney Hutchinson moved from the Columbia publicity department to a similar berth at Paramount yesterday.

Block Out of MGM

Ralph Block completed his writing assignment and is no longer with MGM.

The Best Dressed and Most Exacting Women of the Film Colony Patronize

Frank Hoffman & Co.

EXCLUSIVE FURRIERS

PA. 9959 1101 South Western

Finest Furs Unexcelled Workmanship

'STATE FAIR' DELIGHTFULLY HUMAN FILM MASTERPIECE

Direction and Cast Near Perfection

"STATE FAIR"
Fox

Direction ..... Henry King
From novel by ..... Phil Stong
Screen Play ..... Sonya Levien and Paul Green
Photography ..... Hal Mohr
Cast: Janet Gaynor, Will Rogers, Lew Ayres, Sally Eilers, Norman Foster, Louise Dresser, Frank Craven, Victor Jory, Frank Melton, "Blue Boy."

So human that its people are living, breathing prototypes of your next door neighbors, so simple in plot structure that you seem to be reliving incidents from your own life, so tremendous in its appeal that you cannot help but be affected by the small triumphs of its lovable characters—that's "State Fair." And so powerful is the name draw of its cast that, lacking anything else, it would still have Box-Office written on every foot of it

But "State Fair" lacks nothing. It comes near to being a perfect picture of its type. From Janet Gaynor and Will Rogers, its nominal stars, down to the veriest bit player, the performances rate only superlatives. The direction of Henry King, the screen play by Paul Green and Sonya Levien, the photography by Hal Mohr, in fact, every phase of the production is deserving of highest praise. No, "State Fair" lacks nothing.

The story is simplicity itself. We have all been to state fairs. We have seen the milling, interested throngs, and perhaps wondered, if we made claims of sophistication, what manner of folk these were. The picture tells us.

There is the father of a small farm family. He attends to show the people of his state what a fine hog he has bred and raised, what an excellent beast man can develop. For him the Fair can bring no greater honor than a first prize for hog-raising

There is mother, a champion in her kitchen at home, who brings her dainties so enjoyed by her family, into competition with the culinary arts of other women. To her the Fair means nothing more than mince meat and pickles

There is the son, a hard-working, unimaginative chap, to whom the Fair is a vacation away from his chores. It also may bring him the chance to get even with that slick slicker who cheated him out of eight dollars last year. He has been practicing for twelve long months, tossing rings in the barn, just to have revenge.

And, finally, there is the daughter, the most sensitive of the lot. She longs for something that she cannot name. She knows that the life fate has apparently charted for her, marriage with a farm boy and eventually babies, will be dull and uneventful. She does not know that this nameless something she desires is romance. She expects nothing of the Fair—and it gives her the most.

Mother's pickles and mincemeat are adjudged the state's finest, fathers' hog wins the grand sweepstakes, brother has a breath-taking affair with "The Queen of the Air," but the girl finds romance. To the others the Fair is an interlude, their various triumphs to be forgotten in time as they resume their placid existences, their only future the anticipation of another good time at the Fair next year. But we know the daughter will never forget—would never have forgotten even if the boy she met had not pursued her to her farm home. It was her moment of Romance to be cherished as long as she lived.

Playing this girl, Janet Gaynor gives one of the finest performances of her career, in this reviewer's opinion, her best since the memorable "Seventh Heaven." Will Rogers, for the first time since he has been on the screen, has a picture that is bigger than Rogers. He makes a very human thing of his role of the father.

Louise Dresser is utterly superb as the mother. Her work as she watches her entries being judged makes her tiny triumph seem, oh, so important. This scene stands with the finest she has ever given us.

Norman Foster, too, does a splendid job. He might easily have overstressed his country bumpkin son. Instead, he plays it with great repression.

Nor are we through with the stellar names Lew Ayres steps forward to renewed prominence as the reporter with whom Janet finds romance Seeing their charming love scenes together may start the fans clamoring for a new team. Then there is Sally Eilers, limited in opportunity but scoring heavily with what she has.

Henry King's direction is distinguished by his sympathy and the simplicity with which he tells his story. He handles numerous minor characters without allowing them to interrupt the story's flow He never becomes involved with the supplementary themes, rather weaving them into the pattern of the whole. Yet there are some outstanding bits contributed by such players as Victory Jory, Frank Craven, Frank Melton, Erville Alderson and Harry Holman, not to forget "Blue Boy" himself.

With such names in such a picture, your sales angles are readymade. Go to it.

Low Prices Bring Business To Para.

Under the new scale of prices—25 cents afternoons and 40 cents evenings—the Paramount Theatre downtown played to more business last Saturday and Sunday than in the entire week preceding. Furthermore, the house will show a profit this week, something that hasn't happened for a long time.

Film Folk Mourn At Selznick Funeral

A large number of picture people, including players, writers, directors and executives, attended the services yesterday noon at the Malinow and Simons Mortuary for Lewis J. Selznick, pioneer film executive. Former stars under the Selznick banner fifteen years ago came out of retirement to pay tribute to the man who had promoted them to the heights.

Rabbi Edgar Magnin conducted the services, and interment followed at the Home of Peace cemetery. The deceased is survived by three sons, David, Myron and Howard, and the widow, Mrs. Florence Selznick.

Doran, N.Y. Story Head For Fox, Extends Stay

D. A. Doran, eastern story editor for Fox, who has been here for the past few weeks, will extend his stay on the coast another six weeks at least.

The lining up of story material for the 1933-34 program holds Doran here for conferences with Julian Johnson, story head of the studio.

New One For Bill Boyd

"Up The Gulch," an original story by E. E. Paramore and Keene Thompson, which was slated to be a starring vehicle for Richard Dix, has been switched to William Boyd instead

Margaret Seddon Cast

Margaret Seddon has been engaged for a featured role in "Lily Turner," Ruth Chatterton's next production at Warners.

Boleslavsky Won't Do 'Black Beauty'

After months of agreeing and disagreeing, Richard Boleslavsky will not be able to direct "Black Beauty" for Monogram release, according to I. E. Chadwick, producer.

Chadwick has contracted to release "Black Beauty" in March and will probably give the assignment to William Cowen, as Boleslavsky will not be available until he completes "Lost" for MGM

Edgar Selwyn Buys 'Baby In The Icebox'

Edgar Selwyn is closing today for the film rights to "The Baby In The Icebox," a story by James M. Cain, which appeared this month in American Mercury.

Selwyn is making the purchase on his own, figuring to write a treatment of the property for sale to a major company. The William Morris office is handling negotiations for Cain, Columbia writer.

Stars To See Inaugural

Washington.—Warners will open "42nd Street" at the Earle on March 4, and will have the special trainload of stars here for personal appearances during inaugural week.

Mannix On Tracy Yarn

Eddie Mannix is acting as associate producer for MGM on an original story intended as a starring production for Lee Tracy, who recently signed a term ticket with MGM.

M.P. Club Elects Feb. 2

New York.—The date of the election of the Motion Picture Club has been set for February 2.

Ernest Lubitsch Tells 'Em

(Continued from Page 1)

thinks it wants, but what it wants itself. The American conception of the demands of the movie-goer on the continent is a mistake. What is hokum to America is not hokum to Europe. Their hokum—like everything else but story—is a different kind of hokum than ours.

"America has its own characteristics. Europe has its own characteristics. They are irreconcilable, and Hollywood must, for the sake of the labor and money spent in foreign production, shake itself awake to this fact A happy medium? I, as an individual, intend seeking such a medium, but to find it for certainty is impossible with Hollywood keeping itself ignorant of what the man-in-the-street in Europe wants.

"It is actually ludicrous to go to the theatre in foreign countries and see the American-made synchronizations of the Hollywood product. These 'syncs' are THE menace to America's foreign market. How many people in this country, do you think, would go to see a foreign-made 'sync' of a German picture? The idea is preposterous. So why try to make foreign audiences see such abominations from America?

"While Hollywood pictures still lead the field abroad, these 'syncs' are rapidly making foreign picture fans lose respect for our films. There are production problems which America cannot hope to solve. Of this, I am convinced. There is the matter of cast. A single badly cast player ruins an entire cast. Is it possible to make a foreign version of an American picture and cast it well enough to give it a chance to compete with foreign-made pictures? Impossible.

"Europe, however, can easily do so, for transportation service between Berlin, Paris and London is so good that I can make a picture in any one of these three capitals and draw upon players from any of them. A German picture? I can get an abundance of good players in one day even though I am in London."

Musicals in Europe are returning, Lubitsch found. But even in this foreign tastes differ from American tastes, with syncopation out, while the waltz tempo is on the upswing

Asked if there were any truth in the report that he was to become an independent unit producer at Paramount, Lubitsch denied it emphatically.

"Mr. Cohen neglected to mention it to me if it is true," he said.

During November and December
The HOLLYWOOD REPORTER Printed

More Paid Advertising

than any other motion picture publication

HOLLYWOOD REPORTER 256½ pages

Motion Picture Herald -	244¾ pages
Motion Picture Daily - -	166¼ pages
Film Daily - - - - -	143¾ pages

There Must be a Reason

AND THAT REASON IS **COVERAGE** for the advertiser. **READER INTEREST** for those ads. **NO** wrapper circulation. The publishing of a film newspaper that prints **NEWS WHILE IT IS NEWS**

THE Hollywood REPORTER

Vol. XIII. No. 8. Price 10c. TODAY'S FILM NEWS TODAY Saturday, January 28, 1933

RECEIVERSHIP FOR RKO

TRADEVIEWS by W. R. WILKERSON

•LADIES and gentlemen, you will soon be in a new business, a business minus most of that red ink that has been prevalent for the past three years.

Add Radio-Keith-Orpheum to the list of the companies seeking whatever protection receivership will bring. Check off the first application for bankruptcy with the Orpheum Circuit Inc.

With RKO, the main headache has been the Orpheum Circuit of theatres, held under lease. Eighty-five per cent of the rest of its houses have either been holding their own or making money, but that Orpheum Circuit—whew!!

•

Others will come in under the receivership banner next week. They will have to. They can't keep themselves out and should not make any further effort to do so. For now that the thing is started, a reorganization of the WHOLE PICTURE BUSINESS should be given an opportunity to get under way.

To date, the receiverships (and probably all those of the future) have affected that part of the film business concerned in the operation of theatres for the reason that, with present fixed charges, it has been IMPOSSIBLE for those houses to break even. Landlords, leaseholders and those holding mortgages, aware of present conditions, have forced this issue by continuing their head-shaking when rent and mortgage reductions were asked

They have constantly refused to meet this business half way in adjustments most needed. Now they will have to, or else—and that else will probably see their property turned into a department store or garage at incomes less than one-fourth what they have (in the majority of cases) been receiving.

•

If you need any better proof of what theatres can do and will do if permitted to adjust their admission scales to suit present values, take a look at the local Paramount and read the news stories regarding the Seventh Avenue Roxy under reduced scales. The Paramount is playing to more people now than ever in the history of the house. The Roxy open-

(Continued on page 2)

Thalberg Expected At Work In 10 Days

Irving Thalberg, MGM production head, is due to return to the studio within 10 days, following an illness that has laid him up for several weeks. It is understood that he will avoid shouldering responsibility for more than one or two productions at a time for the next several months.

Para. Stock And Bonds Drop Again

New York.—The stock and bonds of the Paramount-Publix Corporation took another drop yesterday, following the announcement of the receivership. The stock slumped to ⅞, but rallied to close at one, a new low.

The three bond issues went off yesterday to 28¾, 9¼ and 7⅝ respectively. At present prices the Paramount Broadway $1000 bonds stand at $280, the Paramount-Famous-Lasky at $91.25, and Paramount-Pub-

Sam Katz Leaves N. Y. For The Coast Monday

New York.—Sam Katz will leave here for Hollywood Monday and expects to be there for some time.

He has been planning the trip for several weeks, but his departure has been delayed by affairs in Paramount which culminated in the receivership.

PUBLIX-HELD CIRCUITS GO INTO BANKRUPTCY

New York.—Following the receivership proceedings of Paramount-Publix, news came yesterday of similar action being taken by theatre circuits controlled by Publix. Publix Nebraska Inc. and the A. H. Blank Theatres Corporation, controlling 21 houses in Nebraska, filed voluntary petitions in bankruptcy, and went into the hands of a receiver in New Orleans.

Meanwhile, the first steps are being taken for readjustments of the theatre leases held by Paramount-Publix Any leases which the company desires to disaffirm and of which it cannot rid itself, will be taken to the court for action. Paramount yester-

(Continued on page 3)

Affects Theatres But Not Producing or Distributing— Orpheum Circuit Bankrupt

New York.—The Radio-Keith-Orpheum Corporation went into a receivership yesterday, the Irving Trust Company being appointed receiver by the Federal Court. At the same time the Orpheum Circuit, controlling about 35 houses, filed a voluntary petition in bankruptcy.

M. H. Aylesworth, president of RKO, explained that the receivership proceedings do not affect RKO-Radio Pictures, RKO Distributing, RKO Studios, nor Pathe News, of which group RKO-Radio Pictures Inc. is the parent company The two new Radio City houses are not included. The operations of Radio Pictures and its subsidiaries will continue and the program of pictures planned will be completed. Mr. Aylesworth said:

"The company has consented to the appointment of a receiver under petition filed by Alfred West, holder of

(Continued on page 2)

Seiter May Direct 'Greta the Great'

Joseph Schnitzer and Sam Zierler are negotiating with William Seiter to direct "Greta the Great" upon completion of the Wheeler and Woolsey picture at Radio.

Humphrey Pearson and Sarah Y Mason are writing the screen play and dialogue.

Suit Filed To Foreclose On The RKO Coliseum

New York.—The Central Hanover Bank has filed suit to foreclose its mortgage on the RKO Coliseum Theatre here, alleging that $600,000 is due.

Carole Lombard Set

Paramount has set Carole Lombard for the lead in "Dead Reckoning" with Cary Grant and John Halliday in the cast. Paul Sloane will direct.

Warners Leave N.Y.

New York.—Both Harry M. and Jack Warner leave New York today, the former for a vacation at Miami and the latter for the coast.

NewCompany Plans Sponsored Bills

The formation of a new company which plans to open many of the closed theatres of the country and show programs of pictures sponsored by national advertisers is announced by David R. Hochreich, now in Hollywood. The company will produce and distribute pictures, but also plans to buy product of other companies.

The theatres which the company will operate will, if they are not equipped with sound, be fitted up with De Forest equipment. Productions will be made at the Republic studio—the old Tec-Art—which will be taken over.

Associated with Mr. Hochreich, who has just resigned as general manager of M. A. Schlesinger's General Talking Pictures, are J. Boyce-Smith, of Inspiration Pictures, and Robert Bregman, of Chicago.

Emanuel Cohen Denies Producer Resignations

Rumors were thick around Paramount yesterday that resignations were due from two or three associate producers Emanuel Cohen, production head, denied that any members of his staff were departing.

Lois Weber At 'U'

Lois Weber, Hollywood's first woman director, joins the Universal organization on a special assignment. She will be a talent scout, to find and develop only feminine players.

Next For Barthelmess

"Fellow Prisoners" is slated to be Richard Barthelmess' next starring vehicle for Warners. Edward Chodorov is writing the screen play and dialogue.

WILLIAM DIETERLE DIRECTED 'LAWYER MAN'

THE Hollywood DAILY REPORTER
"Today's Film News Today"

W. R. WILKERSON.....Editor and Publisher

FRANK POPE.....Managing Editor

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RAMBLING REPORTER

It's going to be a terrible shock to a certain young man about town when he finds out that a famous femme ex-star is really broke. . . . The Don Stewarts threw a beeg party last night —with orchestra and other goings on. . . . Ben Lyon is due to land here any minute with his brand new four-passenger plane, which he went East to pick up. . . . Just when we were wondering what had happened to Peggy Morrow, comes the announcement that she up and married Mr. Harry Chadbourne on the twentieth of December.

•

We just got a wire, signed by Madge Evans and Tom Gallery, saying they'd be very surprised if they were secretly married—even it we wouldn't be. . . . Watty Rothacker getting over a dash of flu. . . . And Gary Cooper fighting a dash of same. . . . And Cary Grant will have those tonsils out any minute. . . . There's a fellow out at Radio who is so crazy about Katharine Hepburn that he takes her double to lunch every day! . . . Tom Douglas, rehearsing for a leading part in "When Ladies Meet," scheduled for the Belasco.

•

Mrs. Raoul Walsh, Mrs. Watty Rothacker, Diana Fitzmaurice looking very chic at Mrs. Bill Goetz's luncheon Thursday for Mrs Nick Schenck. . . . Others admiring the Goetz home and hospitality were Mrs. Darryl Zanuck, Mrs. Jack Warner, Joan Bennett, Mrs. C. Gardner Sullivan, Mrs. Harry Rapf, Colleen Moore and many more. . . . . The blonde lady under personal contract to Howard Hawks is simply wowing the local Lotharios. . . . . The real reason for Ed Hatrick's coast visit is to win "The Barretts of Wimpole Street" for Marion Davies. . . . Harry Barris and Loyce Whiteman will join up with Gus Arnheim at the Beverly Wilshire any moment. . . . Virginia Cherrill will play part in "Rivets" for MGM. . . . The John Hay Whitneys are visiting Merian Cooper—and Mrs. Whitney has lost her tiny brown dog which resembles a Cairn—and she's heartbroken about it—so please remit, if you find it.

RECEIVERS NAMED FOR RKO; ORPHEUM CIRCUIT BANKRUPT

RKO Subsidiaries Are Not Included

(Continued from Page 1)

unpaid notes of the company, and the Irving Trust Company has been named receiver.

"The company has been unable to obtain the cash necessary to provide for its presently maturing obligations and for other necessary requirements during the year, and the board of directors has reluctantly reached the conclusion that a continuation of operations without a substantial overhauling of burdensome rentals and fixed charge requirements of certain of the company's theatre-owning subsidiaries, and extensions of presently maturing debts of the company could serve no useful purpose and would serve merely to diminish further the company's assets without benefit to anyone interested in the company.

"There was accordingly no alternative but to consent to the appointment of a receiver so that the company could administer under the jurisdiction of the court for the benefit of all interested parties until conditions may sufficiently improve to permit a satisfactory reorganization.

"Negotiations are under way with landlords and mortgages for readjustments of rentals and fixed charge requirements consistent with present business levels, and I anticipate that through such readjustments the business can ultimately be placed on a sound and profitable basis.

"The receivership of Radio-Keith-Orpheum Corporation does not include RKO-Radio Pictures, RKO Distributing Corp., RKO Studios Inc., Pathe News, Keith, Proctor and Midwest groups of the theatres, nor the corporations operating two new theatres in Radio City. These companies continue to operate under their present managements."

In another statement, Mr. Aylesworth, as chairman of the board of Orpheum, Pantages and RKO Southern circuits, says:

"A voluntary petition in bankruptcy was filed today on behalf of the Orpheum Circuit Inc., in the Federal Court of New York and similar petitions were filed in the Federal Court of Delaware on behalf of the Western Corporation and Southern Corporation, subsidiary theatre companies of RKO."

The Orpheum Circuit Inc. controls through stock ownership a number of subsidiaries operating theatres in the central and western parts of the United States. Aylesworth states that, in spite of substanial economies which have been effected in the operation of the Orpheum Circuit, profitable operation of the theatres under present conditions has proved impossible because of burdens of excessive rents and fixed charges. He adds that a number of the theatres controlled by these corporations could be profitably operated, even under present day conditions, if necessary revisions of rentals etc., could be effected and that it is hoped that a reorganization of these theatres can be worked out in these proceedings.

No Headaches For Hughes Stage Play

New York.—Howard Hughes is going to preclude the possibility of any headaches when he produces a new play on Broadway this Spring. The title of the production is"An Aspirin For Love."

Immigration Laws Hit John Farrow

John Farrow, writer, has been held by the immigration authorities under $2500 bond, pending an investigation of his right to be in this country. He was taken into custody at the Cocoanut Grove Wednesday night.

The technical charge against Farrow is that he entered the country under a visitor's permit and accepted employment while here under those conditions This, according to immigration authorities, is a violation of the law. It is believed that, if the charges are verified, Farrow will be deported.

Chemistry To Be Taught With Motion Pictures

Chicago —The University of Texas is planning to adopt the idea originated at the University of Chicago of teaching chemistry through the use of motion pictures.

The local university recently completed two films, one on "Oxydation" and the other on "Reduction of the Molecular Theory of Matter," which the University of Texas is trying to secure for its own use.

Henry Stephenson For Para. 'Dead Reckoning'

Henry Stephenson, returning from New York where he completed an engagement in Gilbert Miller's "Firebird," was signed yesterday by Paramount for a top spot in "Dead Reckoning," which Paul Sloane directs. The Beyer-MacArthur office negotiated the deal.

Al Kingston Quits

His contract as associate with Leo Morrison expiring February 8, Al Kingston has been unable to get together with the agent on a new deal and leaves the office at that time. The Edington-Vincent office is negotiating with Kingston to swing over to its staff.

Shubert Auction Feb. 11

New York.—The properties of the Shubert Theatres Corporation will be sold at auction on February 11.

Goldwyn Company To Be Idle 4 Months

With "The Masquerader" now being edited, it is expected that the Samuel Goldwyn organization at United Artists will not have another picture in production for about four months. There is a good chance that the producer will hop East within the next two weeks in a search of a yarn that can be used to introduce Anna Sten as a star under the Goldwyn banner.

The next Eddie Cantor picture is slated to go into production after May 1, depending on how soon an original story can be selected and written. "The Masquerader" is the last Goldwyn production on the 1932-33 program of United Artists, with the Cantor and Sten pictures slated for release next season.

Writer and Director in Boston To See MGM Play

Sylvia Thalberg, MGM writer, and Charles Reisner, director, are in Boston to see and study the play, "Mademoiselle," which the company is to produce as a picture.

Chatterton Returns

Ruth Chatterton returned to the Warner lot yesterday, completing a twelve week lay-off stipulated in her contract. She stars in "Lily Turner" as her next picture.

Harris Short In N.Y.

The RKO-Roxy theatre has booked "So This Is Harris," the Phil Harris short, in conjunction with "No Other Women," to open next Friday.

Tradeviews

(Continued from Page 1)

ed up yesterday with a 25 cent matinee and the house was stormed.

This column has repeatedly suggested to exhibitors: "It's not the quality of your pictures that's keeping the people away, IT'S THE PRICE. Cut that price to fit present day needs and you will get the people."

•

The trouble with those big houses, even the Roxy and the Paramount here, is that almost capacity, at lowered prices, would hardly pay the fixed charges, much less film rental, help, etc. Which may give you some idea of the type leases our major heads signed in their rush to grab every theatre on earth a few years ago.

We are in a new business—for this age—a business that will soon permit the producer to produce and rest on the merit of his product, with the exhibition in the hands of exhibitors and not a bunch of high-salaried New York executives, hoping to open and close thousands of houses every day by their press of a button.

AND IT'S GOING TO BE A BETTER BUSINESS.

PARA'S 'WOMAN ACCUSED' HAS SLOW AND POINTLESS STORY

Cast Good, Fine Production Values

"THE WOMAN ACCUSED"
Paramount

Direction ..... Paul Sloane
Based on story by .....Polan Banks
Writers: Rupert Hughes, Vicki Baum, Zane Grey, Vina Delmar, Irwin S. Cobb, Gertrude Atherton, J. P. McEvoy, Ursula Parrott, Polan Banks, Sophie Kerr.
Screen Play..... .....Bayard Veiller
Photography .....Karl Struss
Cast: Nancy Carroll, Cary Grant, John Halliday, Irving Pichel, Louis Calhern, Norma Mitchell, Jack LaRue, Frank Sheridan, John Lodge, William J. Kelly, Harry Holman, Jay Belasco, Gertrude Messinger, Lona Andre, Donald Stuart, Gregory Golubeff, Robert Quirk, Amo Ingraham, Dennis Beaufort, Gaylord Pendleton.

Gaudy production value, which will probably help considerably with a certain element of the trade, is about the best you can hand this one. Three-fourths of it is sluggish, pointless, and even if ten famous authors did write the story, we have seen better by one obscure author with a hangover. Now and then a clever original twist rears its pristine form only to be so maltreated in direction and continuity as to be almost unrecognizable.

Nancy Carroll is the woman accused. Louis Calhern, the man in her past, shows up just as she finds the better, purer grade of love, is about to marry Cary Grant and take one of those "cruises to nowhere" as a honeymoon tour, and she kills Calhern in a struggle.

On the boat, after the bar has opened and during the masquerade party of the captain's night, John Halliday, the murdered man's pal, stages a mock trial, with deadly earnestness on the part of some of the roisterers and levity for the rest, in an attempt to trick her into an acknowledgment of guilt.

It looks as if she might have to take the rap, until Cary Grant shows what a heel Calhern was and, to the satisfaction of the district attorney, Irving Pichel, how impossible it would be to obtain a conviction.

The sequence aboard the ship is the liveliest and most interesting of the piece, but a lot of footage has gone through the sprockets before anything worth while begins to happen. The ship set is one of the last-gasp numbers, with a bathing pool draped with nifty extra girls, and Harry Holman, straining the capacity of a bathing suit, contributing some laughs.

The screen play is based on a serial from Liberty magazine, written by ten noted authors, so you exhibs will find plenty of exploitation angles there.

Nancy Carroll gives an overtone of tragedy to all of her part. Cary Grant gives a satisfying performance, and Jack LaRue, whom we have often wanted to cite for his menace roles, is great as a cold-blooded gangster whom only a rawhiding can weaken. Norma Mitchell as the loyal maid also stands out. Photography is front rank.

Broadway Hears Fox Receivership Next

New York.—Broadway rumors yesterday set the Fox Film Corporation as the next to go into a receivership, with Sidney Kent slated to be appointed receiver. Winfield Sheehan arrives Tuesday from the coast.

Rita Kaufman Owes $16,341; Assets, 1 Car

Listing assets of $885.02, represented by an automobile, and liabilities of $16,341, Rita Kaufman has filed a voluntary petition in bankruptcy, with Neil McCarthy representing her.

A meeting of creditors is set for February 2 before Referee in Bankruptcy James L. Irwin.

'Little Women' To Go Into Work With Cukor

Radio has started plans to produce "Little Women" from the treatment by Agnes Christine Johnson and Edward Doherty. George Cukor will direct it and will make tentative arrangements for cast before leaving on a trip East at the completion of work on the Constance Bennett picture, "Our Betters."

Lightons Back Tonight

Louis Lighton and Hope Loring arrive tonight from an extended vacation trip East. Lighton resumes his duties as an associate producer for Paramount Monday, while Hope Loring is slated to return to the company's writing staff.

Blystone With Harvey

John Blystone has been set to direct Lilian Harvey's first picture for Fox, "My Lips Betray." Una O'Connor was assigned to the cast of the same picture yesterday.

Two For Tuttle Cast

Ralph Forbes and Theodor von Eltz have been signed by Fox for parts in "Pleasure Cruise," which Frank Tuttle directs.

Howard With Robinson

Booth Howard goes into a featured spot in Edward G. Robinson's "Little Giant," which Roy del Ruth is directing for Warners.

Horace McCoy At Col.

Horace McCoy has been assigned to write an original railroad story for Columbia.

'42nd Street' Stunt Interests Distribs

New York.—All the major distributors are watching Warners' transcontinental exploitation stunt for "42nd Street" with great interest because this is the first time that a picture has opened in key spots, starting from the west coast and coming east. The distributors are curious to know if playing a picture that way is any better than from east to west.

"42nd Street" probably will play the Hollywood Theatre here the week of March 9, with the traveling stars here for the premiere.

Bobby Jones Here To Start Golf Shorts

Bobby Jones arrived yesterday to fulfill his contract with Warners for a series of six golf shorts.

The first short in the series, "How To Break 90," is scheduled to go into production this Wednesday, and George Marshall will direct.

Conway On Tracy Yarn

Jack Conway is slated to direct Lee Tracy in his next picture for MGM tentatively titled "Gabby Joe." Howard Emmett Rogers is writing the script.

New Low Prices Crowd The Roxy

New York.—"The Death Kiss" opened at the Seventh Avenue Roxy yesterday, the attempt of Educational-World Wide to stop it, because of the new low scale of prices, having failed.

The new prices evidently appealed to the picture fans if not to the producers, for the house was crowded at three o'clock yesterday afternoon with the "S.R.O." sign up.

Mark Leuscher is no longer handling publicity for the house, Alissa Kerr having succeeded him.

'U' Desires To Team Dunne and Boles Again

Universal is planning to team Irene Dunne and John Boles again in John Stahl's picture, "Only Yesterday," to follow up the success of this trio in "Back Street" if it can borrow these two from the respective studios to which they are under contract. Production of this picture is slated for the end of March after the shutdown.

Manners With Lasky

David Manners is set for a featured spot in Jesse Lasky's production for Fox, "Warrior's Husband."

Barlow For 'Rivets'

Reginald Barlow has been signed by MGM for a role in "Rivets," which Tod Browning is directing

Consol. - Universal Deal For Royal Lab. Closed

The negotiations between Universal and Consolidated, the details of which were first reported in the Hollywood Reporter, January 16, were closed yesterday with the announcement of the signing of papers being made in New York. This deal is seen as another step in Consolidated's effort to gain control of the laboratory field and gives the company the Royal Laboratory, Universal's film processing plant.

Through this deal, Universal gets a slash in the price of laboratory work contracted with Consolidated, the slash, in effect, constituting an arrangement which will take care of the repayment to Consolidated of the $600,000 remaining outstanding of the $1,000,000 loan made three years ago to Universal.

The Royal, according to a statement issued by Universal last night, is to be closed down. From another source, however, it was learned that Consolidated is planning on continuing the laboratory, pending a deal which is to be placed before Phil Goldstone, whose financing of independents has given the Royal the lion's share of its business.

Reached at his home, Phil Goldstone told a representative of the Hollywood Reporter that he had two other laboratory deals up for consideartion, one for the construction of a new plant on property he owns at Highland and Santa Monica Boulevard, and one for the merging of his interests with another major laboratory.

Sig Neufeld Places 'Reform Girl' In Work

With his brother, Sam Neufeld, directing, Sig Neufeld has placed "The Reform Girl" into production at Metropolitan as his next release for Premier Pictures.

George W. Sayre contributes the original story, and the cast includes Stanley Smith, Noel Francis, Skeets Gallagher, Hale Hamilton, Dorothy Peterson, Ben Hendricks Jr., Robert Ellis and DeWitt Jennings.

Four Signed At Fox

Four more players were signed by Fox yesterday for parts in "Trick For Trick," Howard J. Green yarn which Hamilton MacFadden will direct. They include Edward Van Sloan, Booth Howard, Willard Robertson and Herbert Bunston.

Receivers For Chains

(Continued from Page 1)

day notified the owners of the Rialto Theatre here that it definitely will not renew the lease which expires February 1.

Circular letters, signed by Adolph Zukor, for the home office, and Emanuel Cohen, for the studio, were sent yesterday to the personnel, containing assurances that there need be no uneasiness.

REELING AROUND LONDON

Edmund Breon wearing that "Breon" smile of his . . . we were interested and amused at the Paul Schofield article in the "Reporter" annual; of course, we COULD tell you about Paul this side. . . . Madeleine Carroll speiling French to her German director, Anatol Litwak, . . . yeah, he understood! . . . Thanks, Warners, for that little epic, "The Red Shadow"—we particularly liked the cuts from "Desert Song." . . . By the way, Junior, "The Mummy" thrilled and amused us at the London trade show, but you might have given us a better looking flag in the picture . . . you know how particular we Britishers are! . . . Albert de Courville in conference with Hugh Findley. . . Stafford Dickens lunching one of Mr. Cochran's chorines. . . . Leslie Arliss scripting with Sidney Gilliat on the "Orders Are Orders" pic which Walter Forde will meg for Gaumonts. . . . Anthony Asquith wears the oldest pair of grey flannel pants in the studios this side.

•

Michael Balcon and Victor Saville will take a vacation in Portugal. . . . Ivar Campbell is now production supervisor at Sound City. . . . Richard Bird, pausing between "stills" to take out Georgine Presscott, one of his models. . . . Leslie Williams beaming benevolently. . . . Glen MacWilliams getting more acclimated. . . . . Ivor Novello deserting the cameras for a short holiday. . . . Hugh Grey spending days in the British Museum; he's chief of research at Gainsborough. . . Monty Banks a 'flu victim. . . . Laurence Tony Howard is never in when telephoned; he gives one the impression of being the world's busiest man; but is he? . . . Phil Tannura guiding a camera crane for shots for current London film production.

•

Margot Grahame looking okay and how! at the Fan Ball. . . . . Frances Day beautiful and blonde at Dorchester House. . . . George Grossmith Park Lane-ing. . . . Peter Burnup in glad rags. . . . Raymond Massey strolling to "Late Night Final." . . . "Bill" Mutch discussing movies—still an enthusiast. . . . Edna Best and Herbert Marshall working in film together at Beaconsfield. . . . Wally Murton doing two jobs at the same time. . . Victor Saville seen in an American hat. . . . Freddie Young talking cameras to Desmond Dickenson—at a cocktail bar; good spot to do it in! . . . Tony "Red" Keys got a new car; hope he was careful about the color. . . Trilby Clark back in town. . . . "Maders" Carroll got a new little Robin Hood hat; and if there is one person suited to them—it is la Carroll!

•

Donald Calthrop and Miles Malleson discussing Paris at the Cafe Royal. . . Gordon Harker again cast as a butler. . . . Claude and Jack Hulbert fixing a stage show for RKO. . . T. Hayes "Happy" Hunter grinning as usual—this time for "The Calendar." Brian (Junior) Wallace cutting for Gainsborough-Ideal. . . . Cicely Courtneidge and Jack Hulbert at the 'Cri" at 4:30 a.m. . . . Hugh Williams and Ann Todd amongst others at another table. . . . Everyone at "Late Night Final" midnight show. . . . Ray Massey pulled off both honors being the least nervous performer in both shows. . . . Marie Tempest and Jeanne de Casalis selling programmes. . Jack Hylton and his band in the orchestra pit. . . . Marjorie Mars, Colin Clive, Robin Irvine, Ursula Jeans in the stalls . . . John Van Druten enjoying his own burlesque. . . Simon Rowson as genial as usual.

•

Lorry Webb goes over to do the Pavilion for B.I.P. as director of publicity. . . Norman Arnold seeing legit shows; but he is busy in the film art direction racket just the same. . . . . Jack (Paramount) Whitehead plus his charming "editorial" missus taking a quick dinner at Henry's; the one on Rupert Street, not Hollywood Boulevard. . . . Cecil Williamson forsaking the B. and D. cutting rooms for a holiday at Bray. . . . John Maxwell seeing his own trade show from the front row of the dress circle. . . Arthur Dent smiling happily as always. . . . Miles Malleson goes to B. and D. to dialogue "The Blue Danube." . . . Mary Buxton and Cliff Pember were upset with the MGM "English" atmosphere in a current Trade offering. . . . F. C. "Variety" Chappell takes over Bill W. M. Mutch's work whilst the latter goes on vacation.

Graham Cutts seen around searching for a suit of offices, he had a scenario writer with him . . . wonder what it means. . . . Ernest Betts greeting other critics outside the Pavilion. . . . Robert de Grasse arrived over from Radio; joins Bob RKO Martin as another "ace" cameraman for Basil Dean's outfit. . . . Otto Ludwig rushing back to Beaconsfield to put on a "Tuxedo" (foreign versions; Soup and Fish, Glad Rags or Dinner Jacket!) . . . Bunny Martin Marks stays with Dean contrary to reports. . . . Miles Mander introducing Carl Harboard to Cedric Belfrage. . . Leslie Henson talking to Jack Buchanan at the Cafe Anglais. . . . Betty Balfour remaining under cover.

Cochrane Arriving With German Stage Play

New York.—Gifford Cochrane is arriving on the Europa Monday with the English version of the German stage play, "Die Drei Groschenoper," which he and John Krimsky will present on Broadway in April.

The play is based on John Gay's famous "Beggar's Opera."

'Jenny' Back On B'way

New York.—Warner Brothers' "Frisco Jenny," with Ruth Chatterton starred, began a return engagement at the Winter Garden yesterday.

Rankin Out of Radio

William Rankin, having completed his original story, "No Greater Love," Irene Dunne's next for Radio, is no longer with that studio.

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Out February 15

THE Hollywood REPORTER

Vol. XIII. No. 9. Price 10c. TODAY'S FILM NEWS TODAY Monday, January 30, 1933

RECEIVERS TO DISAFFIRM

TRADEVIEWS by W. R. WILKERSON

•WE hope that the outcome of all the present mess will present a situation that will permit the producer to produce, with the exhibition of his pictures in the hands of men and women who know how to exhibit them.

The move of Paramount and Radio-Keith-Orpheum in calling in receivers to get them out of their exhibition hole is certain to be followed by Fox and Warners and, this being done, the greatest thnig that could happen to this industry is for the receivers to get together and take the houses away from the producer-distributors altogether, for they simply can't run theatres. It has been shown under any and all conditions that they are not equipped for this task, and for the future safety of the business they should be relieved of it.

•

You might say that the Loew organization has been successful in exhibition, distribution and production and we'll answer, "You're wrong." Certainly it has been a greater success than the others for the reason that it does not have as many houses. Its houses were constructed and opened long before the big panic to control the theatres hit the producers and distributors and, as a consequence, they have fixed charges that would, under ordinary conditions, permit of some profit.

But even with this advantage in comparison to the other chains, any of the Loew houses in individual hands would do more business than they have been doing or is now doing under their chain control.

•

We have seen houses in New York, with a program of pictures far less attractive than that offered by their Loew oposition, both charging the same prices and with the independently operated house outdrawing its competitor directly across the street each and every week.

Producers should not be exhibitors —they should produce. The exhibition of pictures requires more, much more, than a producer-distributor organization can give it. Add to this the worry on the shoulders of both branches within the one organization of meeting releases, of finances, of playing their own pictures, regardless

(Continued on page 4)

Music Hall Pulls In 312,00 In 2 Weeks

New York.—According to figures furnished by the management, 312,000 persons paid admissions to the Radio City Music Hall from January 11 to January 24 because of the popular price policy.

Industry Will Come Back, Says Sarnoff

New York.—David Sarnoff is most optimistic about the future of the picture business. Courage is necessary to face the facts which have caused receiverships, he says, but after the rebuilding process is over and fixed charges and rentals have been reduced, new conditions will be brought about.

"The investment of RCA in the RKO stock and bonds," he said, "was because of its interests in the development of talkies, radio broadcasting and the manufacture and sale of sound recording and reproducing equipment."

G. B. Stern Treatment of 'Little Women' Used

Radio will use the screen play of "Little Women," written by G. B. Stern, and the company has shelved the treatment turned in by Agnes Christine Johnston and Edward Daugherty.

Para. and RKO Leases Will Be Nullified At Once In Hope of Deals That Will Show Profits

New York.—Both the Paramount and Radio-Keith-Orpheum receivers are taking stock, looking into the condition of the 1,500 or more houses in the chains of the two circuits that have sought their protection. It's a cinch that, once this procedure has been thoroughly checked, the next move will be a blanket disaffirming of all leases, with the expectation of the receivers that the landlords will then walk in and talk turkey.

In the Paramount-Publix circuit of houses, aside from a sum slightly in excess of $1,000,000 owing to Paramount Publix Corp. and $5,700,000 owing to the Publix Theatre Corp. for film rentals, etc., there is $30,950,000 of guarantees on leases of subsidiary companies operating various chains under the P-P banner. This last amount is the one the receivers

(Continued on page 2)

Fox-Educ. Exchanges Consolidated Today

The Fox-Educational merger of physical distribution forces goes into effect this morning. Mike Newman, Educational exchange manager, has joined the Fox staff with Gus McCarthy, his booker, and his cashier. Fifteen members of his Educational exchange were let out Saturday.

'State Fair' For Loew's Downtown

Fox's "State Fair" opens for a run at Loew's State Thursday, with Fox West Coast spotting it in for a minimum of two weeks. The picture institutes the new straight picture policy, with lower prices of 25 cents for matinees and 40 cent top nights.

Picture was originally figured to follow "Cavalcade" into Grauman's Chinese, but with "Cavalcade" due to stay for several more weeks, decision was made to shoot "State Fair" into Loew's State for first run to make it available immediately for subsequent bookings in the territory.

Bartlett Cormack On Story For C. B. DeMille

Paramount signed Bartlett Cormack to develop a story on an original idea of Cecil B. DeMille's for his next directorial job for Paramount.

Irene Dunne's Next Based On Jeanne Eagels

Radio's dramatic story for Irene Dunne will be based upon the life of Jeanne Eagels. It is called "No Greater Love" and is by William Rankin.

Warner Term For Pascal

Warners closed a deal over the week-end for the services of Ernest Pascal, who joins the writing staff on a six months contract following the studio's shutdown during the summer.

Spingold To Col. Feb. 1

New York.—Nate Spingold starts his new duties with Columbia on February 1. There is some talk that he may buy a stock interest in the company.

MGM DEVISES NEW PLAN TO CUT WRITING STAFF

In an effort to save more money by cutting down its unwieldy staff of writers, MGM has decided to abandon its plan of putting six, seven or more writers on a single story and to adopt the scheme of permitting one or two writers to follow through on a yarn to which they are originally assigned.

Heretofore, MGM has followed the practice in vogue at most of the major studios of putting new writers on a story whenever a treatment did not suit the executives. This, naturally, has run pre-production expense up to enormous figures. Two examples of this on the MGM lot are "The Bugle Sounds" and "March of Time." No

(Continued on page 5)

'Tugboat Annie' Start At MGM Postponed

With Wallace Beery going into a top spot in "Soviet" with Clark Gable, MGM has pushed the start of the Dressler-Beery picture "Tugboat Annie" back for six or eight weeks as Beery will not be available before then.

Cabanne Back At Work

Recuperated from an attack of the flu, Christy Cabanne returns to the Majestic Pictures organization to take up the directorial reins on Phil Goldstone's "Public Be Damned." Edward T. Lowe Jr. is writing the screen play.

LOWELL SHERMAN Directed 'She Done Him Wrong'

THE Hollywood DAILY REPORTER

W. R. WILKERSON.....Editor and Publisher

FRANK POPE.....Managing Editor

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THE LOW DOWN

They're telling a funny story about the backers of a forthcoming Broadway musical show, which is drawing its two stars from Hollywood. Before they had signed a certain little brunette, who is already rehearsing, one of the racketeers who is putting up the money said: "We gotta have names, NAMES—get Jimmy Durante!" "But," said a pal, "You can't get Durante because Thalberg won't let him go."

"Who's this guy Thalberg?" asked the first gunman.

"He's the head man in Hollywood," said the pal.

"Oh, yeah!" replied the "angel"—"Den t'hell wid Durante—get Thalberg!"

•

S'funny—the way the newspaper boys and girls are falling with much space and long stories for the Dietrich trousers, as though they were an innovation here—or anywhere else. Marlene must be relying heavily on their poor memories to think that they would swallow more than her exhibitionism as something NEW. Garbo, among others, wore trousers around this town for years—in her home, shopping and even to the movies on many occasions. The difference is only in the fact that Greta obviously wore them for comfort, and never stood or paraded around in them, making herself cheaply conspicuous just for the sake of being photographed—or laughed at. The sad part of it is that a million morons who were on the verge of going tres feminine with the current fashions, will now probably become "selfmade men" instead.

•

Fox has unwittingly furnished Lillian Harvey with a terrible barrier to hurdle, even before she faces a studio camera. We refer to an "introduction" of her in a current Fox Movietone Newsreel. The girl is so badly photographed, her speech so obviously hooey and badly presented, that the Harvey will HAVE to be good with her next appearance, if only to live this down.

'Gold-Diggers' Set For 33-34 Roadshow

"Gold-Diggers of 1933," Warners' all-star filmmusical which Mervyn LeRoy will direct, has been set as the first company roadshow special for the 1933-34 seasons.

Decision was reached in view of the coming release of "42nd Street," with Warners figuring that release of two big filmusicals too close together might harm grosses of the second picture

Rain Drives Film Folk Up To Palm Springs

Seeking to escape from the rain over the week-end, a large number of the film colony trekked to Palm Springs, where they hoped to find warmth and sunshine.

Among the guests at El Mirador were Douglas Fairbanks, Mary Pickford, Leslie Howard and his son, Ronald, Frank Borzage, Mrs. Jack Warner, Minna Wallis, Clarence Brown, Alice Joyce, Ed Hatrick, Bob Rubin, Dr. and Mrs. A. H. Giannini, Mrs. McClelland Barclay and Ralph Farnum.

Two Publishers Bring Out 'Cavalcade' Books

New York.—Grosset and Dunlap issued a special edition of "Cavalcade" last week, and Doubleday Doran will bring out another edition of the book as originally published.

Ginger Set For Two

Ginger Rogers starts Tuesday in the featured lead of M. H. Hoffman's "Shriek In The Night" and, on completion of that picture, moves to Warners to join the all-star cast of "Gold-Diggers of 1933," which Mervyn LeRoy will start February 13.

Receivers To Nullify

(Continued from Page 1)

are going after in the hope of reducing it to sane proportions.

A committee consisting of Frank A. Vanderlip, Robert K. Cassat, Sir William Wiseman, Duncan G. Harris, Lawrence Stern, Frederick Shefield and the law firm of Davis, Polk, Gardiner and Reed, all representing banking and brokerage houses, has sent out a call to all bondholders of Paramount-Publix Corp. to unite for their own protection and asking that the bonds be deposited with the Chase National Bank.

Similar committees are asking stockholders of the Paramount-Publix Corp. and the bondholders of the Paramount-Broadway Corp. to do the same thing.

There has been much discussion since the receiverships on the question of merging the flop properties and also of liquidating both outfits, placing the houses in individual hands for single house and group control, with a sufficient percentage retained in the hope that out of the profits of such liquidation and future operation, stock and bondholders may get a return on their investment.

Zanuck's Alibi Shot Is Ducked By Roach

Anent the $8 to $12 polo ball controversy and the effort of Darryl Zanuck to pass the buck to Hal Roach, the latter wires as follows:

"Please explain to friend Darryl three definite reasons why article in your column of January 26 issue should not apply to me. First, we have no conference room. If we had one I'd have to talk to myself. Second, if the director wanted to spend $2000 he would have to get his okay from Ginsberg and finish up with a dollar and six bits. Third, when Darryl has played polo as long as I have he will teach his groom to sneak a few balls off the sideboards when playing at the opposing club, thereby making it unnecessary to purchase them."—Hal E. Roach."

Cantor-Jessel Revue To Oust Films In Florida

New York.—The E. J. Sparks circuit in Florida will book the Eddie Cantor-George Jessel revue for a seven-weeks tour of its houses, and will abandon film programs in its theatres during the engagements.

Amazons Furnish Basis Of New Screen Story

Charles Meade Kerr and H. Clarke-Renalle have just completed a screen story, based on the alleged tribe of Amazonian women in South America and titled "Queen of the Amazons."

DeMond Finishes One

Albert DeMond has turned in his script on "The Sphinx," which Allied will produce for Monogram, and today goes on an original story as his next assignment for the company.

Aylesworth To Speak

New York.—M. H. Aylesworth, president of RKO, will address the National Institute of Arts and Sciences at the Waldorf February 3.

Para. Will Start 11 In Next Four Weeks

Eleven motion pictures will go into production during the next four weeks at Paramount, in addition to four now before the cameras: The new productions will be:

Zane Grey's "Under The Tonto Rim"; "The Story of Temple Drake," with Miriam Hopkins; "Dead Reckoning," with Wynne Gibson, Richard Arlen and Cary Grant; "The Song of Songs," with Marlene Dietrich and Brian Aherne; "International House," with Peggy Hopkins Joyce, Rudy Vallee and others; "Cracked Ice," the new Marx Brothers' comedy; "The Trumpet Blows," with Miriam Hopkins and George Raft; "Police Surgeon," with Ricardo Cortez and Frances Dee; "A Legal Crime," with Charles Bickford; "Bedfellows," with Ricardo Cortez and Nancy Carroll, and "Supernatural," a Halperin production.

Kingston Going With Landau and Schreiber

Al Kingston, who leaves as associate with the Leo Morrison agency, will join Arthur Landau and Lou Schreiber on February 12 in a three-way office that will have each of the trio handling his own list of people on a unit basis.

Royer Starts Spanish

Fanchon Royer started a Spanish picture Saturday, having just completed "Revenge at Monte Carlo." The new production is called "La Republica no Peligra" and is being directed by Carlos Borcosque, with Jose Crespo, Conchita Montenegro and others in the cast.

Estelle Taylor In Vaud

New York.—Estelle Taylor left here Saturday for a vaudeville tour of the RKO and Loew theatres.

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(Signed) M. H. AYLESWORTH,
Chairman of the Board.

Warners Hit Pay Ore In Screen Test Plan

The "screen test" search for local talent in Warner houses in various towns of Southern California which has been staged during the past two weeks proved to be a big attraction for the theatres and gave Warners 40 prospects who will be brought to the studio for more complete tests. The plan will be tried at Warners' downtown house the last half of this week.

Busby Berkeley, Warner director, handled the talent search, with every girl in each theatre getting a test if she wanted one. Shots were made on theatre stages, with the audience watching the proceedings. All tests were run off at the studio, with the best being selected for further screen tests later under more favorable conditions.

Despite bad weather, the test nights in the several houses rated capacity crowds. The stunt pays off double to the theatre, as all tests made in a specific house are run off a week later so the natives see just how their local girls photograph.

In the tour of Southern California towns, Berkeley found Santa Barbara had the most beauty among the candidates. Nine were selected for a studio test out of 60 photographed. Other spots, with 75 to 100 candidates, yielded an average of four who rated further consideration.

As a result of the experiment, Warners are figuring on expanding the idea to organize two or more units to tour the key houses of the circuit in the East.

Theatre execs figure the idea a cinch to pull heavy business in June and July, with the added chance that the company will unearth several likely prospects who can be brought to the coast under nominal stock player contracts.

'Naked Age,' Nudist Film, Banned in N.Y.

New York.—"The Naked Age," a nudist picture, has been banned by F. P. Graves, commissioner of education and censor board head. He holds that it is indecent and tends to corrupt morals.

Lack of Fem Lead Delays Stahl Film

Universal's construction department is going full-speed in building the sets for "Only Yesterday," with plans in readiness to rush the production through in time for the February closing, provided it is possible for John Stahl to find a player to take the top spot.

To date, deals for the loan of Ann Harding from Radio, and Helen Hayes from MGM, have failed and, unless a player is signed, the picture will be postponed until the studio's re-opening March.

Religious Cycle Seen

Major companies are closely watching the box office grosses on Paramount's "Sign of the Cross" and, if the public respose is heavy, there is likely to be a cycle of religious dramas. Two studios are known to be interested in acquiring the screen rights to "The Rosary," which are now owned by George Bentel.

Leuscher's New Post

New York.—Mark Leuscher has joined the Radio Exchange Inc. of New York.

Tradeviews

(Continued from page 1)

of the entertainment qualities, when there would be another picture available that would draw more money.

•

Because the producer-exhibitor home office head is constantly on the tail of the production head here in Hollywood, BECAUSE OF THEIR THEATRES, jabbing him for releases, attempting to tell him what to produce and how to produce it, yelling about costs because of those big losses in the theatres, many bad pictures are the result.

We overheard one production head tell his boss in New York one day over the phone: "I can't and won't worry about those houses. I did not tell you to buy them, I did not tell you I could provide product for them, I did not promise to make pictures that would gross enough to take care of the losses of those houses and still show a profit on our productions. Close them up and we will all be better off."

And, ladies and gentlemen, THAT producer knew what he was talking about, always has and always will.

•

Let's get back to the PICTURE BUSINESS. We've been away from it too long. Let the producer make the pictures and the exhibitor show them. There is a common meeting ground and that ground should be more than comfortable now, because through the years many lessons have been learned by both sides.

If the exhibitor starts to make a lot of money, Mr. Producer will not look on with an insane envy that will inspire his jumping back into the theatre business again. And if Mr. Exhibitor starts to gathering in that kind of coin, he is not going to try to cheat the producer as he did of old, but will split the profits and keep the ball rolling, for he now realizes that, had he dealt fairly in the good old days, the producer would not have left his production to attempt exhibition and thereby wreck the whole industry.

LET'S GET BACK TO THE PICTURE BUSINESS.

Tracy On One Each For Universal and Warners

Spencer Tracy will do two pictures this year outside of his home studio in return for loans in the past year, one for the loan of Lew Ayres from Universal for a role in "State Fair," and the other at Warners for the loan of Joan Blondell in "Broadway Bad."

Four Exploiteers On Warners' Train Stunt

Warners will have four exploitation men handling the "42nd Street" special train to the East. Two will handle the advance work, with the other two travelling with the troupe. Company will use men from the studio and New York office publicity staffs.

Hohl With Fairbanks

Upon finishing his assignment in William Powell's "Private Detective," at Warners, Arthur Hohl will move into the cast of "Narrow Corners," Douglas Fairbanks, Jr.'s next picture. The William Morris office spotted the player.

Sally Eilers To Cuba

Sally Eilers plans a vacation in Cuba on completion of her current picture, "Sailor's Luck," for Fox.

Educational Has 8 In Work This Week

Educational goes into high this week, reaching its production peak with eight short subjects in work.

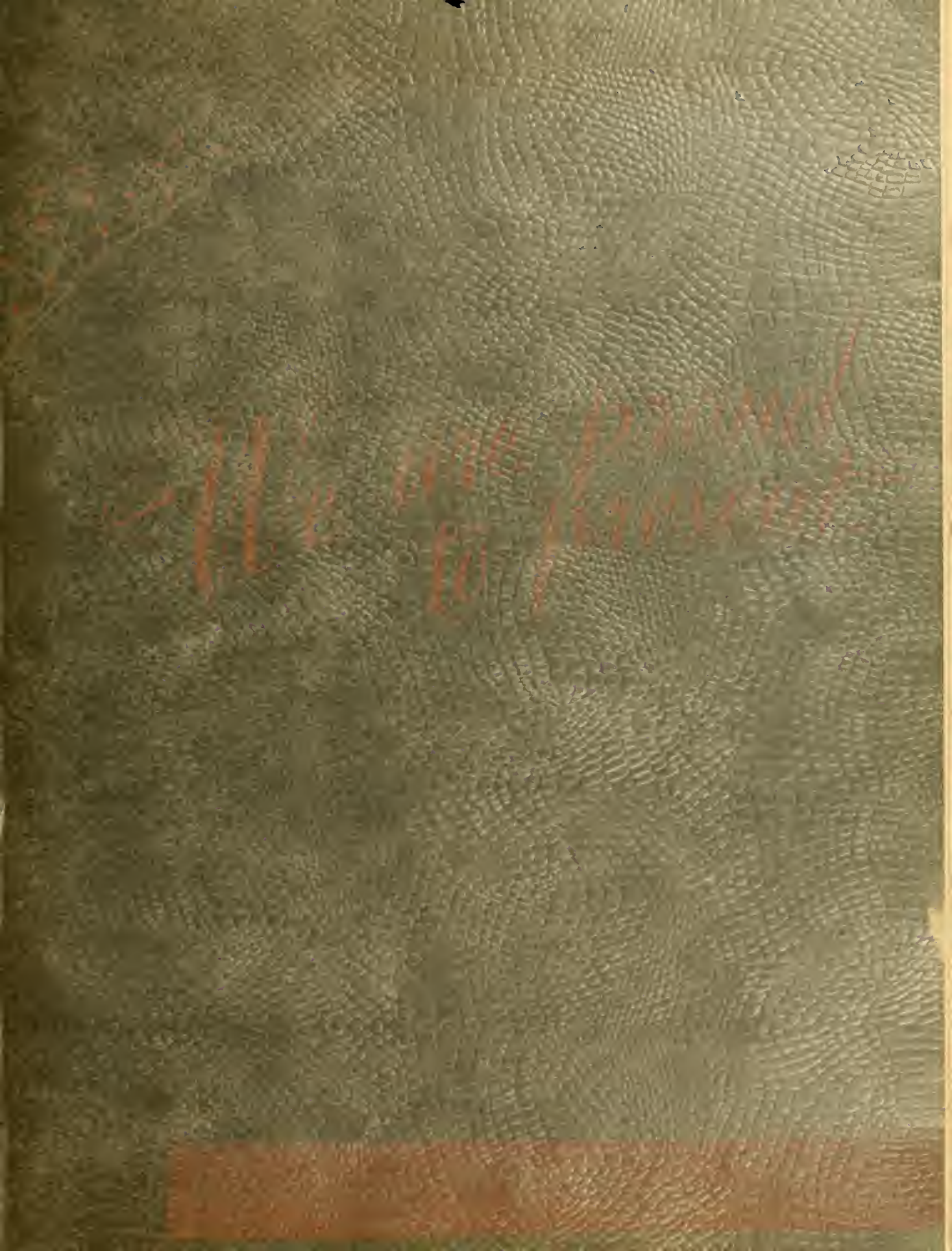
Al Christie's "Vanity" company is shooting "Techno-crazy," the cast including Billy Bevan, Eleanor Hunt and Monte Collins under the direction of Charles Lamont. Harry J. Edwards is completing "Feeling Rosy," with Andy Clyde, Faye Pierre and Lita Chevret. An untitled Harry Langdon short starts shooting today under the direction of Arvid Gillstrom.

Moran and Mack have arrived and go into "Flying Heels," which Lamont will start immediately upon completion of Christie's production. Jack Hays "Polly Tix in Washington" is in rehearsal and will feature a group of three-year-old kids including Georgie Smith, Shirley Temple and Gloria Ann White. C. C. Burr is shooting "Torchy Turns Turtle," Nathan, Woodard and Fairbanks are completing an undersea chapter in the "Battle For Life" series, and the Kendall-deVally Operalogue troupe is starting "The Canteen Girl."

Ad Schulberg Back

Ad Schulberg arrived last night on The Chief from a two months trip abroad.







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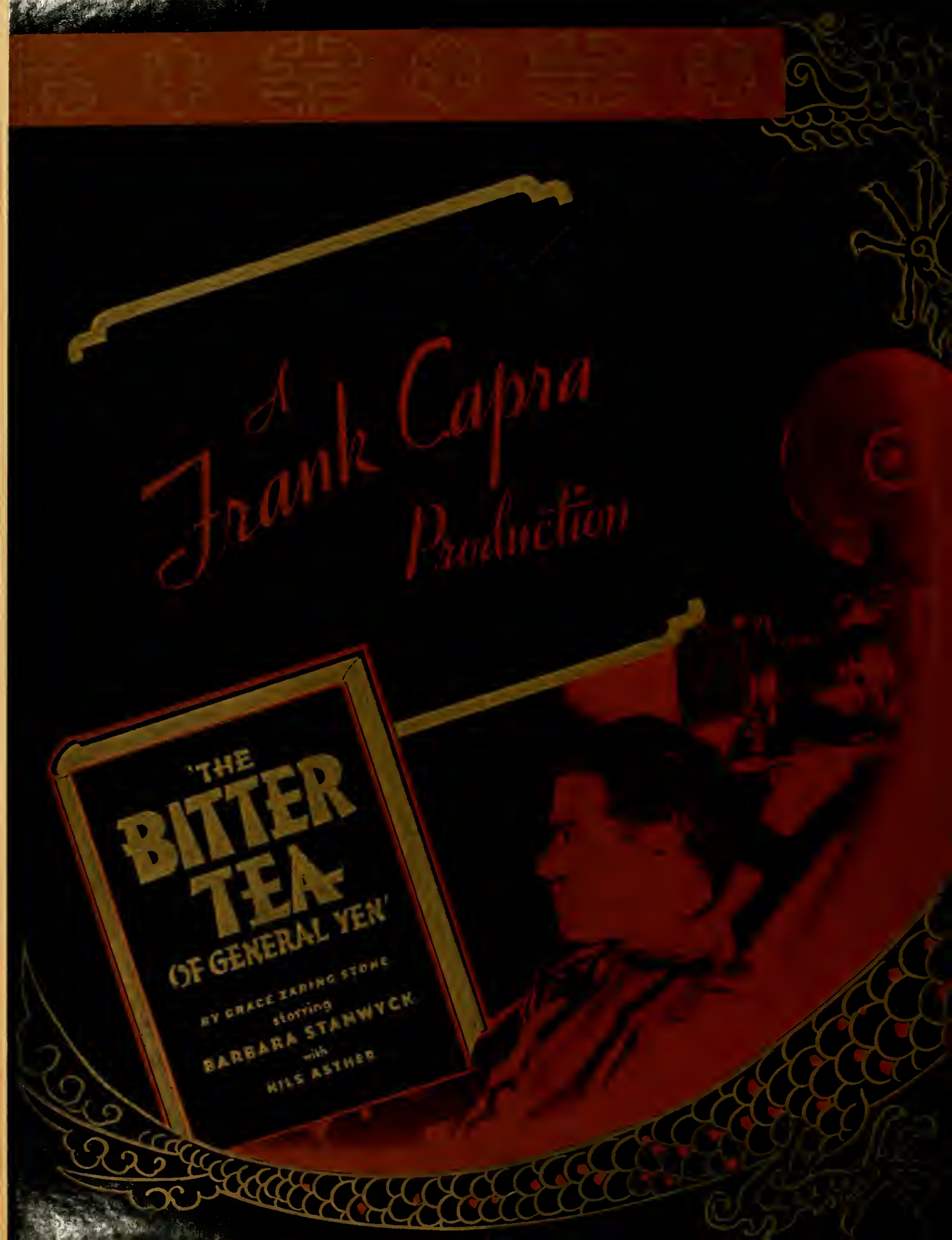
BY GRACE ZARING STONE

starring

BARBARA STANWYCK

with

NILS ASTHER



MGM'S STAGE PLAY SET-UP BASED ON THEATRE GUILD

Crews and Selwyn Executive Heads

MGM's plans to produce stage plays are rapidly being formed, with definite action to be taken on the return of Irving Thalberg to okay them.

The idea is founded upon the New York Theatre Guild set-up and Laura Hope Crews has been appointed executive manager, with Edgar Selwyn, credited with being the originator of the idea, as advisory counsellor. A board of directors will be selected soon.

Both Louis B. Mayer and Irving Thalberg are known to be highly enthusiastic about the project and see in it a source of finding and developing new talent, for discovering play material and for satisfying the demands of the MGM contract players to be allowed to return periodically for the refreshing experience of stage work.

"It has been found by every company in the business," said Edgar Selwyn, "that only a small percentage of the story material purchased comes from contract writers. There is no inspiration to write a story which automatically becomes the property of the studio the moment it is written. The same writer, offered the opportunity to write for the stage and told that the studio asks only an option to buy his work at a stipulated sum, will be inspired to contribute to our project.

"We have two unproduced plays right now on the MGM lot for our use and they are being considered. More material must come from within the industry itself, and the project will assist in finding it.

"As for actors, every one of them yearns for the opportunity to do stage work. This will give them that chance while, at the same time, it will serve as a coaching school for others.

"One of the worst features of a picture director's work is being blamed for the ability of the cast he has to use. His problems and worries are tripled when raw but promising players are handed to him. While he works with them, coaching them and building them into their proper roles during the course of production, production costs mount. This will in part be eliminated under the stage play idea."

A corporation for the stage plays will first be formed, MGM then subsidizing the corporation. A subscription list will be sought and plays staged in Hollywood with runs of no les sthan four weeks, in spite of the chances of the play being a failure generally, the purpose being to force the run for the sake of retaining the picture rights to the play under the Author League's laws. A play successful locally will be staged in New York at the Ziegfeld Theatre and then taken on the road. It is expected that this system will return MGM its investment within two years.

Arliss Pix Gets 170 Dates In Same Week

New York.—In their drive for play dates for "The King's Vacation" during the week of Washington's Birthday, Warner Brothers have already set the Arliss picture in 170 theatres.

British Company After U.S. Players

British International Pictures is negotiating for a number of American actors for roles in a production similar to "Once In A Lifetime."

The company plans to use fifty per cent American talent and the other fifty per cent English which, it figures, will bring greater distribution in this country. Negotiations so far are on for Walter Catlett, Joan Blondell and Una Merkel.

Nixon In 'Pilgrimage'

Marion Nixon has been set for the romantic lead in "Pilgrimage" for Fox before going into the beer story, "5 Cents a Glass." However, if the beer story is ready soon, she will double in the two pictures.

Gargan With Para.

Paramount has signed William Gargan for a leading role with Miriam Hopkins and George Raft in "The Story of Temple Drake," which Stephen Roberts will direct. Bren and Orsatti negotiated the deal.

'Musketeers' Shelved

Story trouble has caused Nat Levine, of Mascot Pictures, to shelve work on "Three Musketeers," in which he had planned to star Creighton Chaney, Wally Reid Jr. and Noah Beery Jr.

Cowen On 'Black Beauty'

William Cowen, who finished directing "Oliver Twist" for Monogram last week, has been definitely set to replace Richard Boleslavsky on "Black Beauty," according to an announcement from Trem Carr.

Noah Beery Jr. Freed

In keeping with its plan to close the studio for a time next month, Universal has decided to allow the option on the services of Noah Beery Jr. to lapse and the player returns to the ranks of the free lancers.

Abbott In Radio Post

M. J. Abbott has taken over the duties of Charles Sullivan, who recently resigned his position as studio manager at Radio recently.

Hearst May Be Agent

Jack Hearst, son of publisher William Randolph Hearst, is reported ready to launch an agency here in association with "Rosy" Rosenberg.

Swanson Picture A Disappointment

London.—In spite of its lavish and polished production, and its exceptional photography, the Gloria Swanson picture, "A Perfect Understanding," proved something of a disappointment at its trade showing. However, further editing may help.

Genevieve Tobin, Laurence Olivier and Michael Farmer are featured with the star. Mr. Farmer may be a fine husband, but he is an actor.

"Pier 13" holds over at the Capitol, having received press raves. "I'm A Fugitive From a Chain Gang" is big in its third week at the Regal. "Sign of the Cross" is starting at the Carlton and "20,000 Years in Sing Sing" at the Empire.

Minor Watson Engaged For Chevalier Picture

Paramount closed a deal with the William Morris office Saturday for the services of Minor Watson, New York stage player, who has completed an assignment in the Constance Bennett production, "Our Betters."

Watson joins the Chevalier cast in "Bedtime Story," which Norman Taurog is directing.

Gateson In 'Lily Turner'

Marjorie Gateson goes into a featured spot in Ruth Chatterton's "Lily Turner," her next starring vehicle at Warners, William Wellman directing.

Buckingham On Retakes

With Tay Garnett abroad, Universal has handed Tom Buckingham the assignment to make the retakes on "Destination Unknown."

Terry Turner A Dad

New York.—A nine and one-half pound daughter, born in New Rochelle last week, is the newest asset of the menage of Terry Turner, promotion director for RKO theatres.

MGM'S Writer Plan

(Continued from Page 11)

one on the lot even dares to guess how many writers have worked on that nag or what the story overhead has been.

Story costs in many cases have reached such figures that the associate producers shy off when asked to accept one of these for production, realizing that this overhead precludes any chance of a profitable picture.

Under the new plan, writers assigned to stories will sit in with the supervisor and director and will stay on the job until the picture is completed. This, of course, will necessitate the employment of fewer writers and the top-heavy staff can easily be cut down. Also it will give a better line on the abilities of some of the writers who never have done anything but unsatisfactory treatments.



To continue where we hurried re view of "Design For Living" was necessarily cut short. There were Hope Williams, who on being photographed entering the theatre blandly inquired whether she looked like someone's mother, Tallulah Bankhead, Edith Hoffenstein, Julius Glaenzer, Walter O'Keefe, Carl Van Vechten, Charles Beahan, John Krimsky, Amelia Earhoart, Vice-President-to be John Garner, all the non-working members of the Theatre Guild troupe, Irene Purcell, Arthur Hammerstein, George S. Kaufman, Dudley Murphy, Lillian Gish . . . But enough of that old dodge to fill up space. We could fill the whole rest of the column with names.

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To continue further, and we might as well, Noel Coward has that delightful talent for putting his audience into a delicious mood that lasts for days and makes them go around quipping brightly all over the place in the fond hope that someone will really think that some of it must be a quote from Coward himself. What a pity that movie audiences can't appreciate the joyous difference between the good clean fun of the absolutely un-moral and the raucous laughs of the immoral. We'd even recommend it to the kiddies except that they couldn't understand. . . . The next big event of the season takes place February 5. A benefit performance, aptly titled "Depression Follies." And what a cast and list of authors and composers that can boast of having. All acts on the bill have been especially devised for the one performance and what with all the brilliant entertainers who are on the program, everyone is wondering who's going to sit in the theatre.

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MGM'S STAGE PLAY SET-UP BASED ON THEATRE GUILD

Crews and Selwyn Executive Heads

MGM's plans to produce stage plays are rapidly being formed, with definite action to be taken on the return of Irving Thalberg to okay them.

The idea is founded upon the New York Theatre Guild set-up and Laura Hope Crews has been appointed executive manager, with Edgar Selwyn, credited with being the originator of the idea, as advisory counsellor. A board of directors will be selected soon.

Both Louis B. Mayer and Irving Thalberg are known to be highly enthusiastic about the project and see in it a source of finding and developing new talent, for discovering play material and for satisfying the demands of the MGM contract players to be allowed to return periodically for the refreshing experience of stage work.

"It has been found by every company in the business," said Edgar Selwyn, "that only a small percentage of the story material purchased comes from contract writers. There is no inspiration to write a story which automatically becomes the property of the studio the moment it is written. The same writer, offered the opportunity to write for the stage and told that the studio asks only an option to buy his work at a stipulated sum, will be inspired to contribute to our project.

"We have two unproduced plays right now on the MGM lot for our use and they are being considered. More material must come from within the industry itself, and the project will assist in finding it.

"As for actors, every one of them yearns for the opportunity to do stage work. This will give them that chance while, at the same time, it will serve as a coaching school for others.

"One of the worst features of a picture director's work is being blamed for the ability of the cast he has to use. His problems and worries are tripled when raw but promising players are handed to him. While he works with them, coaching them and building them into their proper roles during the course of production, production costs mount. This will in part be eliminated under the stage play idea."

A corporation for the stage plays will first be formed, MGM then subsidizing the corporation. A subscription list will be sought and plays staged in Hollywood with runs of no les sthan four weeks, in spite of the chances of the play being a failure generally, the purpose being to force the run for the sake of retaining the picture rights to the play under the Author League's laws. A play successful locally will be staged in New York at the Ziegfeld Theatre and then taken on the road. It is expected that this system will return MGM its investment within two years.

Arliss Pix Gets 170 Dates In Same Week

New York.—In their drive for play dates for "The Kng's Vacation" during the week of Washington's Birthday, Warner Brothers have already set the Arliss picture in 170 theatres.

British Company After U.S. Players

British International Pictures is negotiating for a number of American actors for roles in a production similar to "Once In A Lifetime."

The company plans to use fifty per cent American talent and the other fifty per cent English which, it figures, will bring greater distribution in this country. Negotiations so far are on for Walter Catlett, Joan Blondell and Una Merkel.

Nixon In 'Pilgrimage'

Marion Nixon has been set for the romantic lead in "Pilgrimage" for Fox before going into the beer story, "5 Cents a Glass." However, if the beer story is ready soon, she will double in the two pictures.

Gargan With Para.

Paramount has signed William Gargan for a leading role with Miriam Hopkins and George Raft in "The Story of Temple Drake," which Stephen Roberts will direct. Bren and Orsatti negotiated the deal.

'Musketeers' Shelved

Story trouble has caused Nat Levine, of Mascot Pictures, to shelve work on"Three Musketeers," in which he had planned to star Creighton Chaney, Wally Reid Jr. and Noah Beery Jr.

Cowen On 'Black Beauty'

William Cowen, who finished directing "Oliver Twist" for Monogram last week, has been definitely set to replace Richard Boleslavsky on "Black Beauty," according to an announcement from Trem Carr.

Noah Beery Jr. Freed

In keeping with its plan to close the studio for a time next month, Universal has decided to allow the option on the services of Noah Beery Jr. to lapse and the player returns to the ranks of the free lancers.

Abbott In Radio Post

M. J. Abbott has taken over the duties of Charles Sullivan, who recently resigned his position as studio manager at Radio recently.

Hearst May Be Agent

Jack Hearst, son of publisher William Randolph Hearst, is reported ready to launch an agency here in association with "Rosy" Rosenberg.

Swanson Picture A Disappointment

London.—In spite of its lavish and polished production and its exceptional photography, the Gloria Swanson picture, "A Perfect Understanding," proved something of a disappointment at its trade showing. However, further editing may help.

Genevieve Tobin, Laurence Olivier and Michael Farmer are featured with the star. Mr. Farmer may be a fine husband, but he is no actor.

"Pier 13" holds over at the Capitol, having received press raves. "I'm A Fugitive From a Chain Gang" is big in its third week at the Regal. "Sign of the Cross" is starting at the Carlton and "20,000 Years in Sing Sing" at the Empire.

Minor Watson Engaged For Chevalier Picture

Paramount closed a deal with the William Morris office Saturday for the services of Minor Watson, New York stage player, who has completed an assignment in the Constance Bennett production, "Our Betters."

Watson joins the Chevalier cast in "Bedtime Story," which Norman Taurog is directing.

Gateson In 'Lily Turner'

Marjorie Gateson goes into a featured spot in Ruth Chatterton's "Lily Turner," her next starring vehicle at Warners, William Wellman directing.

Buckingham On Retakes

With Tay Garnett abroad, Universal has handed Tom Buckingham the assignment to make the retakes on "Destination Unknown."

Terry Turner A Dad

New York.—A nine and one-half pound daughter, born in New Rochelle last week, is the newest asset of the menage of Terry Turner, promotion director for RKO theatres.

MGM'S Writer Plan

(Continued from Page 1)

one on the lot even dares to guess how many writers have worked on that pair or what the story overhead has been.

Story costs in many cases have reached such figures that the associate producers shy off when asked to accept one of these for production, realizing that this overhead precludes any chance of a profitable picture.

Under the new plan, writers assigned to stories will sit in with the supervisor and director and will stay on the job until the picture is completed. This, of course, will necessitate the employment of fewer writers and the top-heavy staff can easily be cut down. Also it will give a better line on the abilities of some of the writers who never have done anything but unsatisfactory treatments.

Yesterday in NEW YORK

To continue where the hurried review of "Design For Living" was necessarily cut short: There were Hope Williams who, on being photographed entering the theatre, blandly inquired whether she looked like someone's mother; Tallulah Bankhead, Edith Hoffenstein, Jules Glaenzer, Walter O'Keefe, Carl Van Vechten, Charles Beahan, John Krimsky, Amelia Earheart, Vice-President-to-be John Garner, all the non-working members of the Theatre Guild troupe, Irene Purcell, Arthur Hammerstein, George S Kaufman, Dudley Murphy, Lillian Gish. . . . But enough of that old dodge to fill up space. We could fill the whole rest of the column with names.

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To continue further, and we might as well, Noel Coward has that delightful talent for putting his audience into a delicious mood that lasts for days and makes them go around quipping brightly all over the place in the fond hope that someone will really think that some of it must be a quote from Coward himself. . . . What a pity that movie audiences can't appreciate the joyous difference between the good, clean fun of the absolutely un-moral and the raucous laughs of the immoral. We'd even recommend it to the kiddies except that they couldn't understand. . . . The next big event of the season takes place February 5. A benefit performance, aptly titled "Depression Follies." And what a cast and list of authors and composers that can boast of having. All acts on the bill have been especially devised for the one performance and what with all the brilliant entertainers who are on the program, everyone is wondering who's going to sit in the theatre.

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PICTURES Now SHOOTING

STUDIO PRODUCTION A LITTLE HEAVIER, WITH 40

Columbia

"FEVER"

Cast: Jack Holt, Lilian Bond, Barbara Barondess, Ward Bond, Paul Porcasi, Arthur Vinton, Gustave van Seyffertitz, Rudolph Amendt.
Director .....Clarence Badger
Screen Play..James Kevin McGuinness
Cameraman .....Ben Kline

"BENEATH THE SEA"

Cast: Ralph Bellamy, Fay Wray, Paul Page, Trevor Bland, W. J. Kelly.
Director .....Al Rogell
Original by.....Jo Swerling
Cameraman .....Joseph Walker

"THE LOVABLE LIAR"

Cast: Buck Jones, Dorothy Revier, Jack Long, Clem Fuller.
Director .....George B. Seitz
Original and screen play....Harry Hoyt
Cameraman .....Teddy Tetzlaff

•

Fox

"MANEATER"

Cast: Marion Burns, Harry Woods, Kane Richmond.
Director .....Clyde Elliott
Story .....James Spearing
Cameraman .....Carl Berger

"ZOO IN BUDAPEST"
(Lasky Prod.)

Cast: Loretta Young, Gene Raymond, O. P. Heggie, Wally Albright Jr. Murray Kinnell, Ruth Warren, Roy Stewart, Frances Rich, Niles Welch, Lucille Ward, Russ Powell ,Dorothy Libaire, Dora Meranda, Paul Fix.
Director .....Rowland V. Lee
Story by.....Melville Baker, Jack Kirkland
Screen Play: Dan Totheroh, Louise Long, Rowland V. Lee.
Cameraman .....Lee Garmes

"WARRIOR'S HUSBAND"

Lasky Production
Cast: Elissa Landi, Ernest Truex, Marjorie Rambeau, David Manners, Helen Ware, Helene Madison.
Director .....Walter Lang
From play by.....Julian Thompson
Adaptation and dialogue Ralph Spence
Continuity .....Sonya Levien
Cameraman .....Hal Mohr

"SAILORS' LUCK"

Cast: James Dunn, Sally Eilers, Sammy Cohen, Victor Jory, Frank Moran, Esther Muir.
Director .....Raoul Walsh
Story and Screen Play: Marguerite Roberts, Charlotte Miller.
Cameraman .....Arthur Miller

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MGM

"HELL BELOW"

Cast: Robert Montgomery, Walter Huston, Jimmy Durante, Robert Young, Eugene Pallette, Madge Evans, David Newell, John Mahin, James Donlan, Matt McHugh, Bradley Page, Sterling Holloway, Chas. Irwin, Warner Richmond
Director .....Jack Conway
Original by.....Commander Ellsberg
Screen Play.....Laird Doyle, Ray Schrock
Cameraman .....Hal Rosson

"THE WHITE SISTER"

Cast: Helen Hayes, Clark Gable, Lewis Stone, Edward Arnold, Alan Edwards, Louise Closser Hale, May Robson, David Newell.
Director .....Victor Fleming
From novel by.....F. Marion Crawford
Screen Play..... Donald Ogden Stewart
Cameraman .....William Daniels

"WHAT—NO BEER??"

Cast: Buster Keaton, Jimmy Durante, Phyllis Barry, John Miljan, Rosco Ates, James Donlan, Charles Dunbar, Edward Brophy.
Director .....Edward Sedgwick
From story by.....Robert Hopkins
Screen play.....Carey Wilson
Additional dialogue.....Jack Cluett
Cameraman .....Harold Wenstrom

"CLEAR ALL WIRES"

Cast: Lee Tracy, Benita Hume, James Gleason, Una Merkel, Lya Lys, Alan Edwards, Lawrence Grant, C. Henry Gordon.
Director .....George Hill
Screen play....Bella and Sam Spewack
Cameraman .....Percy Hilburn

"RIVETS"

Cast: John Gilbert, Mae Clark, Robert Armstrong, Warner Richmond, Sterling Holloway, Robert Burns, Vince Barnett, Muriel Kirkland.
Director .....Tod Browning
Original by.....John McDermott
Cameraman .....Peverel Marley

"MAN ON THE NILE"

Cast: Ramon Novarro, Myrna Loy, Reginald Denny, C. Aubrey Smith.
Director .....Sam Wood
Cameraman .....Len Smith

"REUNION IN VIENNA"

Cast: John Barrymore, Diana Wynyard, Frank Morgan.
Director .....Sidney Franklin
From play by.....Robert E. Sherwood

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Paramount

"KING OF THE JUNGLE"

Cast: Buster Crabbe, Frances Dee, Irving Pichel, Robert Adair, Florence Britton, Sidney Toler, Ronnie Cosby, Robert Barrat, Douglas Dumbrille, Sam Baker, Patricia Farley.
Directors.....Lucky Humberstone, Max Marcin
Original Story.....Charles T. Stoneham
Screen Play.....Max Marcin, Philip Wylie, Fred Niblo Jr.
Cameraman .....Ernest Haller

"A LADY'S PROFESSION"

Cast: Alison Skipworth, Roland Young, Sari Maritza, Kent Taylor, Roscoe Karns, George Barbier, Warren Hymer, Billy Bletcher, DeWitt Jennings.
Director .....Norman McLeod
Original by.....Nina Wilcox Putnam
Screen Play....Malcolm Stuart Boylan, Walter DeLeon
Cameraman .....Gil Warrenton

"FROM HELL TO HEAVEN"

Cast: Carole Lombard, David Manners, Jack Oakie, Sidney Blackmer, Adrienne Ames, Verna Hillie, Rita LaRoy, Shirley Grey, Jimmy Eagles, Berton Churchill, Cecil Cunningham, Allen Wood, Thomas Jackson, Bradley Page, Walter Walker, Clarence Muse, Donald Kerr, Nydia Westman.
Director .....Erle C. Kenton
Original by.....Lawrence Hazard
Screen Play .....Percy Heath, Sidney Buchman
Cameraman .....Henry Sharp

"MURDERS IN THE ZOO"

Cast: Charlie Ruggles, Lionel Atwill, Randolph Scott, John Lodge, Gail Patrick, Kathleen Burke, Harry Beresford.
Director .....Edward Sutherland
Original by.....Philip Wylie, Seton I. Miller
Screen Play.....Seton I. Miller
Cameraman .....Ernest Haller

"STRICTLY PERSONAL"

(Charles R. Rogers)

Cast: Marjorie Rambeau, Eddie Quillan, Dorothy Jordan, Edward Ellis, Louis Calhern, Hugh Herbert, Dorothy Burgess, Olive Tell, Helen Jerome Eddy, Chas. Sellon, Jean Barry, Ben Hall, Gay Seabrook, Harvey Clark, Thomas Jackson, Arthur Hoyt, Rollo Lloyd, Wade Boteler, James Burtis.
Director .....Ralph Murphy
Original by.....Wilson Mizner, Robert T. Shannon
Screen Play.....Willard Mack, Beatrice Banyard, Casey Robinson
Cameraman .....Milton Krasner

"A BEDTIME STORY"

Cast: Maurice Chevalier, Helen Twelvetrees, Edward Everett Horton, Gertrude Michael, Ernest Wood
Director .....Norman Taurog
Original and screen play: Waldemar Young, Nunally Johnson, Vincent Lawrence.
Cameraman .....Charles Lang

"PICK-UP"

Schulberg Production
Cast: Sylvia Sidney, George Raft, William Harrigan, Lilian Bond, Clarence Wilson.
Director .....Marion Gering
Original by.....Vina Delmar
Screen Play: S. K. Lauren, Agnes Brand Leahy, Daniel Rubin.
Cameraman .....David Abel

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RKO-Radio-Pathe

"KING KONG"

Cast: Fay Wray, Robert Armstrong, Bruce Cabot, Frank Reicher. Sam Hardy, Noble Johnson, James Flavin, Steve Clement.
Director .....Ernest Schoedsack
Original by.....Merian Cooper, Edgar Wallace
Screen play.....James Creelman, Ruth Rose
Cameraman .....Eddie Linden

PICTURES Now SHOOTING

FEATURES THIS WEEK AS COMPARED TO 37 LAST WEEK

"THE GREAT DESIRE"
Cast: Katherine Hepburn, Billie Burke, Colin Clive, Helen Chandler, Ralph Forbes, Jack LaRue, Irene Browne.
Director .....Dorothy Arzner
From novel by.....Gilbert Frankau
Screen play.....Zoe Akins
Cameraman .....Bert Glennon

"SWEEPINGS"
Cast: Lionel Barrymore, Gregory Ratoff, Alan Dinehart, William Gargan, Eric Linden, Gloria Stuart, Ninetta Sunderland, Lucien Littlefield, George Meeker, Chick Chandler, Helen Mack, Esther Muir, Gretchen Wilson.
Director .....John Cromwell
Original by.....Lester Cohen
Screen play: Lester Cohen, Howard Estabrook, H. W. Hanemann.
Cameraman .....Edward Cronjager

"PIGMY"
Cast: Joel McCrea
Director .....Shirley C. Burden
Screen play.....Felix Reisenberg

"OUR BETTERS"
Cast: Constance Bennett, Gilbert Roland, Charles Starrett, Anita Louise, Phoebe Foster, Grant Mitchell, Hugh Sinclair, Minor Watson, Violet Kemble-Cooper, Virginia Howell, H. Entwhistle, Alan Mowbray.
Director .....George Cukor
From play by.....Somerset Maugham
Screen play.....Jane Murfin, Harry Wagstaff Gribble
Cameraman .....Charles Rosher

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Universal

"S. O. S. ICEBERG"
(In Production In Berlin)
Cast: Gibson Gowland, Leni Reifenstahl, Sepp Rist, Ernst Udet, Walter Riml
Director .....Arnold Fanck
Story.....Frank Wead, Arnold Fanck
Cameraman .....Hans Schneeberger

"KISS BEFORE THE MIRROR"
Cast: Nancy Carroll, Frank Morgan, Paul Lukas, Jean Dixon, Gloria Stuart, Walter Pidgeon, Charles Grapewin.
Director .....James Whale
From play by.....Ladislaus Fodor
Screen Play.....Wm. Anthony McGuire
Cameraman .....Karl Freund

"COHENS AND KELLYS IN TROUBLE"
Cast: George Sidney, Charlie Murray, Maureen O'Sullivan, Andy Devine, Frank Albertson, Jobyna Howland.
Director .....George Stevens
Original....Homer Croy, Vernon Smith
Screen play.....Fred Guiol, Al Austin
Cameraman .....Len Powers

"NIAGARA FALLS"
Cast: Slim Summerville, Zasu Pitts, Thelma Todd, Alexander Carr, Laura Hope Crews, Rollo Lloyd, Cora Sue Collins.
Director .....Sam Taylor
Original .....Preston Sturges
Screen Play....Wm. Anthony McGuire
Cameraman .....Jerry Ash

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Warner-First National

"THE SILK EXPRESS"
Cast: Neil Hamilton, Sheila Terry, Arthur Byron, Dudley Digges, Allen Jenkins, Guy Kibbe, Harold Huber, Robert Barrat, Ivan Simpson, Tom Wilson, Edward Van Sloan, Arthur Hohl, George Pat Collins, Vernon Steele, Douglas Dumbrille.
Director .....Ray Enright
Original and Screen Play .....Houston Branch

"ELMER THE GREAT"
Cast: Joe E. Brown, Patricia Ellis, Frank McHugh, Emma Dunn, Preston Foster, Berton Churchill, Jessie Ralph, Lloyd Neal, Charles Wilson, Sterling Holloway, Claire Dodd, J. Carrol Naish, Gene Morgan.
Director .....Mervyn LeRoy
From play by .....Ring Lardner
Screen Play.....Tom Geraghty, Whitney Bolton
Cameraman .....Arthur Todd

"THE ADOPTED FATHER"
Cast: George Arliss, Bette Davis, Hardie Albright, J. Farrell MacDonald, Theodore Newton Jr., Edward Van Sloan, Gordon Westcott, Charles Evans, Frederick Burton, Pat Wing, Claire McDowell, Ruthelma Stevens, Douglas Dumbrille, Edward Cooper, Wallis Clark, Gertrude Sutton, Clarence Wilson.
Director .....John Adolfi
Story by.....Edgar Franklin
Adaptation .....Maude Howell
Screen Play .....Charles Kenyon
Cameraman .....Sid Hickox

"THE MAN FROM MONTEREY"
Cast: John Wayne, Ruth Hall, Luis Alberni, Francis Ford, Nina Quartero, Lafe McKee, Donald Reed, Lillian Leighton, Charles Whitaker.
Director .....Mack Wright
Story and Screen Play....Lesley Mason
Cameraman .....Ted McCord

"THE LITTLE GIANT"
Cast: Edward G. Robinson, Mary Astor, Helen Vinson, Kenneth Thomson, Russel Hopton, Shirley Grey, Donald Dilloway, Louise Mackintosh, James H. Doyle.
Director .....Roy Del Ruth
From story by.....Robert Lord
Screen Play.....Wilson Mizner
Cameraman .....Sid Hickox

"THE MAYOR OF HELL"
Cast: James Cagney, Glenda Farrell, George Pat Collins, Arthur Hohl, Sidney Miller.
Director .....Archie Mayo
From Play by.....Iselin Auster
Screen Play.....Edward Chodorov
Cameraman .....Barney McGill

"PRIVATE DETECTIVE"
Cast: William Powell, Ruth Donnelly, Margaret Lindsay, Gordon Westcott, James Bell, H. B. Warner, Natalie Moorhead, Sheila Terry, Theresa Harris, Renee Whitney, Ann Hovey, Irving Bacon.
Director .....Michael Curtiz
From story by.....Raoul Whitfield
Screen Play.....Rian James
Cameraman .....Tony Gaudio

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INDEPENDENTS

ALLIED

"THE 11th COMMANDMENT"
Cast: Marian Marsh, Theodor von Eltz, Alan Hale, Marie Prevost, Arthur Hoyt, Gloria Shea, Ethel Wales, William V. Mong, Lee Moran, Tom Ricketts, Mary McGrath.
Director .....George Melford
Screen Play.....Adele Buffington, Kurt Kemplar
Cameraman .....Harry Neuman

HAL ROACH
"FRA DIAVOLO"
Cast: Stan Laurel, Oliver Hardy, Dennis King, Thelma Todd, Henry Armetta, Jimmy Finlayson.
Director .....Lloyd French
Screen Play.....Jeanie McPherson
Cameraman .....Art Lloyd

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SHORT SUBJECTS

MONOGRAM
"BREED OF THE BORDER"
Cast: Bob Steele, Marion "Peanuts" Byron.
Director .....R. M. Bradbury
Story .....Wellyn Totman
Cameraman .....Faxon Dean

"TORCHY TURNS TURTLE"
Cast: .Ray Cooke, Marian Shockley
Director .....C. C. Burr
Story .....George Jeske
Cameraman .....Lew Physioc

AL CHRISTIE
"TECHNOCRAZY"
Cast: Billy Bevan, Monte Collins, Eleanor Hunt.
Director .....Charles Lamont
Story .....Ernest Pagano, Ewart Adamson
Cameraman .....Dwight Warren

UNTITLED
Cast .....Harry Langdon
Director .....Arvid Gillstrom
Story .....Dean Ward, Willaim Watson
Cameraman .....Gus Peterson

HAL ROACH
OUR GANG COMEDY—UNTITLED
Cast .....The Gang
Director .....Robert McGowan
Story .....Staff
Cameraman .....Art Lloyd

EDUCATIONAL
"FLYING HEELS"
Cast .....Moran and Mack
Director .....Harry J. Edwards
Story .....Ernest Pagano, Ewart Adamson
Cameraman .....Dwight Warren

MACK SENNETT
"THE COOK'S DAY OFF"
Cast: Nora Lane, Marjorie Beebe, Matt McHugh, Grady Sutton, Franklyn Pangborn, Dorothy Grainger, Virgina Sale, Hans Steinke.
Director .....George Marshall
Story .....Staff
Cameraman .....Johnny Boyle

RADIO
LOU BROCK—UNTITLED
Masquers
Cast: William Burress, John Beck Francis McDonald, Walter Byron, Charles McNaughton, Laura La-Plante, John Sheehan.
Director .....Otto Brower
Story .....Walter Weems, Harrington Reynolds
Cameraman .....Nick Musuraca

LOU BROCK
UNTITLED
Cast: Harry Sweet, Harry Gribbon, Tom Kennedy, Marjorie Peterson, Charlie Hall, Billy Franey, Max Wagner.
Director .....Harry Sweet
Story .....Harrt Sweet, Hugh Cummings
Cameraman .....Jack McKenzie

TEC-ART
"HOLLYWOOD ON PARADE"
Voice of Hollywood Series
Cameraman .....Otto Himm
Director .....Louis Lewin

IN
ENGLAND
Germany
FRANCE
Spain
ITALY
MEXICO
Canada
Central America
So. America

All Over The World
THE HOLLYWOOD REPORTER
IS READ

Your message in its advertising columns will be READ in the motion picture and play producing centers of other countries, as it is here in Hollywood, New York and throughout the United States.

THAT'S WHY THIS PUBLICATION PRINTED MORE PAID ADVERTISING DURING NOVEMBER AND DECEMBER THAN ANY OTHER MOTION PICTURE PUBLICATION.

THE Hollywood REPORTER

Vol. XIII. No. 10. Price 10c. TODAY'S FILM NEWS TODAY Tuesday, January 31, 1933

NEW PICTURE CASH READY

TRADEVIEWS
by W. R. WILKERSON

•THERE are going to be a lot of changes in the production end of this business before many months roll by, changes that will be forced through by a demand for better entertainment and more of it. There will be new companies, MANY OF THEM, with producers heading those units who have been unsung in this industry heretofore.

These changes will be brought on by an entire turn-about on the part of exhibition. The big circuit has gone, never to return again; many of those houses will be closed and those remaining open will be in the hands of good independent operators.

With this change in exhibition will come the change in production that will add new life to the industry, its productions and the cash incomes from them. Exhibitors, INDIVIDUAL EXHIBITORS, will be on the lookout for quality, for pictures that will attract the public and entertain them AFTER they have paid their admission.

•

There is going to be a greater demand for good pictures and a greater CASH RETURN for their play than in the whole history of our business, and our present major production outfits will make only a part of that program. New producers, individual producers, will make many more.

Thus to the point of our yarn. Two of the new individual producers and two that are bound to click in this new order are Sam H. Harris and Max Gordon, both from the theatre, both showmen and both SUCCESSFUL.

Sam Harris is in town now, has been here for a couple of weeks. Max Gordon gets in Wednesday and this corner would be ready and wil'ing to put in his chips (if he had any chips) with either of these showmen for their picture activities.

•

Sam Harris has been for a long period of years one of the GREATEST producers of the legitimate stage. He has had more hit attractions to his individual credit than any other producer we know of. He knows ENTERTAINMENT and how to produce it. He won't make many bad pictures and HE WILL make a lot of pictures before the curtain is drawn down on his career. He will not go in for mass production, but will make a picture

(Continued on page 4)

Well, Maybe He Did

New York.—They were talking about the depression—who isn't?—at a party the other night and, according to F. P. A., Heir Hendrik Willem Van Loon remarked: "If it lasts three months longer, people will think Eugene O'Neill wrote it."

RKO Stockholders Seeking Protection

New York.—An independent protective committee of stockholders of the Radio-Keith-Orpheum Corporation, which went into the hands of a receiver Friday, has been formed, with former District Attorney Joab H. Banton as counsel.

The purpose of the committee is to watch the developments in the receivership proceedings so that no stockholder rights shall be infringed upon.

Pommer In N.Y. Today

New York.—Erich Pommer, famous producer for Ufa, arrives here on the Bremen today and is expected to sign up with Fox

'Tex' For Short-Reeler

New York.—William Rowland and Monte Brice have signed Texas Guinan to star in a two reel short to be released by Universal.

"Josh" Whitney Millions To Back Group of Class B Pix— Cooper - Selznick Selection

John Hay Whitney, heir to the Whitney millions, together with the backing of several of America's greatest fortunes, is in town, a guest at the Merian C. Cooper home, ready to talk business on the production of a big program of class B pictures.

This is the first "real" money for pictures that has been in evidence in several years and will, no doubt, find many eager takers, providing they can measure up to the demands of Mr. Whitney and his associates.

The rumor market has it that David O. Selznick and Merian C. Cooper have first call on the financing, with Whitney outlining his plan to them, and these two producers, at present with Radio, giving consideration to the proposition.

The Whitney crowd wants to finance the production of a big group of

(Continued on page 3)

KBS Not Satisfied With Release Through Fox

New York.—It is understood that KBS is not at all satisfied with the arrangements made for the release of its product through Fox, and is seeking a new outlet.

The Fox arrangement is part of the deal with Educational.

Alien Actor Bill Passage Expected

Washington—The Senate Immigration Committee is expected to report favorably tomorrow on the Dickstein bill to bar foreign actors as a protection to American artists of the stage and screen. It is said that a poll of the committee showed no opposition.

The bill, which has already been passed by the House, prohibits the entry of all alien actors except those of "distinguished merit and ability." This would permit the entry of famous stars, but keep out those who might prove competition to the rank and file of American players

'Temple Drake,' Alias 'Sanctuary' Started

Paramount finally started production of "Story of Temple Drake" yesterday, getting approval of the screen play based on "Sanctuary" from the Hays office.

In addition to George Raft and Miriam Hopkins in the top spots, cast includes Buster Collier and Elidabeth Patterson.

OBJECTORS TO ZUKOR AS RECEIVER FAIL TO SHOW

New York.—There have been murmurings for the past three days that a group of bondholders intended to storm Judge Bondy's court yesterday, demanding that Adolph Zukor be removed as a receiver for Paramount, with dire threats of further activities if this was not done. At the short hearing before the court yesterday morning, not one of those objectors put in an appearance, and the court adjourned the hearing on the appointment of attorneys until Thursday.

It was most evident that Judge Bondy had heard some criticism of his appointment for he said: "In looking about for a receiver, I asked Will Hays for his assistance. He stated that Adolph Zukor was the best qualified

(Continued on page 2)

BIP Wants Lloyd Bacon

British International wants Lloyd Bacon to make the trip to England to direct "Give Us A Ride," a feature comedy. Bacon is now negotiating with Warners for extension of his layoff to four months so he can accept the offer.

Sackheim Promoted

Jerry Sackheim goes up a couple of notches at Radio to a spot as associate producer, leaving his job as assistant story editor. He will supervise the Bill Boyd productions.

Stone In 'Service'

Lewis Stone has been assigned a featured role in "Service," which Clarence Brown will direct for MGM.

Savoir Story For Fox

Fox has set "The Dressmaker of Luneville," by Alfred Savoir, as a starring vehicle for Elissa Landi. If screen play can be prepared in time, Miss Landi will make it after "Warrior's Husband."

LaCava For Bennett

After directing "Gabriel Over the White House" for MGM, Gregory La Cava returns to Radio to handle direction of "Bed of Roses," which will star Constance Bennett.

Miller Leaves N.Y.

Gilbert Miller, New York producer, leaves for Hollywood tonight, supposedly to take up his duties as an associate producer at Columbia.

WRITERS' NUMBER Don't Forget To Have Your Copy In Early OUT FEBRUARY 15

THE Hollywood DAILY REPORTER

W R WILKERSON.....Editor and Publisher

FRANK POPE.....Managing Editor

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RAMBLING REPORTER

Patricia Harper announced to a waiting world she was engaged to Jesse Lasky Jr.—BUT young Lasky doesn't know anything about it. . . Mildred Jaffee arrived home from Yurrup Sunday and the first thing her little daughter said to her was, "When's Momma coming home?"(!) . . . . Ad Schulberg arrived too, all tired out from signing up practically everyone on the Continent . . . W. R. Hearst did not faint the other day as reported elsewhere—and he's in town feeling fit as a fiddle.

•

Frank Joyce getting up at dawn to play golf with Bobby Jones. Incidentally, Herr Joyce became a "four-dollar" man over the week-end—ask Bill Powell. . . . The John Hay Whitneys, the Jack Gilberts, Ted Paramore (he does elegant imitations), Eleanor Boardman, Harry D'Arrast, the Freddy Marches, Charlie Lederer among those at the Don Stewart's party Satiddy night. . . . Don took a room at the Beverly-Wilshire so he could leave his party early and get some sleep (he writes pitchers, y'know) but when he left, he took the accordion player with him. Whereupon several sentimentalists threw rice at the departing pair! . . . Carole Lombard out in Sunday's "drizzle" in a grand spring outfit. . . If Georgie Raft takes up a new language—it's going to be Hungarian!

•

Do you know what famous producer thought"The Sign of the Cross"meant his signature???? . . . The Richard Wallaces leave Saturday for Europe. . . . Lilian Bond and Benn Levy have taken up (in no small way) where they left off a while back. . . Everyone turned out for the Barris-Whitman opening with Gus Arnheim Sunday night. . . . The Darryl Zanucks had a large party, Peggy Joyce was there with Grant Withers, Jeanette Loff, Jack Hearst, Charlie Furthman (he must be back), Billie Dove, Ernst Lubitsch, the Paul Lukases, Jean Harlow, the Harry Rapfs, B. B. Kahane, the Charles Rogers, the Joe Schnitzers were dancing around too.

New York REVIEWS

"STATE FAIR"

Fox prod.; director, Henry King; writers, Phil Stong, Sonya Levien, Paul Green.
Radio City Music Hall

Herald-Tribune: "State Fair" is not in the rugged, embittered tradition of most modern American literary accounts of the sorrows of agriculture. As a pretty, romantic picture of farming life in an Iowan Arcady, however, it is genuinely likable, for all its lack of dramatic sturdiness."

Journal: The picture is well directed by Henry King. Although it runs a bit longer than the average feature, it holds one's interest, due to a very human quality in the characters as well as the surroundings.

Times: Watching this film is almost as interesting as going to a State fair, for nothing seems to be neglected during the week in which it is supposed to take place. It is a homey tale, with many an intriguing bit.

News: A fresh and delightful screen piece which will please customers of all ages. It is moulded to suit the young in its romantic episodes, and to be thoroughly appealing to the older generation in its abundant, homey, domestic situations.

World-Telegram: Not in many months has there been a film of better quality of charm and cozy truths than this new one which Henry King has directed from Phil Stong's novel of the same name and which is compounded of simple, homely, joyfully recognizable stuff.

Mirror: Directed with imagination, perfectly cast and intelligently acted, each detail of the production rings true. Each character is clearly defined and each is interesting. Every scene is pointed. Every incident is credible. "State Fair" is a fine picture profoundly moving and highly entertaining.

American: It is a romantic comedy-drama of rural America, rich as the soil itself, and "homely" as the heart of the hinterlands. It is homespun made in a strictly modern mill. For Fox, it's so much hay in the barn.

Post: "State Fair" on the screen, whatever else it may have been as a novel, is interesting and entertaining; it is a well wrought story, accurate in its presentation of rural excitements, and directed with beautiful photography and a fine sense of contrasting values by Henry King, who happens to be one of this department's favorite directors.

Sun: "State Fair" is about at pleasant and satisfying a little picture as you would want to see."

"PARACHUTE JUMPER"

Warner Bros. prod.; director, Alfred E. Green; writers, Ben Hecht, S. N. Behrman.
Strand Theatre

Herald-Tribune: "Parachute Jumper" struck this reviewer as being something less than a masterpiece. As a matter of fact, it is not extravagant to say that it is probably as bad photoplay as you will find in weeks of careless picture-going.

Journal: It is a fair little program picture that turns out to be unintentionally funny at various moments.

News: It jumps from scene to scene, never alighting firmly enough to let its audience know positively what it's all about. But there are spills and thrills and romance and witty chatter.

American: Fair film fun, which, however, still leaves much to be desired. The story despite the various elements introduced, is somehow old-fashioned and trite. Important spisodes creak with incredibility.

Sun: Well acted, fairly well written and directed—and certainly its parachute scenes are aesthetically exhilarating—but parachutes are still waiting for a better picture in which to be glorified.

Times: It is a fast-moving tale of adventure in the air air and on earth, and although it has some unnecessarily coarse scenes, it is for the most part a racy affair, with glimpses of airplane crashes and others depicting men leaping from flying machines with parachutes.

World-Telegram: It is a three-engined affair with all three engines missing.

Post: "Parachute Jumper" is a curiously mangled story, but it has a way of moving and that's something. It is also occasionally funny, thanks largely to Frank McHugh's agile grappling with the dialogue.

Sylvia Sidney To Play In 'Liliom' At Pasadena

Sylvia Sidney has secured permission from Paramount to appear in a stage play and will do the female lead in "Liliom," at the Pasadena Community Playhouse, for two weeks, beginning February 28.

Arthur Lubin will have the title role in this revival of the Molnar play.

Stage Actor For MGM

Henry Travers, New York stage actor, is enroute to Hollywood for a role in "Reunion in Vienna," for which MGM is bringing him out.

Farrow Hearing Today

John Farrow, under $2500 bond pending investigation of his status by immigration officials, is scheduled to have a hearing today.

Fairbanks Sailing; Mary Going Later

Douglas Fairbanks pulled out for New York last night, and sails for Europe February 4, bound for some skiing at St. Moritz.

Mary Pickford, delayed pending completion of editing "Secrets," hopes to get away from here February 18 to join Fairbanks in Rome. Elsa Maxwell, Countess de Frasso, Gary Cooper and Mr. and Mrs. Donald Ogden Stewart will make the trip to Europe with Miss Pickford.

Schiller To Handle Production for Eagle

New York.—Morris Schiller, former head of Reelcraft and Ambassador pictures, has joined Adolph Pollock's Eagle Productions and leaves for the coast today to supervise the work at the studio with Al Herman.

Zukor Objectors Fade

(Continued from Page 1)

to act in that capacity and that he knew no one so well fitted."

The firm of Root, Clark and Buckner was appointed to represent the receivers temporarily until a final appointment is made Thursday.

The morale of the Paramount organization here in the East has jumped 1000 per cent since the receivership. The effect has been miraculous in that each and every individual in the organization feels that a heavy weight has been removed from his or her shoulders. All believe that now everything is clear sailing for better conditions all around, with better pictures certain to be made, and new conditions that will give them the best of exhibition with returns that will show excellent profits.

That old theatre bugaboo has been wiped out of the Paramount organization for the time being, giving a breathing space that is most invigorating.

In another court action yesterday, Supreme Court Justice Lydon granted the application of Robert Levy, of Chicago, alleged holder of bonds, for a temporary receiver for 23 film productions of Paramount-Publix. Levy has brought suit to set aside the transfer of these pictures to the Paramount Productions Corporation, a Paramount subsidiary, on the grounds that the transfer was made for the benefit of the Chase Bank and other financial institutions which hold the corporation's notes for $10,000,000.

Levy alleges that these pictures constitute "quick assets" and that the transfer was discrimination against the bondholders.

Hugh Herbert
Management
BREN & ORSATTI

'GREAT JASPER' EXCELLENT MGM'S 'WHAT, NO BEER' DULL

Dix and Ruben Do Swell Jobs

"THE GREAT JASPER"

RKO-Radio

Direction .....J. Walter Ruben
Original Story..... Fulton Oursler
Screen Play: Robert Tasker, Sam Ornitz, Lester Cohen, H. W. Hanemann.
Photography ..... Leo Tover
Sast: Richard Dix, Florence Eldridge, Wera Engels, Edna May Oliver, Bruce Cabot, Betty Furness, Walter Walker, James Bush, David Durand, Bruce Line, Dorothy Gray, Robert Emmett O'Connor.

For the discriminating adult audience this one is a rare treat. Far removed from the beaten paths of orthodox formula, it is more than conventional drama, a finely drawn character sketch, acted with great feeling and fine shadings by Richard Dix and splendidly directed with sympathy and sincerity by J. Walter Ruben, who deserves a rousing kudo for approaching his subject in exactly the proper psychology. "The Great Jasper" may not make a bucket of money, but it is so delightfully different, without being arty," that its appreciation will make up in enthusiasm what it lacks numerically.

As a Dix picture so often does, this piece takes its central character from young manhood to old age and death. We find the "Great Jasper" in his youth, robust, fleshful, primeval, keen to the joys of unmoral living, the kind of a guy who can work up a good appetite with raw whiskey and a couple of roast beef sandwiches, a freebooter among the women, and, as so often the case in life, married to a prude, a wife who thinks his kisses too hot and who can't understand his love of play. They have a timid, anemic child, who takes after the mother.

The period is the beginning of the electrical era and Dix is the driver of the last horse car in the city and the motorman of the first electric, which he takes out against threats of embittered workmen, thereby raising himself in the esteem of his employer, Walter Walker, and his employer's wife, Wera Engels.

For cuckolding his employer and providing him with the delusion of paternity, Dix is discharged from his traction job and deserted by his wife, who accuses him of nothing worse than kissing.

He goes to Atlantic City and falls heir to the business of an astro'oger, Edna May Oliver, and, catering to women only, piles up a fortune

His early indiscretions rise to plague him. His natural son disrupts the romance of his first son by alienating the latter's girl, his health fails and, despite everything he does to win back his wife, she shuns him until he is on his death-bed

This will be one of the unforgettable roles of Dix's career. He has made "Jasper Horne" a person of flesh and blood that will stick in the memory.

Bruce Cabot, as Dix' natural son, turns in a performance that will lift him into the front rank of leading men.

Florence Eldridge, a capable actress to be sure, seemed miscast as the wife. Wera Engels as the faithless wife didn't have enough to do to make a definite impression. James Bush turned in some good work as the first son and Betty Furness registered nicely in the ingenue role.

Exhibs shouldn't be afraid to give this one the works to bring them in. There ought to be a good word of mouth build-up in our judgment.

Imagine A Writer Thinking 7 Hours

A writer was signed by a producer to prepare an original. After the deal was closed, the writer asked if the producer had anything in mind for the story, and just what he wanted the writer to work on.

"Never mind writing," was the reply, "what I want you to do is to think—every day from 9 to 12 and from 1 to 5."

The writer has been "thinking" now for two weeks.

New Money Ready For Production

(Continued from Page 1)

pictures, scheduled to cost between $100,000 and $150,000 each. It is understood they have been offered a good proposition to take over the Pathe studios, bag and baggage, and have their pick of several releases.

Everything is a bit hazy to date, but details will certainly be worked out before many days have passed, with a new production organization on the picture horizon.

The Selznick contract at Radio has not been ratified to date, with no pressure being brought to bear on either side for early signatures. Cooper is not under a contract sufficiently binding to prevent him from joining up with this new proposition on short notice.

Morley For 'Gabriel'

MGM has assigned Karen Morley the feminine lead in "Gabriel Over The White House," with Walter Huston and Otto Kruger. Gregory LaCava has been signed to direct Walter Wanger's first production.

Al Lewin Going East

Al Lewin, MGM associate producer, leaves tonight for New York to sail February 8 on the Bremen for a ten-weeks vacation abroad, after which he will return to MGM to resume his post.

Production Labored, Durante Highlight

"WHAT, NO BEER!"

MGM

Direction ..... Edward Sedgwick
Original Story..... Robert E. Hopkins
Screen Play..... Carey Wilson
Additional Dialogue..... Jack Cluett
Photography ..... Harold Wenstrom
Cast: Buster Keaton, Jimmy Durante, Rosco Ates, Phyllis Barry, John Miljan, Henry Armetta, Edward Brophy, Sidney Bracy, James Donlan, Al Jackson.

Jimmy Durante works like a Trojan through eight-tenths of "What, No Beer!"—and Buster Keaton has his innings in the latter half of the film, but the combined efforts of the two can do no more than make this one fairly funny. A heavy dash of optimistic propaganda at the finish is anticlimatic and doesn't brighten matters much.

The picture needs plenty of trimming—which it will undoubtedly get—to bring the laughs closer together. But there is no denying that, while the laughs are there, they don't exactly grow in bunches, and brother, they never build to anything resembling a good roll in the aisles

"What, No Beer!" suffers from many bewhiskered gags and a couple of vain attempts at going Marx. It is no fault of either Durante or Keaton that their antics didn't wow—because there is very little in the picture that belly-laughs are made of. Keaton is his gloomy self, and Durante's personality is just about all there is that's good. A lot of his lines, we thought, were practically lost in the "sound machine" or in bad timing—and they were funny.

jimmy gets his pal Keaton to buy a brewery with all the money he has, and their attempts at making beer, marketing it and dodging within and "without" the law, furnish most of the footage. They get mixed up with two warring gang factions, but the excitement is never very tense. The picture winds up with the boys getting the entire town into the brewery to drink up the evidence before a raid to which they have been tipped off, and these are the best scenes in the opus. Then come the final fades of the supposedly near future, showing the legalizing of beer by Congress, and the boys are proprietors of an immense beer garden.

Rosco Ates, Phyllis Barry, John Miljan, Henry Armetta, Edward Brophy and others are O K. in support of the comics, but the script and direction are this side of good.

This one won't mean much to you one way or another—unless the names of Keaton and Durante are hot in your community. Without too much advance shouting, "What, No Beer!" will get by.

Yesterday in NEW YORK

It really begins to look as though RKO Radio City had thought of everything from "A" to Zed in its new set-up. They're up to "A" anyways, according to an invitation received to attend the inauguration ceremonies of RKO-Radio Pictures' Preview room "A." Which room is reached via the Executives' Entrance on Fiftieth street. "Lucky Devils" and "So This Is Harris" headed the inaugural bill. . . . Really though, in spite of all this business of "inaugurating" doorbells, elevators, halls, etc., the new RKO office building and offices are something to talk about. If future Radio publicity should sound a bit strained you can blame it on the fact that the publicity office windows face St. Patrick's Cathedral and the back of St. Thomas' and if they happen to look out the window they're liable to suffer a momentary attack of conscience and blue pencil a few colossals.

•

Abe Lyman will be back in Hollywood on or about June first and will open at the Cocoanut Grove. He'll broadcast from there with Jack Pearl while Pearl makes a movie for MGM. Lucky Strike doesn't care for the idea very much but the broadcasts must go on and Pearl wants to make a movie. . . . Incidentally, by June 1, practically every radio headliner will be working in and from Hollywood. Crosby, Vallee, Kate Smith and Burns and Allen will be on the Paramount lot; Jack Pearl at MGM (that's two plugs for them in one column); Russ Columbo and Abe Lyman. That will leave Radio Row in New York with plenty of nice fresh air to grow in. . . There was a party given in honor of Harry Lauder at which the host kept taking time out every half hour to make a speech about why he had given a party for Harry Lauder. And one of the guests said he had stayed to the very end to find out why the host really did give the party.

•

Leland Hayward sneaked outa town and down to Florida in order to take a complete rest for ten days. He'll be back by the time you and you and you read this so address all important communications to the New York office. . . . We ran across something that looked very much like the height of concentration this week. We noticed someone who evidently enjoyed stage shows as much as we do, reading a book on Technocracy while the lights were on for the flesh part of the program. However, much as we dislike stage shows, we never got the urge to read books on Technocracy during them. . . . Doug Fairbanks Jr. was THAT nervous during his personal appearance at the Strand that all the femmes went for his boyishness. . . . Paul Whiteman gave a concert this week that had all THE people in New York fairly frantic with joy over "Night Club," a musical opus by Johnny Green.

16,263 More Seats In N. Y. Territory Than In 1931

New York.—An increase of 16,263 seats in the picture theatres in the New York exchange territory was shown during the year 1932, according to the annual report of the Film Board of Trade.

Total seats for 1931 in New York state section, including Long Island, were 907,029 in 830 theatres. In 1932 there were 787 houses with seat total of 930,513.

In the same district, cricuits during 1931 operated 129 theatres with total seating capacity of 274,539; while in 1932 the number stood at 125 houses with 272,243 seats.

The northern New Jersey section during 1931 had 345 theatres with 337,552 seats, which decreased to 315 houses with 330,331 seats in 1932.

Circuit operations increased in northern New Jersey in 1932 by one, according to the report. In 1931 there were 89 chain theatres in that section for total of 141,608 seats, while in 1932 there were 90 houses totaling 157,099 seats.

Independent operations took a drop between 1931 and 1932. In the latter year, there were 887 houses in New York and New Jersey operated independently, against 957 in 1931.

Brendel With Harvey

El Brendel has been added to the cast of Lilian Harvey's first starring picture for Fox, "My Lips Betray," which John Blystone direct.

Roxy In Trouble Getting First Runs

New York.—The Seventh Avenue Roxy may have to depend on pictures other than first runs. It has "Manhattan Towers," a second run picture, which has played the neighborhoods, set for Friday, and has just signed a contract for third run Paramount product.

'Pilgrimage' Cast All Contract Names

Fox officials are living up to the new edict that contract players must be used in every possible instance in forthcoming productions.

"Pilgrimage," which John Ford will direct, has seven Fox contract players in the principal parts. The group includes Henrietta Crosman, Marian Nixon, Norman Foster, Frank Craven, Minna Gombell, William Collier Sr. and Heather Angel.

Mrs. Will Rogers Ill

Mrs. Will Rogers was taken to the Cedars of Lebanon Hospital yesterday for an operation for appendicitis. Dr E. C. Moore, the surgeon, said last night that she was resting comfortably.

Nine New Members Taken Into Academy

Nine new members have joined the Academy. They are: Allan Dinehart and George Sidney in the actors' branch, Adrienne Ames as an associate member, Hollis W. Moyse in the technicians, with Roland R. Anderson, Anne Bauchens and William S. Gray as associates, and Salisbury Field and John Francis Natteford in the writers' branch.

Culbertson On Way

Ely Culbertson reaches Hollywood from San Francisco Thursday to go to work on the series of contract bridge shorts for Radio. Murray Roth directs.

Cigarette Girl At MGM

Margaret McConnell, pretty Camel cigarette poster girl, arrived in Hollywood last night to fulfill a term contract with MGM.

Monogram Product Set For Britain

New York.—J. V. Ritchey, of the Ritchey Export Corporation, has just returned from England where he arranged for the distribution of Monogram product in Great Britain through Pathe Pictures Ltd. instead of through P.D.C. as heretofore. He also made contracts for the distribution of individual Monogram pictures in France through Gaumont.

Mr. Ritchey reports that the picture industry in Britain is in fine shape and that there is considerable theatre building.

One For Dunn-Eilers

Fox has set "Husbands Cost Money" as the next James Dunn-Sally Eilers feature. David Butler has been given the assignment to direct.

Tradeviews

(Continued from page 1)

when he feels he has the right material. During the interim he will continue to produce plays.

Max Gordon had it said of him last year: "Give him one more hit and he'll go to the poorhouse," because at that time he had the three outstanding money attractions on Broadway and the check-up at the end of the week showed that he was in the hole. BUT he had the hits ,and any man who can produce shows like Gordon, will, in the long run, wipe out any deficit he may incur in giving the public a run for its money. He has shown that he knows entertainment and how to serve it. Those losses were just a matter of salaries that would be adjusted over a long haul.

•

We mention Harris and Gordon as two new HEADS that will be stuck into the production of pictures. Not as novices, not newcomers to the amusement business, but good, sound producers with fresh ideas that are most necessary for this business.

We asked Sam Harris yesterday, just as a feeler, "What thoughts have you given about a release?" To which he replied:

"The release is a cinch if I can get an attraction. I believe there is a greater market at this time for good pictures than your business has ever had before. The manner in which that market is to be reached is a simple matter; the big difficulty is to get the good picture.

"I am not going into the production of motion pictures in the terms that an individual solely associated with pictures would. I am going to cause a picture to be made if and when I feel I have the right vehicle," continued Mr. Harris. "I will continue to produce plays and, if those plays are fitted for pictures, I will make them."

•

I have an idea that Harris and Gordon have had their heads working together on some new plans and, probably, Sam Katz is in their scheme of things. I believe that once landing a good story property, they will attempt to cast the stage play with about the same cast they will use for the picture, (assuming that the show will prove of that value) thereby planting on Broadway some big picture names and moving the whole works to the coast for a picture to be built around the play.

There are going to be a lot of Harrises and Gordons crop up in the next few months, good sterling showmen, bringing something new to the screen to reap the benefits that this great business bestows on the successful. Watch out for them.

Paramount Publix Corporation

STOCKHOLDERS PROTECTIVE COMMITTEE

To the Holders of the Common Stock of Paramount Publix Corporation:

By order of the United States District Court for the Southern District of New York, entered on January 26, 1933, Messrs. Charles D Hilles and Adolph Zukor have been appointed Temporary Receivers of Paramount Publix Corporation.

It accordingly becomes advisable that holders of Common Stock of Paramount Publix Corporation should unite for their protection. To that end the undersigned Committee has been organized to represent the interests of the stockholders, and the stockholders are urged to cooperate with the Committee by depositing their shares with the Depositary named below. Copies of the Deposit Agreement under which deposits will be received may presently be obtained upon request made either to the Depositary or to the Secretary of the Committee.

Certificates representing shares of the Common Stock of Paramount Publix Corporation should be deposited with the Corporate Trust Department of The Commercial National Bank and Trust Company of New York, 56 Wall Street, New York, as Depositary, or with the Sub-Depositary mentioned below. All such Certificates must be properly endorsed in blank for transfer or accompanied by proper instruments of transfer in blank with all signatures guaranteed by a bank or trust company having a correspondent in New York City or by a New York Stock Exchange firm. Transferable certificates of deposit will be issued in respect of stock so deposited. Application will be made in due course to the New York Stock Exchange for the listing of such certificates of deposit thereon.

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January 31, 1933

THE Hollywood REPORTER

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FOX NEGOTIATING ON RKO

Expected To Operate Company as Protection for Chase Bank; Sheehan Product Head

New York.—There are rather definite rumors that Fox Film Corporation will take over the production and distribution of Radio Pictures at a very early date, and that W. R. Sheehan will be placed in charge of the joint production, with both production organizations to remain pretty much as they are, but with the distributing forces of the two to be combined for the sake of economy.

It is understood here that Sheehan was brought East for the purpose of advising him of this combination and to receive instructions on his handling of the joint production.

There was talk of a Fox-Paramount combine along with Radio, but it is felt that a further combination of the motion picture interests financed by the Chase Bank would only gum up the whole issue, with no benefit being gained and too much to lose on

(Continued on Page 6)

Next For Barthelmess

Richard Barthelmess' next starring production for Warners will be "Bread Line," from an original story by Wilson Mizner and Robert Lord. William Wellman has been set to direct, with picture slated for production start next month.

TRADEVIEWS

by W. R. WILKERSON

•THIS plan of Metro-Goldwyn-Mayer to do a series of plays here in Hollywood has more than a dozen features that argue for its success, as outlined before in this column. But one great feature that was not mentioned is the effect that it will have on many individuals—artists, writers, etc.,—who do their work here with one foot on the Eastbound Chief, rather than in the manner they should. This new plan will take that foot off the train and plant it solidly on the Hollywood terra firma.

There are groups of artists here who, having made some progress on the stage prior to working in pictures, have an almost daily inclination to return to the stage. Not that they do not like the picture work or the handsome salaries they collect for it, but because they get an audience expression, either in approval or disapproval, for their stage work that they never receive in pictures.

•

One artist, a star of both stage and screen, told us: "We should be permitted a stage engagement every so often. It means so much to us. That audience out front tells us more about our work than we could ever learn in a life of picture work. That audience gives us a security, a self-assurance for our acting that registers the only progress we ever have.

"On the screen you can get none of that. There is no criticism of your work of a constructive nature. You have no barometer sufficient to tell you when you are wrong and when you are right such as you have on the stage."

As for the writers, the better ones, they know that in no other place in the world, under any conditions, can they make the money they receive here at the studios, but, nevertheless, they also have that desire to see their work done on the stage, to receive an audience enthusiasm or jeers for their brain children. They want to write something that is theirs and have it come out as their property; conditions that can't be acquired in their picture work.

•

With Hollywood developed into a play center, with Metro-Goldwyn-Mayer (and others, probably) doing plays, the artist who wants that stage

(Continued on page 5)

Dressler-Barrymore In 'Christopher Bean'

Metro-Goldwyn-Mayer has purchased the reigning stage hit in New York, "The Late Christopher Bean," and will give it an early production with Marie Dressler and Lionel Barrymore in the leads.

Para. to Make Pix at $250,000 Average

New York.—Russell Holman and George P. Putnam left here for Hollywood yesterday for conferences with Emanuel Cohen and studio executives to line up the company's program for next season.

According to home office production officials, an effort will be made to hold the average production cost to $250,000 per picture.

MGM Borrowing From Warner Writing Staff

Evidently with the idea that the Warner type story and its treatment have plenty of audience values, MGM is going in for a big slice of the Warner talent on loans during the closing period at the Warner plant.

It has taken Gene Markey and Charles Kenyon, and has a deal on for Earl Baldwin, Warner writers, and is now after Mervyn LeRoy to direct a yarn.

POLITICIANS SEEK PLUMS IN PARA. RECEIVERSHIP

New York.—An attempt to take the dominant influence in the Paramount-Publix receivership out of the hands of Adolph Zukor so that a certain political clique may get the "soft pickings" that are sure to come is being openly discussed in picture circles here.

The plan is not taking the form of an effort to oust Zukor from his post as one of the receivers, but rather to appoint a third receiver, so that Zukor instead of having a fifty per cent voice, will have only 33 1-3 per cent say. No one seems to know how much strength is behind this plan, or who heads it, but that probably will be seen at the hearing before Federal Judge Bondy, set for tomorrow The

(Continued on Page 7)

McCrea With Harding In Radio's 'Declassee'

Radio has set February 6 as the starting date for "Declassee," which will have Ann Harding and Joel McCrea featured.

In order to get the script through in time, John Balderston is collaborating on the screen play with Jane Murfin.

Joe Mank Free Lancing

Joe Mankiewicz has handed in his screen play for the Wheeler and Woolsey picture and has gone off the Radio payroll. Having resigned from Paramount recently after he had been loaned to Radio, he joins the ranks of free lance writers.

No Warner Merger, Zanuck Tells Staff

Darryl Zanuck, production chief of Warners, called practically all contract writers, directors and stars into his office Monday and assured them confidentially that the Warner company was not involved in either a merger or receivership, and there was nothing for anyone connected with the organization to worry about.

The information handed out by Zanuck came direct from Jack L. Warner in New York, and the producer stated he wanted the contract personnel to know the inside. He declared Warners were going right ahead with plans for next year's program, and the company would finance its own pictures as in the past.

'Murder At The Post' Sam Jacobson's First

The first picture Sam Jacobson will supervise for Universal as an associate producer will be "Murder at the Post," from an original story by Dale Van Every and Fred Niblo Jr.

Adrian Johnson is writing the screen play, and picture is slated to start the end of April.

New Writers At Para.

Milton MacKaye has been added to the Paramount writing staff to work on an original story. Maurine Watkins has also returned to Paramount to prepare an original.

Jackson On New One

Horace Jackson has been assigned to write the screen play of Alfred Savoir's play, "The Dressmaker of Luneville" to star Elissa Landi for Fox.

Extension For Grainger

New York.—A thirty-day extension of his leave has been granted James R. Grainger pending the settlement of his contract with Fox

WRITERS' NUMBER GET COPY IN EARLY OUT FEBRUARY 15

THE Hollywood DAILY REPORTER

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FRANK POPE.....Managing Editor

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LOW DOWN

Something happened to Roy Del Ruth recently "up-state" which he will no doubt keep among his souvenirs for a long time. The director went into a hotel in Bakersfield and, having registered, inquired of the clerk: "Is this place run on the American plan?" The clerk motioned to a bell-boy, and answered, "See that fellow over there—and he will get you anything you want!" (!)

•

The Helen Hayes-Charlie MacArthur household has just about calmed down from the uproar into which it was thrust last week—and, well, you can imagine. Seems the MacArthurs had lots of candy lying around the place one evening, but when they came down to breakfast, it had been nibbled upon—oh, very. Well, having no dogs, they figured it must be mice. So that night they set a huge mouse trap—in fact, it must have been a rat-trap. Because the NEXT morning when they went for their prey, they found a skunk caught in the trap! We could think of many a place where the animal might have lived on and on without being noticed!

•

The friends (and even those who don't know him very well) of a certain song-writer around town are plenty worried about his sudden passion for the cup that cheers. The man is very popular with all who know him, and the possessor of great talent. After years of a more or less subdued existence, he has suddenly gone haywire on the subject of likker and parties, and is getting to the point where he can't or won't even attempt work until the sun goes down. It's hard to figure out, because, so far as we can discover, he isn't disappointed in love or anything else—so why all the debauchery?

New York REVIEWS

"WHISTLING IN THE DARK"

MGM prod.; director, Elliott Nugent; writer, Elliott Nugent.

Capitol Theatre

News: If you saw the play and liked it, you'll be doubly pleased with the movie edition. If you didn't see the initial production, don't miss the talkie, because it's one dandy tonic for that down-low feeling.

Herald-Tribune: The film itself is pleasant, reasonably artful, moderately amusing and fairly dramatic, if hardly that up-to-date. It is good, average program entertainment.

Mirror: "Whistling in the Dark" takes gang melodrama and kids it uproariously. It will entertain you.

World-Telegram: A mystery farce that is witty, ingenious and well acted.

Journal: With Ernest Truex playing the role he created on Broadway; with a well chosen cast to support him and with smoother direction than it was given before the footlights, the picture is grand fun.

Times: It is a melodrama with both laughter and excitement and it would take a hardened cynic to keep a straight face.

American: An entertaining, mild little comedy.

Sun: It is only a mildly passable little talkie.

"HELLO, EVERYBODY"

Paramount prod.; director, Wm. A. Seiter; writers, Dorothy Yost, Lawrence Hazard.

Paramount Theatre

American: Regarded as motion picture entertainment rather than a Kate Smith side-show, there is less virtuosity in the piece itself than in the star's practically continuous warbling.

Mirror: A plausible, homely, simple little story serves to give the sample songbird from the South a sympathetic role, and to introduce some very good song numbers.

Herald-Tribune: Untouched by humor, burlesque or suggestion of lightness, the picture's principal attraction is, of course, Miss Smith's songs.

News: If you're an admirer of the plump damsel who wants the moon to come over the mountain (and who isn't) you'll find plenty of melodious tunes, well rendered in the Paramount's current picture.

"THE DEATH KISS"

World-Wide prod.; director, Edwin L. Marin; writers, Barry Barringer, Gordon Kahn.

World-Telegram: "The Death Kiss" is a first-rate thriller that moves rapidly, is credibly and logically worked out to a satisfactory finish and has some good and natural dialogue in it.

Times: A briskly paced and generally amusing entertainment

Sun: I imagine that "The Death Kiss" will do fairly well with the incessant devotees of these mystery affairs—despite its lack of merit within its own narrow limits.

Post: "The Death Kiss" presents a genuine mystery which it successfully conceals until the climax. And the climax, incidentally has lots of action and surprises.

"NO OTHER WOMAN"

RKO-Radio prod.; director, J. Walter Ruben; writers, Wanda Tuchock, Owen Francis.

RKO-Roxy Theatre

American: An outmoded domestic melodrama, veering around in its latter sequences to an expose of divorce by perjury, this picture's principal asset is the presence in the case of Irene Dunne.

Mirror: The story has been a servicable one for years. Imaginative direction, colorful background, interesting photography and fine acting freshen it and make it moderately interesting.

News: It is Irene Dunne's performance of Anne which raises the picture above the mediocrity of the plot.

Post: "No Other Woman" is a humdrum tale which even the excess of a court room scene does not save from banality.

$66,000 Judgment Against Tom Mix

Erie, Pa.—The jury listening to the breach of contract action of Col. Zack Miller against Tom Mix returned a verdict of $66,000 in favor of Miller yesterday. The circus impressario asked damages of $342,000, claiming Mix had verbally agreed to join the 101 Ranch circus in 1929, and had joined another "big top" outfit instead.

This was the second time the action had been tried, as the first verdict giving Miller $90,000 was set aside when Mix's attorney appealed. It was stated here that the film star's lawyers will again appeal.

Cantor-Jessel Tour Getting Plenty Dough

The William Morris office, backing the tour of Eddie Cantor and George Jessel, has received reports on the pair's first two days, showing a smash hit business.

Opening at Springfield, Saturday, the take was $7,500, the following day at Rochester bettering this by $200. The tour is expected to average $50,000 weekly.

Meeker In Pick-Up'

George Meeker was signed yesterday by Paramount for a spot in "Pick-Up." Deal was negotiated by the Nat Goldstone office.

Bela Lugosi Married

Bela Lugosi, who has appeared in several films of the horror cycle, was married yesterday at Las Vegas, Nevada, to Lillian Arch, of Los Angeles.

Tradeviews

(Continued from Page 1)

trip and the writer who wants to write the play can have their ambitions satisfied without moving out of the town. And it will make them happy, their picture work will be better for it, and the whole industry will benefit.

And, too, thinking of the thing in commercial terms, we don't see how it can flop, particularly with the idea that Metro-Goldwyn-Mayer has of selling subscriptions for the plays in the same manner that the Theatre Guild does. It is the company's purpose to run a play locally but four weeks. If it is an out and out hit, it will be done in other spots, but Hollywood—four weeks.

It can certainly sell enough subscriptions to cover costs (on the same basis it expects to work) and show a profit for the venture, plus the value it will get in trying out material, casts, etc.

Will Cliff Elfelt or anyone knowing where he can be located please contact Hollywood or New York legal department of RKO Studios, Inc., as soon as possible.

BRITISH PRODUCERS RESENT AMERICAN RAIDS ON PLAYERS

Money and Fame Too Much to Resist

London.—British producers are excited over what is termed by them an "American invasion of the British picture industry in a sweeping campaign to buy up Europe's acting talent." Their attitude towards American producers here on a visit is one of contempt, tinged with real fear, for they realize that the American dollar is a temptation so strong that players rarely can resist it.

The American producer is still somewhat of a caricature in their minds and they see him as a rotund, forceful individual whose pockets are crammed with dollars. They know he has fame to offer players who go to America, and they fear this as much as they exhibit their contempt for his money. The so-called "American invasion" is a threat to the growth of local production. The moment a new possibility appears, British producers find it snapped away from under their noses, Americans getting the advantage by importing the talent to a setting with which British producers cannot hope to compete.

The importance of the situation as it affects producers here is such that The Era, London's leading theatrical newspaper, spreads it over its first page with a banner line reading "Beauty on the Dollar Trail," the article being signed by John Ford. He strikes the keynote of Britain's attiture toward American producers by saying:

"Every American film representative in London finds himself the flattered cynosure of attention from bevies of beautiful actresses, anxious to tap the flood of dollars that is pouring into the laps of the chosen. No one is so popular in the West End today as the head of an American film company.

"Each is assumed to have his pockets filled with fat contracts, needing only a couple of signatures to make someone rich and famous. London's prettiest actresses, dressed to the last tick of fashion's clock, hurry to his favorite restaurant and cast languishing eyes at him from tables discreetly left vacant for a few moments by their consorts.

"Handsome young men, fitted with the best public-school manners and clothes which the American man secretly agonizes to imitate, enchant his ear with the mellifluous speech which has tamed frequencies of the microphone. Agents sit on his doorstep, accost him in the street, or waylay him in the foyers and bars of theatres.

"Why bother about the pitiful pittances—a mere three, four or possibly 5,000 pounds a year—offered by British film producers, when Hollywood offers a starting wage of 10,000 pounds a year, a grand climate, long holidays, free voyaging, and no income tax worth mentioning on salary or investment, because liability for the British income tax is avoided by annual residence exceeding six months abroad, and British gilt-edged investments can be bought over there with dividends payable in dollars."

Ford's article is said to be the voicing of complaints by a number of producers and it is anticipated that the reaction will soon take form in some move by the producers to arm themselves against their American rivals.

Here's A New One

A solicitor for one of the trade papers approached an English writer on a major lot in an attempt to sell him ad space. "I'm sorry, old chap," was the reply, "but I'm a member of the British bar association and, if I should advertise, I'd be disbarred.

New Pictures On B'way This Week

New York.—Seven new pictures are making their bows to New York picture audiences this week. The list comprises:

Today, "Hard to Handle" at the Strand. Tomorrow, "Luxury Liner" at the Paramount with "Desert Song" on the stage; "Sign of the Cross" at the Radio City Music Hall, and "Hot Pepper" at the Mayfair; Friday, "State Fair" at the RKO-Roxy, "Ironmaster" at the Seventh Avenue Roxy, and "Secret of Madame Blanche" at the Capitol, with Georgie Price, Al Trahan and Cab Colloway in the stage show.

Arthur Collins Signs Termer With Warners

Arthur Collins, who has been directing dialogue at Warners recently on a picture to picture basis, was yesterday signed to a term contract.

Among his recent assignments have been "Blondie Johnson," "The Keyhole" and "Grand Slam."

M. H. Hoffman Better

Following two weeks at Palm Springs recuperating from his recent siege of illness, M. H. Hoffman has returned to Hollywood and this week resumes active charge of Allied productions.

Lasky Signs Belmore

Lionel Belmore was signed yesterday for a top spot in "Warrior's Husband," which Walter Lang is directing for Jesse Lasky at Fox. Elissa Landi and Ernest Truex head the cast.

Four For 'Drake' Cast

Kent Taylor, Harold Goodwin, Clem Beauchamp and C. L. Sherwood have been signed by Paramount for parts in "The Story of Temple Drake."

'Secret of Wu Sin' Program Filler

"SECRET OF WU SIN"
Invincible

Direction ..... Richard Thorpe
From story by.....Basil Dickey
Screen Play.....William McGrath, Betty Burbridge
Photography .....M. A. Anderson
Cast: Lois Wilson, Grant Withers, Dorothy Revier, Robert Warwick, Tetsu Komai, Toshia Mori, Richard Loo, Luke Chen, Wang.

Invincible's latest production effort, "The Secret of Wu Sin," is to pictures what "filler" is to journalism —namely, ordinary stuff that is pushed in to take up a certain amount of space that is there and has to be filled. No major studio succeeded in getting an exceptional picture out of the Chinese cycle. How could an independent? "The Secret of Wu Sin" just pads along in its soft shoes and slips by without raising ire or enthusiasm.

The managing editor of a newspaper, in the person of Grant Withers, prevents Lois Wilson from committing suicide, gives her a job on his paper and, when she exposes Robert Warwick as a smuggler of coolies, the engagement of Withers and Warwick's daughter, Dorothy Revier, is expediently removed as the obstacle that separates Withers and Miss Wilson. That's your story, condensed in a single sentence. How it is done on the screen doesn't matter. The production is no more important than the story.

Whoever played the part of the villainous Chinese, Warwick's henchman, sounded like a pansy and acted like a cigar-store Indian. Whatever good performances were contributed by the rest of the cast were nullified by this Oriental ham. The exhibitor should regard this only as emergency material.

Erwin In 'Tonto Rim'

Stuart Erwin yesterday agreed to play the title role in "Under the Tonto Rim" at Paramount. The picture, which was being held up for a couple of weeks for lack of a male lead, is slated to get under way today with Raymond Hatton, Verne Hillie and Fuzzy Knight in the cast. Henry Hathaway will direct.

Merkel In 'Reunion'

Una Merkel has been assigned a role in "Reunion In Vienna" for MGM with John Barrymore, Diana Wynyard and Otto Kruger. Production will get under way today with Sidney Franklin directing.

Allied Buys Original

Allied has closed a deal with Adele Buffington for the purchase of an original story, "Cheaters," which will be made as part of the company's program this year.

Yesterday in NEW YORK

Mike Gottlieb, who is about to be disassociated from Paramount, is our idea of an enterprising fellow. Though still at his Paramount desk, he's not gambling with the future, for on that desk now rest half a dozen shiny apples and a carefully lettered sign says: "Apples five cents, please help the unemployed." Evidently prosperity is just beyond the apple selling corner. . . . And with the advent of H. H. Rogers into the picture producing business we now have bankers, yea, unto the second generation, cluttering up the movies. . . . It begins to look as through the bankers are the first to admit their incompetence, they're all in the picture business. Now, if the picture producers decide to go into the banking business, the balance of power will be completely restored and they can all start from scratch. This would be one way to revive the legit theatre.

•

And since we got on that subject again, Arthur Beckhard, that magician among producers who hasn't failed to pull a successful play out of the hat since the big dent tripped up so many of our theatrical geniuses, has become associated with the production of Arch Selwyn's Tallulah Bankhead play, "Forsaking All Others." And that's as good as a blessing in "another language." . . . It suddenly popped into our ever fertile mind that, since MGM enjoyed such great success with "Hell Divers" and is looking forward to even better luck with "Hell Below," Hal Roach should announce any moment now an Our Gang picture, "Hell's Bells." . . . Or maybe Mack Sennett could do it with his bathing beauties. Or is that carrying a joke a bit too far.

•

THAT person has been talking again. In his peculiar way he was giving someone a vivid word picture of a fellow he knows and said, "You know, he's sort of a droll fellow. No sense of humor at all." . . Sidney Fox is seriously considering a play and won't go back to Hollywood until Charlie Beahan can go too. . . . That's quite a bill the Capitol is offering this week. Mary Garden, the Four Mills Brothers, "Whistling in the Dark." At least that's the way in reads on that running electric sign atop the house. Someone suggested they call it Four Boys and a Girl Whistling in the Dark. . . . A fellow walked into the office of a story editor the other day very much excited over a brand new idea in scenarios that he had written. The story ed. referred him to the vice-president of the company in the matter, whereupon the writer asked if she really thought he ought to go and see said producer. She replied,"That's a matter between you, the vice-president and God." And as the writer was going out of the office he turned around to the story editor and said, "Okay, so long God."

Almost Every Important

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Of The Nation's Daily Press

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Flu Causes Closing of British Studio

London.—The epidemic of influenza has taken heavy toll of the British International studios at E'stree and the large number of victims has caused the closing of the studio .

Monty Banks was shooting a picture when one of his actors, Claude Hulbert, became ill. He was replaced by Melville Cooper, and he too sickened. Then Gene Gerrard, the star, caught it, as did two other actors and, finally Banks himself.

The epidemic spread through the different departments in the studio until dozens of the employees were laid up.

'Study In Scarlet' Starts At KBS Today

Eddie Marin today starts shooting on KBS's "Study In Scarlet." Alan Dinehart, Warburton Gamble, Halliwell Hobbes, J. M. Kerrigan, Wyndham Standing, Reginald Owen, Anna May Wong and Alan Mowbray have been signed for the cast.

Reginald Owen contributes the screen play from one of the Conan Doyle "Sherlock Holmes" stories

Dick Wallace Sailing

New York.—Richard Wallace is sailing on the Columbus next Saturday for a Mediterranean cruise.

Picture Execs Are Hollywood-Bound

New York.—Several important picture executives are on their way to Hollywood. Al Lichtman left yesterday, and Jack Warner and Sam Bischoff start today. Gilbert Miller is also leaving here today.

Schaeffer Denies Para. Cash Demands

New York—George Schaeffer, general sales manager of Paramount, denied a story going the rounds that Paramount had informed Warners, RKO and other major circuits playing Paramount pictures that they would demand cash for the pictures from now on, instead of the three weeks payment as has been the case.

One By Hecht-MacArthur

New York—Ben Hecht and Charles MacArthur have a new play in the works, called "The Moonshooter," and expect to have it ready for early production.

Eliscu On Dialogue

Edward Eliscu has been assigned to direct the dialogue on the Eugene Pallette Headliner comedy which Radio starts this week with Ray McCarey directing.



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SO DON'T BE SCARED OR FRIGHTENED
WHEN OUR OPPONENTS' SALESMEN
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Stage Shows In N. Y. Motion Picture Houses

Radio City Music Hall

Feature film, "State Fair." Stage cast, Eleanor Powell, Patricia Bowman and ballet, John Pierce, Russel Market's Roxyettes, Choral Ensemble and Radio City Symphony conducted by Erno Rapee.

The stage presentation at the Music Hall this week is titled, "Carnival" apropos of the film feature, "State Fair." The Symphony orchestra plays the carnival music from "I Pagliacci," closing with the choral ensemble on an elevated platform on the stage. Following this is a scene of a theatre on the stage, done in the Chauve Souris style. The orchestra rises and moves across the stage and, on the elevated stage in the background, the ballet and Patricia Bowman do a marionette number.

While the settings are being changed, behind the scenes, John Pierce sings "I'm Falling In Love With Someone," moving with the orchestra as it rolls back to its pit. Eleanor Powell then has the stage to herself, doing a tap dance. The last scene titled, "Merry-Go-Round," which is a prologue to the picture, opens with a huge merry-go-round in the center of stage with ballet and choral ensemble on it. The Roxyettes surround the merry-go-round and do a tap number. As the merry-go-round revolves with Roxyettes dancing and choral ensemble singing, the screen is lowered and the picture fades on.

Capitol

Feature film, "Whistling in the Dark." Stage cast: Mary Garden, Mills Bros., William Demarest and Estelle Collette, Peggy Taylor and Gary Leon, and the Maxellos.

The show opens up with a quartette of adagio dancers, the Gary Leon Four, headed by Peggy Taylor. This gal offers a combination of pretzel and adagio tossings that are really breath-taking and earns a round of applause seldom given to opening act dancers. It's a class act and makes the customers like the show from the start. Mary Garden is spotted second in the line-up and is introduced by William Demarest. Miss Garden was very nervous in her opening number, but after the applause, gained confidence and was called back for several encores. The amplifying mikes used to improve the acoustics of our cinema cathedrals are not too kind to her voice and often distorts the sound, but her artistry is indisputable and her program is nicely balanced with operatic airs and folk songs. The audience was highly appreciative. She is followed by William Demarest, assisted by Estelle Collette. The act is a hodge podge of chatter, song and violin playing that isn't quite big time enough to make much impression. The Four Mills Brothers, of radio fame, were next and their popularity and skill haven't suffered any with repeated appearances in movie houses. The stage show is closed by the Five Maxellos, an acrobatic tumbling act that has been a favorite for some time.

RKO-Roxy

Feature film, "No Other Woman." Stage Cast: Ted Lewis and orchestra, The Dixie Four, Esther Pressman, Charles "Snowball" Whittier, Doris Deane and Mildred Gaye, the Flash Devils, Ballet Corps, Roxyettes and Choral Ensemble.

"Jubilee Show," a Fanchon and Marco Revue, is the presentation, with Ted Lewis as headliner. The youngsters he has with him are a vivacious lot and render their "bits" in perfect style. The little pickaninny who sings and dances with Ted Lewis to the tune of "I Don't Know Why I Love You Like I Do" brought the house down. The Flash Devils are properly named—four negroes with the fastest feet and widest grins who go over tremendously. Ted Lewis has the spotight on him pretty much of the time, singing eight to ten songs in his usual style. Esther Pressman, Doris Deane and Mildred Gaye do specialty dances. The Roxyettes and Ballet shine as usual and get a big hand. The new giant travel type headlines of the Universal Newsreel were shown for the first time.

Seventh Avenue Roxy

Feature film, "The Death Kiss." Stage cast: Dave Schooler and orchestra, Radio Rubes, The Three Gobs, Miss Chic Kennedy, Loretta Dennison, the Barltlett Girls and Annette Ames.

The Seventh Avenue Roxy with its new price policy has Dave Schooler playing "Laugh and Be Merry," followed by the Three Gobs who render several songs and dances in ordinary style. "Just Plain Bill," of radio fame, is introduced with his daughter "Nancy," and he says a few words. Miss Chic Kennedy has a chance to show her versatility playing a clarinet and xylophone. Dave Schooler plays a piano solo—Tschaikowsky's "Concerto in B Flat Minor" which was out of place in a stage show of this kind. Loretta Dennison sings a song with gusto but not much response from the audience.

The Bartlett Girls, billed as "Those Daring Darlings" go through an ungraceful routone of acrobatic dancing.

The Radio Rubes play and sing several songs. Show closes with Annette Ames performing a specialty dance and the kid is good. Dave Schooler, acting as master of ceremonies, works hard in trying to put the show over, but the lack of capable direction and lighting handicap the show. The house was jammed, but due mostly to the exploitation stunt of Kolynos Toothpaste, the carton in which the toothpaste comes in being a pass for admittance.

Paramount

Feature film, "Hello, Everybody." Stage cast: Willie and Eugene Howard, Donald Novis, Loomis Twins, Berry Brothers, Melissa Mason and David Bines ballet.

Willie and Eugene Howard are responsible for a hilarious show this week. Especially funny was a quartette, with Willie and Eugene singing a number from "Rigoletto." Willie does several imitations of George Jessel, Eddie Cantor, Al Jolson and Maurice Chevalier which were swell. Donald Novis sings "Sylvia" and "Contented," getting a big hand. The Loomis Twins go over big too, rendering several songs. The Three Berry Brothers, song and dance boys, offer something new in the way they put over their act. The David Bines girls do an "a la Duncan" dance, with background scene of a beautiful garden.

Lola Gentry To Denver To Meet Pettijohn

C. C. Pettijohn, of the Hays organization, is enroute to Denver from Kansas City and Omaha. Due to pressure of legislative matters affecting the industry in many states, Pettijohn will not make his annual trip to the coast this winter.

Lola Gentry, secretary of the Los Angeles Film Board of Trade, left here last night for Denver to confer with Pettijohn in that city regarding Film Board matters in the several exchange centers of the coast which she supervises.

Peggy Joyce Will Be Guest of the Wampas

Peggy Hopkins Joyce will be guest of honor at the next Wampas meeting, slated for Tuesday night at the Writers Club.

At the session, the nominating committee will present its slate of candidates for the various offices for 1933. Two nominees will be offered for each post, in accordance with the new constitution, which also makes it mandatory that every studio be represented on the slate.

Seff On 'Police Surgeon'

Manny Seff has been assigned to do some work on the script of "Police Surgeon," Jules Furthman's original which B. P. Schulberg will produce for Paramount, with Ricardo Cortez in the lead.

'Musketeers' Preparing

Nat Levine, of Mascot Pictures, is hurrying story preparation on "The Three Musketeers" and expects to start production within a short time.

Exhibitor Loses Suit Against U.A.

Norman Webb, operator of the Broadway Mecca and Mayfair Theatres, lost his $1,000 damage suit against the United Artists exchange Monday, when Judge Ida May Adams found for the defendant and ordered Webb to pay the court costs and $50 rental for the picture involved in the controversy.

The exhibitor claimed that U. A. had sold him "Scarface" second run in his zone for $50 rental,but the picture was given bookings in two Fox West Coast houses prior to its availability for his Mecca theatre. The exchange introduced the contract in evidence to prove one of the two FWC houses was in another zone and U. A. had been ready to deliver the picture as per contract to Webb.

Archainbaud-RKO Dicker

George Archainbaud, who recently completed a term directing contract with Radio, has a new deal on with that company to direct one picture.

King Charney Ill

King Charney, sales manager of Royal Laboratories, is home with a severe case of the flu.

Fox-RKO Deal Is Talked

(Continued from Page 1)

the part of the financial organization.

M. H. Aylesworth, president of RKO, yesterday admitted that RKO could look for no further banking aid in its present circumstances and that the company is faced with having to change its financial structure or effect a combination, such as the Fox plan, in its efforts to continue.

The extensive interests of the Chase Bank in the financing of several motion picture companies, including RKO, and its support of RCA which holds 58 per cent of the RKO common stock and made a cash investment last year of $9,600,000, have forced the bank to try to protect its investment and those of their best clients. This is another condition which gives credence to the present story going in and out of Broadway that Fox will take over RKO.

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With Five In Work, Fox Starts Six This Week

With five pictures now in production, Fox has six more slated to start this Friday, which begins one of the most extensive production drives in years.

The five pictures now in production are "Zoo In Budapest," "Sailor's Luck," "Pleasure Cruise," "Warrior's Husband" and "The House of Refuge."

The pictures to start Friday are "Trick For Trick," Hamilton MacFadden directing with Ralph Morgan, Sally Blane, Victor Jory and Luis Alberni. It is from the play by Harry Wagstaff Gribble which Howard Green adapted.

"Pilgrimage," story by I. A. R. Wylie, with Henrietta Crosman, Marian Nixon, Heather Angel, Norman Foster, Frank Craven, Minna Gombell and William Collier Sr. John Ford will direct.

Janet Gaynor's next starring vehicle, with Henry Garat as leading man and C. Aubrey Smith and Herbert Mundin featured. George Marion Jr. and Jane Storm wrote the screen play and William Dieterle will direct.

The beer yarn, "5 Cents a Glass," an original by Sam Mintz and Frank Craven, with the latter to direct. Marian Nixon has the leading role.

Henry King's next picture, "I Loved You Wednesday," with an all-star cast headed by Philip Merivale. The play is by Molly Ricardel and William Dubois.

"My Lips Betray," the first Lilian Harvey picture, with John Boles as leading man and Una O'Connor and El Brendel in the cast. Hans Kraly adapted the story and John Blystone will direct.

Others to follow shortly are "Husbands Cost Money," co-starring James Dunn and Sally Eilers, which David Butler will direct, and Alfred Savoir's "Dressmaker of Luneville," to star Elissa Landi.

Meyer Synchronizing Service Has 5 In Work

The Meyer Synchronizing Service is going at top speed, servicing independents with music.

It is handling the music on Walter Futter's "India Speaks," Sam Wineland arranging the score and directing the orchestra, the music for Allied's "11th Commandment," Phil Goldstone's "Sing You Sinner," Harry Langdon's short and Al Christie's "Techo-crazy" at Educational.

Stage Actor For Fox

Clifford Jones, New York stage actor, was signed by Fox yesterday to a term contract. The deal was made through the Walter Herzbrun agency. Jones' first assignment will be in "Trick for Trick," which Hamilton MacFadden will direct.

'Elmer' Near Finish

With a couple of clear days, Warners hope to finish production of "Elmer the Great" at Wrigley Field, taking close-ups to match long shots that were made during several world series games last fall in the East.

Lloyd On Lasky's 'Berkeley Square'

Jesse L. Lasky has assigned Frank Lloyd to direct "Berkeley Square," his production for Fox to follow "Warrior's Husband." Lloyd is taking a three weeks trip to South America before starting the picture.

Laurel and Hardy Opera Starts Today

Hal Roach today places his Laurel and Hardy feature "Fra Diavolo," in production, directing it himself, his co-director, James Parrot, having withdrawn.

Dennis King, Thelma Todd, James Finlayson, Henry Armetta, Donald Reed and Lucille Brown are in the supporting cast, the adaptation having been written by Jeanie McPherson. Laurel and Hardy have been christened "Laurelo and Hardio" for the picture.

Charley Chase Back

After ten days absence fighting a threat of pneumonia, Charley Chase yesterday returned to the Hal Roach lot to resume work on his comedy short, "His Silent Racket." Muriel Evans, Anita Garvin and Jimmy Finlayson are in the cast.

Hoot Gibson's Next

Allied will place Hoot Gibson's next production, "The Dude Bandit," into work February 15, with George Melford directing. It is the fourth of the eight Gibson westerns on this year's program and Jack Natteford contributes the original story.

Jolson Film For Rivoli

New York—Al Jolson's picture will open at the Rivoli Theatre on February 8, with Al making a personal appearance.

Third Para. Receiver?

(Continued from Page 1)

banking interests, it is assumed, are united for Zukor.

There will be plenty of "plums" for the political group if they are successful in getting control. There are fees and percentages which, in the case of a corporation like Paramount-Publix, will amount to a great deal of money.

Nathan Burkan is expected to appear at the hearing tomorrow to oppose the appointments of Zukor and Charles D. Hilles. He represents a group of creditors, among whom are said to be Jesse L. Lasky and Walter Wanger, each of whom has a contract that has not been settled.

There is also a stockholders' committee which has been formed by Maurice Blumenthal, Daniel Blumenthal and F. S. Kaufman, which plans to make a private investigation into the company's affairs.

Nat. Screen Appoints Murphy West Coast Mgr.

Harold E. Murphy has been appointed West Coast manager for Nation Screen Service. He will be in charge of the company's production unit here, in addition to his former duties as contact man with the studios.

Arthur Zellner will be associated with him in the contact work, and Mack Landow will work on special service trailers for theatres.

David Karsner For Warner Writing Staff

David Karsner has been signed to a term writing contract by Warners and is slated to come west and join the studio writing staff when the plant reopens in May. He wrote "Silver Dollar" and "Red Meat," the latter a novel based on the history of the packing industry.

Warners also acquired the film rights to "Red Meat," and plan to produce the picture with Edward G. Robinson in the starring spot.

LaRue Going Romantic

Jack LaRue, who numbers a gangster and a priest among his more recent roles, is going to have a romantic part in "Dead Reckoning," Paul Sloane's next for Paramount.

Una O'Connor Cast

Una O'Connor has been added to the cast of "Pleasure Cruise," which Frank Tuttle is directing for Fox.

Indies Have Eyes on Florida Financing

Jacksonville, Florida—With various communities in this state making separate drives to attract film production to Florida from California, results so far have been far from what was expected.

None of the major companies apparently is interested in establishing plants here at the moment, but the publicity propaganda will undoubtedly attract various independent producers who are interested in securing sufficient capital to produce groups of pictures for the state right market.

The firm of Franklin and Stoner expects to produce in that vicinity, if backing can be secured locally.

Monogram Announces Purchase of 2 Novels

New York.—Monogram announces that it has purchased two new novels to be made for its 1933-34 program. They are "City Limits," by Jack Woodford, and "Manhattan Love Song," by Cornell Woolrich.

Three For Lamont

Educational has set Charles Lamont for a trio of directorial assignments. On completion of "Techno-crazy," for Al Christie, he goes over to the Jack Hays' unit to handle "Polly Tix in Washington," following this with the Moran and Mack short, "The Sock of the Ages."

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THE Hollywood REPORTER

Vol. XIII. No. 12. Price 10c. TODAY'S FILM NEWS TODAY Thursday, February 2, 1933

DRASTIC REFORM SOUGHT

TRADEVIEWS by W. R. WILKERSON

•UNDER ordinary circumstances, letters reaching this desk from motion picture editors on various newspapers throughout the country hardly ever call attention to individual achievement in the production of a picture they praised. For this reason the fact that we have received more than a dozen letters during the past week from newspaper picture editors in different parts of the country, calling our attention to "the comeback of Alice White" in connection with her performance in "Employees' Entrance," is notable.

We enjoyed the same impression as our correspondents after seeing the Warner picture, but have refrained from making any mention of it because we did not get around to it. But now we join with those critics on the daily press and applaud what they choose to call "Alice White's comeback," with the hope that producers here will find good material sufficient to test the capabilities of this little hoyden, for she is BOX OFFICE, and the combination of artist and box office is the combination that keeps this business moving.

•

We wonder if anyone can find sufficient reason why some of our major companies continue in their efforts to stall the inevitable. Why not face the issue and say, "things cannot continue under the present set-up. Let's make the change. Let's fold in our insanities and start anew."

What is happening in pictures now would have come to a head months and months ago if those at the head of the companies, KNOWING IT WAS COMING and knowing it could not be avoided, had not oiled finances with fanciful delusions in order to get that extra financing to continue on—for what?

This business needs a new deal. Why not give it. It requires that those terrific overheads all up and down the line be cut by at least 50 per cent—why not do it? It will be a better business, a safer business. There should be a SHOWDOWN NOW, no further delays, even though that showdown will unseat 99 per cent of mighty.

Let's start over and let's start NOW.

Fox-RKO Deal Is Reported Closed

At the time of going to press last night, there was a definite report from New York that the deal for Fox to take charge of the production and distribution of RKO product had been closed during the day.

Joe Brandt Plans Deal On Production

New York.—Joe Brandt, former president of Columbia and at present not affiliated with any company, is making plans for the organization of a company similar to KBS. He wants to make a deal with some independent producer to turn out a series of ten or twelve pictures.

Brandt would handle the distribution end only, but he is said to be in a position to get a satisfactory release for the group.

Powell and Warners Discuss New Contract

Darryl Zanuck and William Powell are talking a new contract, as his current picture, "Private Detective," cleans up his present deal with Warners.

Warners want Powell and the only matter holding up Powell's signature is the difference in money.

RKO Receiver Hearing

New York.—The hearing on the suit to place the RKO New Jersey property in statutory receivership has been set for February 14. Temporary receivers were appointed last week.

Industry's Salvation Lies In Adjustment of Charges And End of Over-Development

New York.—The readjustment of charges on theatres bought during the boom years and the correction of the over-development of the picture industry are the two main objects sought in the recent receivership proceedings of Paramount-Publix and Radio-Keith-Orpheum, according to the New York Times.

The paper states that there is little doubt that similar action must be taken by the other owners of the principal theatre circuits, Fox, Warners and Loew's, with the latter in the best position because it did not take part in that feverish inflation of a few years ago. The Times says:

"It is evident from the official statements accompanying last week's receivership actions that executives are determined to make widespread and permanent corrections, in order that the recovery of the industry from its over-development may begin as soon as possible.

"Full blame for the troubles of the industry is not entirely laid at the

(Continued on page 4)

Greta Nissen Lead In 'Circus Queen' At Col.

Harry Cohn has signed Greta Nissen for the lead opposite Adolphe Menjou in the second Thatcher Colt series, "The Murder of the Circus Queen," which Roy William Neill will direct for Columbia.

Ruthelma Stevens was also signed. Production starts Monday.

Split Expected of RKO and Indie Units

It is understood that J. G. Bachmann and Schnitzer-Zierler units will wash up with Radio when present releasing contracts expire.

Bachmann, who is making King Productions, suspends all preparations on his next picture indefinitely, pending readjustment of Radio's affairs. He has already delivered three features to Radio on his contract, which calls for four during the 1932-33 season.

Joe Schnitzer and Sam Zierler, operating Jefferson Pictures, have delivered two of their group of four, and are going ahead with plans to start the third on February 20.

B. B. Kahane, president of Radio Pictures, stated last night that there had been no negotiations with either of the independent producers for renewals of their present releasing contracts with the company.

Para. Production Staff To Confer In Desert

The Paramount production staff including Emanuel Cohen, Al Kaufman, E. Lloyd Sheldon, Bayard Veiller, Barney Glazer, Louis D .Lighton and Albert Lewis, will leave for LaQuinta tomorrow afternoon for the week-end to discuss future production plans.

Clive Wanted For 'Peg'

MGM last night made a test of Colin Clive with a view to offering the player the leading role opposite Marion Davies in "Peg O' My Heart."

Colbert Leaves Today

New York.—Claudette Colbert, entirely recovered from her recent operation, leaves here for Hollywood today.

'Mannie' Cohen Ill

Emanuel Cohen, Paramount production chief, is confined to his home with a severe cold.

PARA. HOPES TO CO-STAR DIETRICH-CHEVALIER

If Marlene Dietrich can be induced to do one more picture for Paramount after her current one, the company is planning to co-star her with Maurice Chevalier. The plan also includes the engaging of Frank Borzage to direct. Benjamin Glazer is now at work on a story which will be used—IF.

Miss Dietrich's contract expires February 19 and it has been assumed that she would start for Germany as soon after that date as possible. She said so no later than yesterday. Para-

(Continued on page 2)

Garat Due Tuesday

New York.—Henry Garat, who is to be Janet Gaynor's leading man in her next Fox picture, "Adorable," is due here Tuesday and will leave at once for Hollywood.

'Girls' Gets Third Week

New York.—"Girls In Uniform" will stay at the Cameo Theatre for a third week. This is the third engagement of this picture in the Times Square district.

PHILIP MERIVALE TERM CONTRACT FOX MANAGEMENT Wm. Morris Agency

THE Hollywood DAILY REPORTER

W. R. WILKERSON.....Editor and Publisher

FRANK POPE.....Managing Editor

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TWO NEW PLAYS ARRIVE ON BROADWAY FOR BRIEF VISITS

Both Pretty Dull; No Picture Value

New York.—Two new plays, neither of which is expected to linger long, opened Tuesday night. One is "Bad Manners," produced by William A. Brady at the Playhouse, and the other is "Evensong," presented by Arch Selwyn at the Selwyn Theatre. Neither has much for pictures

"Bad Manners" is by Dana Burnet and William Jutte. Its story concerns two young people who decide to live together platonically, just to be different. The man, an architect, is happy and industrious until sex rears its ugly head and jealouy comes in through a penthouse window A former mistress arrives tu make trouble, the heroine is vastly unhappy and the architect can't get any work done. Finally, things are patched up and the two leads marry.

It is pretty thin fare, not terribly well written and is unlikely to run more than a few weeks. Bert Lytell plods through the role of the architect, and Margaret Sullavan, a gifted young actress, walks away with all the honors as the heroine. Leona Maricle is decorative as the other woman and the remainder of the cast performs adequately.

"Evensong" a Bore

"Evensong" is a London success and was presented here by Selwyn in association with Sir Barry Jackson, with Edith Evans, a distinguished British star, in the leading role. The olay, which is by Beverly Nichols and Edward Knobloch, rarely succeeds in arousing interest. As a matter of fact, it is a good old British bore, dealing with the life of a prima donna who is losing her voice. This woman, Irela, is a beloved tyrant, seeking to dominate and possess everyone around her. She has a persecution complex also, and fights with a rival prima donna who is succeeding her in the affections of the public.

Irela tries to break up the love affair of her pretty niece and a young American because she wishes to keep the niece with her, and even tosses away her own last chance of happiness with an old flame when he refuses to agree to one of her whims. At the end she is left alone by everybody, but she derives some satisfaction by listening to her formerly lovely voice on a phonograph. After all, she loves her voice better than anything else.

Edith Evans gives a full-length portrait of the aging opera star, but is seldom able to arouse sympathy for such a designing, possessive character. Jane Wyatt, as the niece, is refreshingly beautiful and gives a stunning and appealing performance. She looks like a great picture bet. Owen Davis Jr. performs nicely as the young lover, but Jacob Ben Ami is depressing and monotonous as Irela's manager. "Evensong" probably won't be heard long in Times Square.

Rabbi Turns Agent

Hollywood has players' agents who have held down many different jobs in the past, but perhaps never has it had one who has been a rabbi. But it's going to have one now, for Rabbi Kert, with his salary several months in arrears, feels he can make a better living in a new field. Hence the start in an agency.

'State Fair' Moves Into The RKO-Roxy

New York.—The Fox production of "State Fair," which has been playing the Radio City Music Hall this past week, moves today into the RKO-Roxy.

The entire stage presentation, "Carnival," which has been at the Music Hall, also goes over, as does Charles Previn, the musical director.

Nunnally Johnson A Dad

A daughter was born to Mrs. Nunnally Johnson Tuesday night at the Hollywood Hospital, and will be named Nora. Both the mother and child are doing nicely.

Rogers Calls Off Planned Musical

The Charles R. Rogers unit at Paramount has shelved the idea of making an all-star musical picture as the last on this year's schedule for Paramount and will make it on next year's schedule for fall release instead. The cost would run into too much money in these times and the picture, which is scheduled for summer release, would not bring in the box-office receipts it would next fall.

Rogers has purchased an original yarn by Charles Beldon, titled "Hock Shop," to replace the musical. Beldon is writing the screen play and Harry Joe Brown will likely direct.

Hope To Hold Marlene

(Continued from Page 1)

mount is doing no talking about the idea, but it is known that every possible influence is being brought to bear to induce Marlene to consent to stay.

Borzage will do two more pictures off the Fox lot before returning to resume his contract there, and Paramount hopes that its planned production will be one of them. He is leaving soon for a vacation in Honolulu.

RAMBLING REPORTER

Some bold, bad mans entered Aileen Pringle's home Tuesday night and robbed—but SO politely We hear they didn't take anything of Aileen's —just helped themselves to what was in the possession of her guests. Then they parked the Pringle in her bedroom, and, after turning on the radio, proceeded to wine and dine themselves in her house unti six in the morning! . . . The Donald Ogden Stewarts entertained for Philip Barry last night. . . . Jetta Goudal threw a surprise dinner party at La Golondrina for hubby Harold Grieve last night, too.

•

Countess Frasso and Mrs. John Hay Whitney worked as extras in a heavy rain scene over at MGM the other day. . . . The Sam Hoffensteins leave New York for Hollywood today. . . . Now, who pasted those newspaper raves about Lil Tashman all over Connie Bennettt's dressing-table mirror? . . . Edwin Styles ,young English actor, is making a nice hit for himself in "The Second Man" at the Beverly Hills Community Playhouse. . . . After listening to the list of who was in St. Moritz for Xmas, Sam Jaffe said it "sounded like a winter-time Far Rockaway!" . . . Margie Wellman raised youknowwhat with us when we mentioned her forthcoming divorce some weeks ago—and now look.

•

Marlene Dietrich was smoking big, black cigars at the Mayfair Saturday night—probably to offset the skirt she wore. . . . Billy Haines is giving a farewell tea for the Dick Wallaces to-morrow—and Harpo Marx is throwing one on account of it's Sam Harris' birthday. . . . Diana Fitzmaurice had forty-five girls to lunch, backgammon, bridge and tennis yesterday. . . . Elsa Maxwell, proving she was on a diet by only using six of the eight courses at lunch. . . . Mrs. Dick Rodgers, Mrs. Jack Warner, Rosabelle Bergerman and Irene Barrymore, smart in new spring togs. . . . Sam Katz arrives in town today, so whoops!

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NEW YORK SAN FRANCISCO

'TOPAZE' TOP-FLIGHT PICTURE: 'PRIVATE JONES' VERY GOOD

Production, Story, Direction, Cast, Fine

"TOPAZE"
RKO-Radio

Direction .....Harry D'Arrast
Stage Play.....Marcel Pagnol
Translation .....Benn W. Levy
Screen Play.....Ben Hecht and Charles Lederer
Photography .....Lucien Andriot

Cast: John Barrymore, Myrna Loy, Albert Conti, Luis Alberni, Reginald Mason, Jobyna Howland, Jackie Searle, Frank Reicher, Lowden Adams.

When capable cynics start whittling laughs from the disillusionments that have overtaken them since their voices changed, the result is pretty apt to be a delightful confection like "Topaze," the second top-flight picture out of Radio within the week, "The Great Jasper" being the other.

This one presents John Barrymore as a mousy, naif, slightly befuddled school teacher, actually believing copy book maxims and trying to inculcate them into a roomful of comedy moppets reminiscent of a Gus Edwards school days troupe.

The mouse turns into a lion, who doesn't stop at blackmailing his employer out of one-third of the business, but steals his mistress as well.

The brilliant, tasty dialogue is one of the highlights of the piece, but like all adventures in cynicism, the velvet laughs conceal stilettos.

Myrna Loy plays the mistress and once again demonstrates how logically she has become the critics' favorite, turning in a performance that asks no quarter of the great Barrymore's work. And speaking of his work, there were times when we thought he was just a little too naif. After all, Topaze was a simple fellow but not quite a simpleton.

Reginald Mason as the baron and the proprietor of the stolen mistress, offers an adroit, smooth performance. Jobyna Howland is the baroness, wheezingly fat with a watery-eyed Pekingese, and she too extracts the last iota of value from her role.

Jackie Searl as the incorrigible rascal of Prof. Topaze's schoolroom scores heavily and contributes much to the intriguing opening of the film. And then there are fine portrayals by Luis Alberni, Frank Reicher and Albert Conti, with Alberni in one of his familiar high-pressure emotion types.

Mr. D'Arrast's direction is at once tasteful and firmly competent, and the settings of the picture call for an orchid in the direction of the art department, with camera work on the same high plane.

Maybe It's A Nudist

First assignment for Benn Levy on his return to the Paramount writing staff is preparation of the screen play for "Love Your Body."

Where Did Howard Get 1000 Dollars?

The newspaper accounts of the robbery of Aileen Pringle's home Tuesday night carry the astounding information that Howard Dietz, who was there, was robbed of $1000. The entire industry would like to know how.

'Jungle Bride' Very Bad Picture

"JUNGLE BRIDE"
Monogram

Direction .....Al Kelly, Harry Hoyt
From story by.....Leah Baird
Photography .....Andre Bartelier, Harry Jackson

Cast: Anita Page, Charles Starrett, Eddie Borden, Kenneth Thomson, Clarence Geldert, Jay Emmett, Gertrude Simpson.

"Jungle Bride" is a quickie of the first water, the sort that has caused the industry to scorn the independent producer. By some strange twist, its cast, whose work in other productions has given them the right to be classified as "names," give performances as poor as the picture.

Its story may have originally had some sparkle. Its screen treatment is an abomination. It tells the story of three men and a woman, cast away on a bit of deserted African coast. Charles Starrett is accused of murder, for which Anita Page's brother is blamed. Kenneth Thompson represents the law, with Eddie Borden representing "comedy relief." After too much talk has been hurdled, Starrett is exonerated of murder and wins the gal.

The exhibitor who gets this should handle it like a hot potato.

Allied To Work At Met.

M. H. Hoffman is producing "Shriek in the Night," a melodrama for Monogram release, at Metropolitan studios. The picture is the first of four Monogram pictures Hoffman will make at Metropolitan under the new management of Western Service Studios, a Western Electric subsidiary.

Lukas Going To London

Paul Lukas plans to leave for London for a short vacation on completion of his current picture, "The Kiss Before the Mirror," for Universal.

Orchid For Barrymore

Lionel Barrymore's etching, "The Boatyard in Venice," was chosen for inclusion in the one hundred best prints of the year.

Joan Crawford East

Joan Crawford plans to leave for New York to join Douglas Fairbanks Jr. immediately after her latest picture is previewed.

Lee Tracy The Big Noise of Pix

"PRIVATE JONES"
Universal

Direction .....Russell Mack
Original Story.....Richard Schayer
Screen Play.....Prescott Chaplin and Wm. N. Robson
Photography .....Charles Stumar

Cast: Lee Tracy, Donald Cook, Gloria Stuart, Shirley Grey, Russell Gleason, Emma Dunn, Berton Churchill, Walter Catlett, Ferdinand Schumann-Heink, Roland Varno, Wallis Clark, William von Brinken, Ralph Lewis, Edward Piel.

Here is the war, shorn of its glamour, made a necessity rather than a glorious adventure. It is the war that the average man fought, with no heroics.

As "Private Jones," Lee Tracy delivers a performance that rates with his best. In other words, he does another swell job. With his name to bring in the girls, and a different war yarn for the men, it is difficult to see how Universal can miss with "Private Jones."

The first note in the theme is sounded by Berton Churchill as a loud-mouthed "patriot" whose lack of sincerity is apparent. The words he utters are simply words to Tracy, who can not understand why opposing armies should kill one another for the purpose of "making the world safe for democracy." "That let's me out," he says, "I'm a Republican."

His attempts to evade the draft lead to his arrest and his going brings about the death of his mother. He sails for France, embittered by a war which he still is unable to understand. Called a slacker by his buddies, he is far from his officer's idea of a good soldier. Yet, when his time comes, he gives his life for an officer. He goes to his death believing the whole war a senseless mess.

Second in importance to Tracy is Donald Cook, doing a nice piece of work as the lieutenant who rides Jones in attempting to make him a good soldier. Cook carries the love interest with Gloria Stuart opposite. She has little chance to display anything except the tip of her ear in close-ups. Shirley Grey and Emma Dunn, the other women in the cast, make their brief bits count.

Two grand comedy parts are played to perfection by Frank McHugh and Walter Catlett, the former as the company cook who sobs when the regiment marches away without eating the dinner he prepared, and the latter as an efficient Y.M.C.A. worker. The "Y", by the way, is given several hearty digs.

Russell Mack's direction is not up to his standard, showing carelessness in a few places. Photography is good and well matched with the numerous stock shots and cuts that seem to have come from "All Quiet."

Sell Lee Tracy and the "different" angle heavily. The results should mean pay dirt.

Yesterday in NEW YORK

Lately it has been brought home to us more and more that the very best and surest way to overcome a man's critical faculties is by a laugh. Young, old and indifferent though that laugh may be, it has the same effect on young, old and indifferent male theatre and picture-goers. But the most amazing part of this laugh business is that a kick in the pants is still worth a flock of bon mots, and no matter how often that kick in the pants is repeated, it will still get loud guffaws from the male contingent in the audience. . . . We sometimes think there must be even more of the small boy in the man than even the mother instinct has credited him with, for most of what he laughs at most heartily and often is the same thing that struck him as hilariously funny when his Uncle Sam used to come over and amuse the kiddies. A man's complete mental relaxation is far greater and more susceptible to rib-tickling than a woman's.

•

Not that women don't laugh, or enjoy it but they seem to get a greater kick out of mental gymnastics than physical contortions and, after they have laughed once at a custard pie or a comic chase or a carefully misplaced tack, they demand something a bit more stimulating. The sly laugh and chuckle; the extravagantly gay; the line she wished she'd said—and probably will. Relaxation and stimulation—we think we've stubbed our toe on a fundamental difference between man and woman so far as theatricals are concerned. . . . That's what must have made Winchell say that the chief and sole purpose of the theatre is to entertain. And that's what must make George Jean Nathan more than kind to anything that has a few belly laughs. . . . And the same goes for picture critics. The male pen wielders were never so unkind to a raucous comedy as, let us say, to "Strange Interlude." And the funny part about that is that their severe criticisms were really caused by the fact that the picturization showed up too effectively the defects of the play. And the disappointment in O'Neill was vented in sharp criticism.

•

Well, we'll let that end our observations on the human race for today. And tell you about a famous stage team, whose reputation is well founded on their brilliant acting, who said they thought their new play was going to be a flop because the applause wasn't deafeningly prolonged on their FIRST ENTRANCE. . . . So gradually New York is being emptied of its pet autographers. George Gershwin left for Florida and Herbert Fields sailed for Europe, while their show is still playing. Irene Purcell went to Jamaica to forget a play failure. Tallulah Bankhead goes to Wilmington to try out "Forsaking All Others." Estelle Taylor went for a vaude tour.

Majors Restricting Percentage Bookings

New York.—Finding that the "guarantee and percentage" method of booking specials to anything but circuit houses and key runs is costing the distributing organizations nearly as much as is secured in "overages" major sales executives are ready to abandon the selling plan for neighborhood and small town accounts as soon as present contracts calling for overages are fulfilled.

The plan proved decidedly profitable during the boom days, when overages on the average booking nearly equalled the original guarantee on each picture. But grosses have hit such a low ebb in the smaller houses, due to sharp drops in admission prices and general falling off of business, that the distributors find themselves paying out most of the gross overages to checkers as fees for clocking box offices.

One major company during the past week had 20 bookings calling for guarantees and percentage of gross above a certain figure in one exchange center. Outside of one "key" run, the other 19 were in smaller houses where admission prices ranged to 25 cents top. Several of the bookings failed to give the exchange any revenue whatsoever on the overage, and only three turned in sufficient overage to cover the cost of the checkers. The gross overage of the 19 engagements put the exchange in the red for services of the checkers, and the cost of the latter was naturally deducted from the regular film rental guarantee of the specific pictures.

Several exchanges of the major companies have been given authority to save the cost of checkers on all bookings where the local manager figures a picture cannot show more than the guarantee in a theatre.

Laurel and Hardy To Make 'Erminie' Next

With "Fra Diavolo" now in production as the next Laurel-Hardy feature comedy, Hal Roach is figuring on following it with a film version of another old light opera, "Erminie," which will also have Laurel and Hardy starred and Dennis King featured.

KBS Will Complete Its Group For Fox

New York—The KBS Corp. (Kelly-Bischoff-Saal) will complete its program originally slated for Educational-World Wide, which has five pictures to go, with release through the combined Educational-World Wide-Fox hookup.

On the completion of these five, according to William Saal, the KBS company as an organization will probably disband with Kelly, Bischoff and himself making another series for a national release.

British Producers After Frank Lloyd

A large British producing company is negotiating with Frank Lloyd to have the latter take charge of production in England.

This was admitted by Edward Small, personal manager for Lloyd, who stated nothing definite had been done on the British offer, and the director could not go abroad anyway until completion of one more picture on his Fox contract.

Drastic Reforms Must Come

(Continued from page 1)

door of lavish expenditures for expensive theatres, equipment, programs and personnel, however, although these are viewed as important contributory influences. Observers believe that there is at stake the entire theory by which motion-picture companies have come to control every phase of the business, from production and distribution down to theatre operation.

"Under the debt situation faced by Paramount and Radio-Keith-Orpheum, the receiverships have been viewed as inevitable for several months by competent observers. If the theatrical operating divisions had been able to sustain their own charges, it was explained, the holding company structures conceivably could have weathered the depression.

"The overcapitalization of the industry was not confined to the theatre chains, however, but extended to virtually every branch of activity, it is asserted. It resulted first from a shortage of theatres and the consequent competition to buy outlets for excess production. The situation at present is the reverse, as the scaling down of production has caused an actual shortage of pictures for the number of theatres available.

"Because of heavy banking loans incurred by the motion picture industry in its era of expansion, virtually every company is said to be under the influence, if not the direct control, of bankers.

"The deflation has progressed in direct ratio to the degree of power exercised by the bankers, it is reported in motion-picture circles, and the developments have been accompanied by some friction between the older motion-picture executives and the younger group, which is said to rely heavily on the backing of the bankers.

"As in the case of most equity receiverships, the events are expected to be followed after a period of weeks or months by the presentation to security holders of reorganization plans based in all probability upon a scaling-down of debt burdens. Meanwhile, the receivers will be able, it is believed, as operators of the companies, to continue at a faster pace the process of cutting costs and expenses."

'Names' For Goldstone In 'Public Be Damned'

Phil Goldstone is sending a barrage of picture "names" in to his next Majestic production, "Public Be Damned." He closed deals yesterday with Pat O'Brien, Neil Hamilton, Leila Hyams and Evelyn Brent, and concludes negotiations today with Louis Calhern and Mary Brian. Christy Cabanne directs. Production date is set for early next week.

Harry Brand Dropped In Schenck Cut-Down

Harry Brand, publicity director for United Artists studios and the Joseph M. Schenck picture enterprises, is the last of the Schenck organization to be dropped. He leaves Saturday after nearly 10 years with the producer.

Lloyd Sailing Feb. 16

Paris.—Harold Lloyd plans to leave here with his family for Hollywood on February 16, and has declared he will immediately select a story and launch preparations for production of his next feature comedy so it can hit the market in September.

Fred Kohler At Para.

Paramount yesterday signed Fred Kohler for the role of the heavy in "Under the Tonto Rim," in which Stuart Erwin rates top billing under Henry Hathaway's direction. The Joy and Polimer office concluded the negotiations.

Warners Guarding Against 'Raids'

While Warners may loan some of their writers during the coming layoff period, they are taking no chances on other studios "raiding" the writing staff. New term contracts have been handed to several staff writers during the past few weeks, including Earl Baldwin, Ben Markson, Wililam Mizner, Katherine Scola, Ernest Pascal, David Karzner, Charles Kenyon and Edward Chodorov.

Most of the group have been on a week to week basis without contracts on the Warner writing staff as Darryl Zanuck adheres to a policy of writers proving their ability to work with the organization before term tickets are proffered.

Molly Picon Coming

Upon completing a series of personal appearances in the East on February 11, Molly Picon, noted comedienne of the Jewish stage, embarks on a boat trip to Hollywood where a deal is in the making for her services.

Grant Mills Set

Grant Mills yesterday joined the cast of "Little Giant," the Edward G. Robinson picture which Roy Del Ruth is directing at Warners.

Gregory Ratoff East

Gregory Ratoff left last night for New York for a two weeks vacaiton.

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THE Hollywood REPORTER

Vol. XIII. No. 13. Price 10c. TODAY'S FILM NEWS TODAY Friday, February 3, 1933

KATZ PLANS PRODUCTION

Will Introduce New Order of Production, Restoring It To Author, Artist And Director

Sam Katz returned to Hollywood yesterday after an absence of four months. He left as an executive high in Paramount. He returns to form a group of production units based on an entirely new order of things as it pertains to the making of pictures and those responsible for their making.

"The essential feature of my plan will eliminate all the overhead that has been most unnecessary to the production of pictures," said Mr. Katz, "and will permit of making a product that can be delivered to exhibitor-showmen at a price that will not only permit their making a good profit but will return a gross and net to the producers that will cause those identified to make more money than they ever have."

Twelve years ago a similar plan was introduced to astound picture makers. That was the old First National idea of production, under which plan stars like Chaplin, Fairbanks, Talmadge, Colleen Moore, Barthelmess, Corinne

(Continued on page 3)

Termer For Standing

Here for the past three months on a short term ticket for Paramount, Sir Guy Standing has been given a term contract by that company. He is now appearing in "Story of Temple Drake," and is slated for spots in "Bedtime Story" and "Eagle and the Hawk."

TRADEVIEWS by W.R. WILKERSON

•THE year just passed will date the birth and growth of an independent production organization that should, unless the parties involved see fit to go their separate ways, go far and have quite a bit to say in the future production of pictures for this industry. That organization is KBS, so tagged to get in the first letter of the names of the three individuals who operate the company.

"K" is for Bert Kelly, new to production, but long in the service of motion pictures as chief of the big booking department in Paramount-Publix where he demonstrated a keenness for picture values and their placement that was unknown to pictures.

•

"B" is for Sam Bischoff, for many years an independent producer of motion pictures here, but never blossomed into importance until the past year.

The "S" is for William Saal, probably one of the cleverest buyers of film for exhibition that motion pictures has ever known. For years he served in that capacity for Paramount and his judgment on pictures and their estimated grosses in houses was looked on as fact rather than guess.

With Kelly in charge of the business end of production, Bischoff in charge of the actual production, and Bill Saal back in New York seeing to the placement of the product, this trio has done wonders with what they had to handle and the limited money they had to handle it with.

•

It is safe to say that the KBS attractions stood head and shoulders over any independent production effort during 1932, and it s also a safe guess that their attractions played more first run houses and did greater grosses than any other independent.

Production costs of KBS were, of necessity, down to bed rock. They averaged, we are told, from $50,000 to $110,000, with the majority made for around $75,000. And if you have seen any of the KBS pictures you will acknowledge that, so far as screen values were concerned, there was no stint. The pictures were lavish in their mountings, made in the best of taste and with the finest casts available for their use.

If Kelly, Bischoff and Saal continue their triumvirate, if they keep their

(Continued on page 2)

Regular Dividend On MGM Preferred

New York.—The board of directors of Metro-Goldwyn-Mayer yesterday declared the regular quarterly dividend of 1¾ per cent on the corporation's preferred stock, payable March 15.

Universal Going 100 P.C. Unit Plan

Universal is completing plans for its entire organization to operate on the independent unit producer plan and is known to be talking to a group of producers whose contracts with other majors permit them to withdraw from their present set-ups for a Universal deal.

Universal's inducement is a fifty per cent advance on negative cost and a hundred per cent guarantee within three months. These deals are to go into effect when the studio re-

(Continued on page 3)

Buddy Rogers Signs For Musicals At Fox

New York.—Buddy Rogers has been signed by Fox Films, the company planning to use him in some of the musical features it is preparing.

Among the Fox productions that will have music are "My Lips Betray," the first Lilian Harvey picture; Janet Gaynor's "Adorable," and the beer story, "Five Cents A Glass."

Zukor and Hilles Continue; Third Receiver Denied

New York.—Federal Judge Bondy yesterday ruled that Adolph Zukor and Charles D. Hilles shall continue as receivers of Paramount-Publix for thirty days, pending consideration of demands by bondholders and creditors for a third receiver. He refused to appoint a third, saying that, in such cases, he believed "the fewer the better."

Applications for a third receiver were made by Attorney J. C. Schanfarber, representing a group of bond-

(Continued on Page 7)

MGM Offers $100,000 For 'Dinner At Eight'

MGM is said to have made an offer of $100,000 for the picture rights to "Dinner at Eight," one of the reigning stage hits.

Sam H. Harris, who owns the rights, said last night that he had not accepted any offer as yet and that he is negotiating with several companies.

Mack On Beer Story

Willard Mack has been assigned by Charles R. Rogers to write the dialogue for "The Legal Crime," the beer story which the producer has scheduled as one of his releases through Paramount.

Radio Wants Jannings

Radio is negotiating with the Schulberg-Feldman office for Emil Jannings for the title role in "The Doctor," which John Robertson will direct. Jannings is coming to America soon.

Jack Warner Leaves

New York.—Jack Warner, whose departure for the coast has been delayed, finally got away yesterday.

SELZNICK QUITS RADIO: STUDIO ON HALF TIME

David O. Selznick, vice-president and production head of Radio Pictures, resigned yesterday afternoon after it became known that the RKO organization would not give him the type of contract he thought he should have.

Neither Selznick nor B. B. Kahane, Radio Pictures president, could be reached last night for a definite statement, and the one sent out by the studio gave only the information that he had resigned.

The Selznick contract has been the object of a wrangle for the past eight weeks at Radio. The money was agreeable to both sides, as were the percentages and the manner in which

(Continued on page 2)

Warner Bros. To Start 'Voltaire' With Arliss

Warners plan to start production on George Arliss' next, "The Life of Voltaire," early next month, with John Adolfi directing.

The picture may get into work sooner if execs and Arliss can decide on characterization and player for Madame Pompadour, an important role in the story.

Col. Film For Music Hall

New York.—The Columbia production of "Child of Manhattan" has been booked into the Radio City Music Hall.

FRANK CRAVEN XXX TERM CONTRACT FOX XXX MANAGEMENT Wm. Morris Agency

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FRANK POPE.....Managing Editor

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FIRST CHOICE PICTURES CORP. ANNOUNCES OFFICIAL SET-UP

THE LOW DOWN

A blonde ex-picture star, whose career in the movies was fairly brilliant, but brief, is at the moment rehearsing for a play which opens in Los Angeles shortly. She seems more than determined to score a hit in the show—even if everyone else in the play has to be awful to make this possible. A well-known actress, who has been playing character parts in pictures with great success, was signed for a role in this same play a week or so ago, and, as rehearsals progressed, she became better and better. And the ex-movie star became more and more incensed as the other woman's part grew in importance. Whereupon she raised such Cain (even going so far as to offer to buy back her own contract rather than continue in the show with this opposition) that the character actress has been dismissed

•

You can pin this on whomever you please—but it happened in Hollywood the other day. A big producer wanted to borrow a certain femme star from another company and he called her up, telling her that he would appreciate it if she made a picture for him. The star said she would love to, but suggested that the producer call her studio boss for permission, etc. Whereupon the producer answered: "Say, I won't call that guy. I don't like him—and I don't trust him. In fact I take everything that fellow says with a DOSE OF SALTS!" (!)

•

A robbery that was kept absolutely quiet occurred the other night when Babe Hardy woke up to find a gun under his chin, held by a stick-up man who warned him to be ever so still and then proceeded to ransack the Hardy menage. All the robber got was about seventy dollars which was lying around. But the pay-off came when, having finished his "job"—the robber came back to Hardy's bedside and said he was going to Stan Laurel's next—and demanded the address!

Regional Trustees Have Voting Power

New York.—Outlining its plan for the linking of between four and five thousand individual exhibitors with a group of outstanding independent producers, J. D. Williams' First Choice Pictures Corporation made its first formal announcement yesterday. The organization, as stated some time ago in this paper, will not produce pictures nor will it own or operate theatres.

The officers of the corporation are: L. Roy Curtiss, president; J. D. Williams, vice-president; H. O. Schwalbe, treasurer; William Vogel, secretary. These four, with Arthur DeYoung, a New York banker, constitute the board of directors.

The set-up also includes thirty voting trustees who are the official regional representatives of the company. The list of these regional directors selected to date comprises Louis F. Blumenthal, of Haring and Blumenthal; Col. Fred Levy, of Louisville; John Hamrick, of Seattle; Thomas H. Boland, of Oklahoma City; John J. McGuirk, former president of the Stanley Company; Frank H. Durkee, of Baltimore; Harry Richards, another local banker.

Equal ownership with the organizers and the trustees is vested in the exhibitors.

Contract For Newton

Theodore Newton Jr., stage juvenile brought from New York recently for a spot in the George Arliss picture, "The Adapted Father," has been handed a term contract by Warners.

New Post For Glucksman

New York.—E. M. Glucksman, formerly with RKO, has joined Master Art Productions as a vice-president.

Publix Home Office Staff Cut To Bone

New York—The home office staff of Publix Theatres is being cut to the bone, only a handful of them being retained. At least ten of the executives have received their two weeks notice.

14 From Paramount In Caliente Golf Tourney

Paramount has 14 members of the studio staff entered in the Agua Caliente Motion Picture Golf Tournament, to be held February 25 and 26.

Among the contestants are Al Kaufman, Richard Arlen, Lynn Buell, Doctor Hugh Strathearn, George Raft, Charlie Ruggles, Edward Sutherland, Barney Glazer, Bayard Veiller, the Marx Brothers, Maurice Chevalier, Wynne Gibson and William Slavens McNutt.

WLW Will Increase To 500,000 Watt Station

New York.—The RCA-Victor Company has been awarded the contract to install the world's largest broadcasting transmitter, with a capacity of 500,000 watts, for station WLW at Cincinnati.

Halperins Want Warner

The Halperins are dickering with H. B. Warner to go into the leading role in their Paramount special, "Supernatural."

Schulberg London Office

Ad Schulberg, while in London, opened a branch office of the Schulberg-Feldman agency with Christopher Mann, London agent, in charge.

20 Per Cent Drop In German Business

Berlin.—Theatre patronage in Germany and throughout Central Europe is off around 20 per cent from the corresponding period last year, with theatre managers hustling to hold on and fighting for attractions that will sell tickets.

Although business is generally poor, good attractions will still draw as much money as ever. This has been demonstrated on many occasions recently. "Bring 'Em Back Alive" started off very poorly, but gathered speed and was doing a stand-out business until the censors called in the picture and cut it to pieces on the basis that cruelty to animals should not be given screen exhibition.

The season's best attractions up to now are Eric Pommer's "Antwortet Night," with Hans Albers; the Universal picture, "The Rebel," directed by Edwin Knopf, and the Gustav Froelich production of "Paprika," with Franciska Gaal, supervised by Joseph Pasternak.

Warners Show '42nd St.' To Radio and Music Mob

New York.—Warner Brothers held a professional preview of "42nd Street" yesterday at the Hollywood Theatre, with about 1000 guests drawn from radio and music circles. Judging by the comments, Warners have another hit.

Norman Raine East

Norman Reilly Raine, having finished the script of "Tugboat Annie," the Dressler-Beery picture, for MGM, left yesterday for New York to produce his new play, "Hangman's Whip," after which he will return for the production of "Tugboat Annie."

Selznick Quits; Radio On Half Time

(Continued from Page 1)

they were to be paid, but other details of the contract, specifying the authority of Selznick, were questioned with the blow-up yesterday the result.

It is understood generally that Selznick will either go to Metro-Goldwyn-Mayer as a producer or establish a separate unit of production under his name, with a release through one of the major organizations.

Mr. Selznick plans to remain at the studio until he completes the editing of six pictures recently finished. These are "The Great Jasper," "Topaze," "Christopher Strong," "King Kong," "Our Betters" and "Sweepings."

It is expected that Merian C. Cooper will step into the production chair at Radio.

Rumors yesterday of a complete shutdown at the plant were denied in the front office. The delay on the Wheeler-Woolsey picture (that was rumored as called off) was due to a rewrite of several important scenes.

There was a "panic" meeting, however, held by top executives, at which time it was decided to institute every form of economy possible in the future conduct of the lot. No new sets will be constructed unless absolutely necessary, and costuming will be kept to a minimum. Starting immediately, every member of the technical staff will be on half time, working three days and laying off the other three days. The casting department has been instructed to buy the best talent available, but at the cheapest price.

As contracts expire, and that applies to everyone, they will not be renewed. The stock company will be disbanded and the entire production department will be placed on a picture to picture basis, with no carrying charges for anything other than a studio overhead that can not be ducked. Stars, directors and writer contracts are things of the past, as well as tickets to production heads.

It is believed that this new economy will save the company $6,000 a week immediately and, just as soon as some very expensive contracts are finished, almost double that amount will be washed off the weekly slate.

Tradeviews

(Continued from Page 1)

feet on the ground, as we believe they will, what was a shoe-string organization at the beginning of last year should grow into one of pictures' most important production units; for all of those boys KNOW what it's all about, are not kidding themselves, their distributors or the exhibitors who play their pictures. And, Mister, those are production requirements in this or any other business.

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KATZ TO RETURN PRODUCTION TO THE CREATIVE ARTISTS

Eliminating Much Of Heavy Overhead

(Continued from Page 1)

Griffith and Jackie Coogan, together with such directors as Marshall Neilan, D. W. Griffith, King Vidor and others, realized salaries and cash participations that are unknown even in this inflated era. Katz was one of the founders of First National and head of its production board.

"Our new plan," continued Mr. Katz," has all the good elements of the First National idea, with many more angles that will spell benefit to everyone connected with the production and exhibition. Because of what has happened to pictures in the past two years, the business must now be returned to the people to whom it really belongs—the creators—the author, artist and director. They make the pictures, they alone are responsible for good product and anything that has tended to pull production out of their hands is the reason for the present condition of this business.

"The picture business could never struggle past the terrific overheads that are now levied against it, overheads that contribute absolutely nothing to the making of good pictures That overhead is out, there is no place for it, never was. The business succeeded for a time in spite of it, but now that a retrenchment is most necessary, that retrenchment must be the elimination of all those salaries that have nothing to do with the making of good pictures and the placing of the full burden in the hands of those who create, who make the shows, and much of the money benefits will go to their credit.

"The big production overhead demanded that the producer and distributor receive excessive rentals and percentages for their product. Under this strain exhibitors are unable to show any profits on the run of the pictures and are generally faced with terrific losses. We hope to make and will make pictures at costs that will permit their delivery to the theatre on a basis that will guarantee showmen fair profits.

"This plan will permit the author to write, the artist to act and the director to direct, with each of them receiving more money for his services than is the case at present, in addition to giving them an outlet for their expression that is bound to make the type attractions the public will buy, depression or no depression."

Katz stated that he intends remaining in Hollywood for at least three months, giving sufficient time for the start of his first units. He refused to divulge his distribution channel, saying:

"We will have the finest and most economical distribution in this business."

Asked to elaborate further on his plan, its actual operation and just how he hopes to kill off those big overheads he said; "That's another story. You've got enough for today."

Keaton Finished At MGM After 10 Years

Buster Keaton is finished at MGM, a letter from the business office of the studio informed him yesterday. This completes a service of almost 10 years for the comic at that studio. It is understood that Keaton is leaving for a long pleasure jaunt through Central and South America before returning to the screen.

Rialto Dark; B'lyn Para. May Close

New York.—The Rialto Theatre went dark yesterday and will remain so indefinitely unless some independent leases the house. There are plenty of them after it and a deal may be closed for it within a short time. The overhead, of course, is the hitch.

There is a grave probability that the Brooklyn Paramount also will be closed next week.

New Termers At Para. For Hall and Milner

Paramount handed Alexander Hall a term deal to direct, and his first under the agreement will be co-direction of "Police Surgeon" with George Somnes.

Victor Milner, cameraman, also gets a new contract with Paramount.

Two More Signed For 'Circus Queen' Cast

Harry Cohn signed Donald Cook and Dwight Frye yesterday for roles in "Murder of the Circus Queen," with Adolphe Menjou and Greta Nissen. Roy William Neill will direct.

Mary Brian Cast

Phil Goldstone yesterday closed a deal with Mary Brian to play an important part in "Public Be Damned," which he is releasing through Majestic.

Kathleen Shepard At 'U'

Kathleen Shepard has been signed by Universal to do a treatment of "The Good Red Bricks," a novel by Mary Synon.

Murfin On Dunne Yarn

Jane Murfin is working at Radio on an adaptation of a story, tentatively called "Spinster" and destined for Irene Dunne.

Wm. Janney To Para.

Arthur Landau has set William Janney for a featured spot in "Dead Reckoning" at Paramount

Guard and Dunn Signed

Kit Guard and Bobby Dunn are latest players signed for the cast of "Dead Reckoning" at Paramount.

Chinese Will Play 'Rasputin' or Close

Unless Fox West Coast and MGM can agree on suitable booking terms for a run of "Rasputin and the Empress" at Grauman's Chinese, following "Cavalcade," the production will go into Loew's State at pop prices. Upon completion of the "Cavalcade" showing, indications now point to FWC closing the Chinese again for an indefinite period, due to lack of big attractions.

It is understood that MGM wants a guarantee against percentage for "Rasputin and the Empress" at the Chinese, with the circuit officials figuring business being done in New York by the picture does not justify such an arrangement.

Winkler In New Firm To Handle Radio Material

New York.—Danny Winkler has left the Music Corporation of America and is opening offices in the Park Central Hotel on February 6, in conjunction with Charlie Morrison.

The firm, which will be called Morrison-Winkler Inc., will handle writers and artists for radio and vaudeville.

Hughes and Pros Fly To Springs For Golf

Howard Hughes is flying down to Palm Springs tomorrow in his new Sikorsky amphibian plane, with Mortie Dutra, George Von Elm and Johnny de Paolo, for an exhibition golf game on the El Mirador Golf Course. They will tee off at 10 a.m.

Garnett Starts For Universal In Berlin

Berlin.—Tay Garnett has started on the English version of "S. O. S. Iceberg," and from the speed he has maintained to date, he should be on his way back to America within two weeks.

Bryson-'U' Suit Starts

London.—James V. Bryson's suit against Universal on allegations that his contract as English representative of the company was broken, went to trial yesterday.

Unit Plan For 'U'

(Continued from Page 1)

opens, the Ken Maynard unit deal having been the first signed.

Exactly what disposal will be made of the story, clerical and other subordinate production departments has not been decided upon, although it is expected that they will be absorbed by the separate units. Asked last night if John Stahl and Eph Asher were to head units, Henry Henigson said that no deal was on although the idea had been brought up at a conference and probably will be decided today.

Yesterday in NEW YORK with HELEN GWYNNE

After listening to innumerable stories about radio and its workings, we've decided the time is just about ripe for someone to write a "Once In A Lifetime" about this latest of amusing businesses. The movie influence in radio circles is certainly very strong as f'rinstance, the following. . . . They were about to hold auditions for a very important commercial account. In fact, the account was so important, that the president of the broadcasting company felt that in all fairness he should be present to see that they got the best to be had. And when it became known that the president would be there, two men worked a whole night through making six posters, six feet high by four feet wide, giving the history of Victor Herbert, the names and stories of each of his songs that were to be sung or played, so that the president would know what it was all about while the auditions were going on.

•

Al Lichtman was sponsor to the remark that, if John D. Rockefeller Sr. stayed in the picture business much longer, he'd soon look as old as a picture exec. . . . If you're fed up with the professional ring-dancing which passes for fighting in Madison Square Garden, you can run into a good amateur bout almost any night over at Tony's. The last good one that never really got started had a very funny denounement. A young playwright, pretty well in his cups, spied the young producer, who, with a famous backer's money, was supposed to have produced a pet play of the young playwright. The young playwright had become so pepped up over this production that he had refused a very lucrative writing contract on the coast in order to see his play through and then something went screwy and said production was suddenly called off. . . . Now, as we have said, the playwright was well in his cups, so he strode across the room and, in no mean terms that everyone could hear, proceeded to tell the producer just what kind of a so-and-so he was. And after a few hot words, kind friends finally separated them. . . . BUT the next day, the playwright received a CHALLENGE to fight it out, from the producer. Probably fisticuffs at forty paces.

•

Jack Cohn is reported as having been seen conferencing with Theodore Dreiser and there might be a feature length picture produced in the east soon. . . . Irving Hoffman has a perfectly elegant idea for a book which will incorporate his grand caricatures. . . . We wonder just what the gag is behind this Kentucky Colonel appointment business. Fred Depinet Jr., nephew of Ned, and Earl McEvoy, son of E. L. McEvoy, have both just won their C's and they're sophomores at Dartmouth. Why practically a whole new aristocracy cou'd be built up by those who are NOT Kentucky Colonels.



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EMILY JOYCE

In

STATE FAIR

GREATEST CAST of any picture from any studio THIS SEASON

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Will ROGERS

Lew AYRES

Sally EILERS

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Victor JORY

STATE FAIR

by PHIL STONG

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The FOX CAVALCADE OF HITS marches on . . .

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Phil Stong's deeply

STATE

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You'll agree that it is...

In every way **WORTHY** of the studio that produced "CAVALCADE"

Again the inspired FOX studio produces a miracle of entertainment . . . in "State Fair" . . . star-studded, story-perfect, steeped in showmanship. Attuned to the heart-beat of mass *and* class audience. Chosen to fill the Radio City Music Hall's 6200 seats. Certain to be one of the year's greatest money productions.

STATE FAIR

One of the FOX CAVALCADE of HITS

"Ladeez 'nd Gentelmen--

The Winnah of The

STATE FAIR

BLUE RIBBON

FOR GAWDGEOUS PHOTOGRAPHY

MISTAH

HAL MOHR

And Special Honoble Mention Is Awahded To

EASTMAN

SUPERSENSITIVE PANCHROCATIC

NEGATIVE

J. E. BRULATOUR, INC.

CHICAGO NEW YORK HOLLYWOOD

FRANK MELTON

A New Personality

plays

HARRY WARE

in

"STATE FAIR"



Arthur Von Kirbach

✦

Sound
Recording

✦

"State Fair"

SONYA LEVIEN

State Fair
Adaptation and Dialogue

Cavalcade
Screen Continuity

The Warrior's Husband
(In Production)
In Collaboration with Ralph Spence

UNDER CONTRACT TO FOX

AUSTRALIAN CHAIN DEMANDS PRICE CUTS ON U. S. PICTURES

Declares War On Block Booking

Sydney.—There is a bitter war raging here between the exchanges handling American pictures and the General Theatres Corporation, the dominant circuit, which was formed by the recent consolidation of Union Theatres and Hoyt's Theatres.

This circuit, the only real opposition to which is the Fuller chain, is making strenuous efforts to dictate terms to the American producing companies. It has issued its demands for lower prices and also for the elimination of block booking, threatening that, if these demands are not met, it will not use the product of the American major companies but will book British pictures.

The exchanges are standing pat, in spite of the fact that the only pictures General Theatres has booked so far are those distributed by Celebrity Films, which include pictures from Tiffany and other independents. The exchangemen refuse to budge from the regular system of booking films, declaring that their home offices would not consent.

Added to this situation are the strained relations existing between General Theatres and Fuller's. The latter has announced that it has bought all the MGM product, and General denies this, saying the MGM output has been offered to General and the proposal is now being considered.

General Theatres, after announcing that it would close the Haymarket and Lyceum theatres, now intends to keep them open and run the Celebrity pictures. It is also dickering for the product of British Gaumont and has already bought some of these pictures for its smaller houses, thereby excluding to some extent the American pictures.

Universal, which releases its own product and some British pictures, is keeping out of the fuss and declares it will deal direct with the suburban houses if the big circuit is unreasonable. This means that Universal product will have first runs in the suburban theatres.

Labor has also taken a hand in the row and has called upon the Australian Premier to settle it. The Theatrical Employees Union declares that, if the dispute reaches the point where theatres are closed—and it is likely to happen—thousands of people will be thrown out of work. The trouble is centered in Sydney now, but General Theatres has houses in all the states and difficulty probably will spread.

The exhibitors also are getting together and intend to ask the Government to pass a law, similar to that in England, which will make block booking illegal.

Owing to the heavy interest held by Fox Film in General Theatres, Fox having had about $3,000,000 invested in Hoyt's Theatres when it went into the consolidation, the product of that company will, of course, go into the General houses.

Col. Will Release Mussolini Feature

New York—Columbia is preparing a six or seven-reel feature made up of newsreel shots of Mussolini and will release it this year. The company is now looking for a house in which to give the picture a Broadway run. It is dialogued by Lowell Thomas.

Cooper European Vacation In Doubt

Production plans of Paramount to start "The Eagle and the Hawk" in March will undoubtedly prevent Gary Cooper from accompanying Mary Pickford and party to Italy within the next few weeks.

Cooper has a starring spot in the Paramount air picture, and the company will be reluctant to give him a leave of absence to make the trip to Europe until the picture is finished. His contract provides for appearance in four productions during the year, and he has already made three—"Devil and the Deep," "Farewell To Arms, and MGM's "Today We Live." Paramount still has an option, however, for two more pictures to be made by him this fall.

Stengel-Arnold Cast

Edward Arnold and Leni Stengel have been signed by MGM for featured roles in Ramon Novarro's picture, "The Man On The Nile," which Sam Wood is directing Arnold is a loan-out by B. P. Schulberg, to whom he is under personal contract.

Nichols-Johnson Team

Fox has assigned Dudley Nichols and Henry Johnson to collaborate with William Conselman on the script of Will Rogers' next picture, "From Broadway to Arizona."

Louise Dresser Set

Charles R. Rogers has set Louise Dresser for a role in the beer story, "The Legal Crime," with Charles Bickford and Richard Arlen. Harry Joe Brown will direct.

One By Rodgers-Hart

Lorenz Hart and Richard Rodgers have written a song for the Marion Davies picture, "Peg O' My Heart," for MGM, in addition to their work on "I Married An Angel."

Layton In 'Pick-Up'

B. P. Schulberg has signed Dorothy Layton for an important role in "Pick-Up," with Sylvia Sidney and George Raft. Marion Gering is directing.

Graves For 'Rivets'

Robert Graves was signed by MGM for a role in "Rivets," which Tod Browning is directing

Theatremen Turn Down Scrip Plan

After listening to representatives of the American Unit plan for issuance of scrip against work to be done for various theatres, the board of directors of the Independent Theatre Owners refused to give the plan further consideration.

According to A. B. Wiser, national commissioner of the American unit, theatres would be supplied with musicians, janitors and other help needed, with the theatre paying off in cash for 50 per cent of the wage total, and the other half being in trading units that would call for theatre admissions. Wiser wanted to obtain the endorsement of the exhibitor association before approaching individual theatres

Medbury O.K. For Radio Under Court Ruling

The restraining order on the services of John P. Medbury, granted some days ago in favor of Walter Futter, was modified by Judge Wilson in the Superior Court to permit Medbury to do radio broadcasts. The previous ruling restrained him from all theatrical activities.

As the matter now stands, Medbury will go to New York for a series of broadcasts, returning here later to finish his contract with Futter on that series of short reels

R. C. Sheriff To Write 'Invisible Man' For 'U'

Universal, after turning down several treatments prepared on "The Invisible Man," has signed R. C. Sheriff to do the screen play of the story.

The writer is now in London, and starts work immediately, returning with the script to the studio next month. Picture is slated for productoin in April when Universal resumes after the layoff, and will be directed by James Whale.

Ullman Co-author

William Ullman Jr. collaborated with Charles Belden on the original, "Hock Shop," which Charles R. Rogers has purchased to produce as one of his series for Paramount. Belden has joined the Rogers writing staff to prepare the adaptation of the yarn.

McLaglen On Personal

Viv McLaglen is taking a ten week personal appearance tour over the Loew's circuit, starting at Cleveland, February 24. His act includes Joe Phillips ,the comedian. The Weber office set the deal.

Four For 'Tonto Rim'

Kathleen Burke, George Barbier, Patricia Farley and John Lodge, all Paramount contract players, have been added to the cast of "Under The Tonto Rim," Zane Grey western which Henry Hathaway directs.

Closing of Lab At 'U' Lays Force Off

Universal's laboratory is due to cloes Saturday, under terms of the deal made by the company with Consolidated Laboratories, with the majority of the 80 employees in the plant getting laid off.

A studio official stated that Roy Hunter, superintendent of the laboratory and with Universal for 17 years, would be retained with about 15 others to act as "contacts" for Universal lab work at Consolidated, but other reports stated that Hunter held no term contract with Universal and would leave the company in a few weeks. Robert Pierce, assistant to Hunter and co-inventor of the Hunter-Pierce developing machine which "U" used in the lab, expects to launch a commercial business of his own.

Status of King Charney's contract for one year as sales manager of the Universal laboratory has yet to be ironed out. Charney declared last night he had had no discussions with Universal execs regarding his ticket.

Ziedman Will Start On 'Samarang' Soon

Bringing with him 100,000 feet of film representing the major portion of Ben Ziedman's "Samarang," Ward Wing arrives tomorrow morning on the Japanese liner, Asahma.

Lori Bara, who wrote the script, and Doc Cook, the cameraman, return with him. Granting several days for the film to be cleared through customs, Ziedman will be able to start actual production work on his picture by the end of next week. He plans to make it an undersea Trader Horn and is releasing the production through World Wide-Fox.

Zukor-Hilles Go On

(Continued from Page 1)

holders, and Elihu Root Jr. and Nathan Burkan filed objections to that plan. The names of Gordon Auchinloss and Arthur S. Friend were suggested for the post.

The court finally decided that, if the present receivers decide within the next thirty days that a third receiver is necessary, he will appoint one.

Nathan Burkan, with John Ray, is representing a creditors' committee, composed of Martin Quigley, E. D. Bullock, of Rapp and Rapp, architects, and R. E. Anderson, of Erpi. Burkan also represents Jesse Lasky and Walter Wanger in the matter of unsettled contracts.

Schanfarber also made objections to Zukor as a receiver, but would not object, he said, if there were a third one, preferably a theatrical and business lawyer.

George Topliff has been appointed representative of the Irving Trust Company in the affairs of Publix Enterprises Inc., and A. H. McCausland represents the Irving in the RKO receivership and Orpheum bankruptcy actions.

He Books From The Reporter Reviews

DIXIE THEATRE
Russellville, Ky.

The Hollywood Reporter,
Hollywood, California.
Gentlemen:—

What's the matter with your circulation department? I have only been getting three or four papers a week for the past four weeks. Before that I never missed an issue. You have my subscription money, see that I get my paper.

By missing out on some of the papers, I am missing out on some reports on pictures most necessary to my booking, because I never set in a picture until I have read your report, as you are right 99 times out of every 100 with these reports.

Now see that I get copies dated December 19, 22, 28 and January 2, 5, 6, 17, 18 and November 28, 29.

Very truly,

A. MITCHELL.

WE selected Mr. Mitchell's letter for a reprint rather than any one of hundreds of others in larger towns with more elaborate houses, because exhibitors of the type of Mr. Mitchell are the motion picture industry, always have been and always will be.

THE Hollywood REPORTER

Vol. XIII. No. 14. Price 10c. TODAY'S FILM NEWS TODAY Saturday, February 4, 1933

RADIO FIGHTS FOR NAME

Opposing Merger And Trying To Get Funds To Carry Out Its Program And Retain Identity

New York.—Radio Pictures and Radio Distribution are waging a hectic fight in the hope of retaining their identity, even though the combination with Fox for their operation goes through.

Executives point out that both production and distribution have made money and will continue to do so, even though the high prices and percentages charged RKO theatres are now things of the past. They believe that, if they can complete their program of pictures for 1933-34, conditions at the end of that time and the product made up until then will keep them safe from any further financial worries.

At least two high executives in RKO are attempting to interest individual finances to back production of groups of pictures. Knowing that there is no hope of getting financed through the name of RKO or Radio Pictures, they feel there might be a chance to get it individually and, this

(Continued on page 2)

RKO Receiver Hearing

New York.—Federal Judge Bondy has set February 17 as the date for the hearing on the appointment of the Irving Trust Company as permanent receiver for RKO.

TRADEVIEWS

by W. R. WILKERSON

•WE have the greatest respect for Sam Katz, an admiration born of several years of disagreement because he did not like the way we conducted our business and we were not overly enthusiastic regarding the manner he managed his own, both having to do with the picture business, its success or flop.

Out of our disagreement came an understanding, and through that understanding we found the real Sam Katz. First, a showman without comparison in this industry and, later, as a keen student of pictures awake to their every problem and an executive who has refused to stand still, who shouted progress, and, who at the very moment when he found that progress was being impeded, divorced himself from that impediment and is now willing to bet the wad that his judgment was right and that a new order of things will have to be taken on.

•

Months and months before Katz left Paramount, he confided to us one day:

"This industry, this company, can not continue on its present structure. We have to change and change quickly, or the whole thing will fold up under us. We are paying salaries where there are no properties. One branch is being forced to pay the whole freight at the expense of the workers in that branch and there is no rhyme nor reason why it should. I'll tell you the thing does not add up. Our totals are all wrong and, unless we get a new system of bookkeeping, the right system, the whole thing will cave in."

That statement was made at a time when even a whisper of a receiver for any company or any branch would have been greeted with derision. But Katz knew what he was talking about then, as we believe he knows where he is going at present. For our money, he is the smartest individual in this business, and we suggest to our readers that they watch his steps very closely.

•

We talked to Katz Thursday, we heard him say not once, but ten times in a few minutes talk:

"This business must ride on the shoulders of the author, the artist and the director, and to them must go the big cut of the profits. If an author

(Continued on page 4)

Fox Publicity??

The master of ceremonies at Loew's State kept calling for "Author—author! Will Mr. Laurence Stallings, who wrote 'State Fair,' please stand up?" Victor Jory, a member of the cast, made a similar request. Eventually a little girl in the audience tipped an usher: "Mr. Stallings did not write 'State Fair,' it was by Phil Stong," and when this was relayed to the publicity department, were their faces red?

'Sign of the Cross' Breaks Day Record

New York.—"The Sign of The Cross," the Cecil B. DeMille production for Paramount, which opened at the Radio City Music Hall Thursday, broke the opening day record, which was held by Fox's "State Fair."

"State Fair" on its opening day grossed approximately $12,000 and "The Sign of the Cross" exceeded those figures by $1050.

Laemmle Says Indies In Addition To 'U'

Carl Laemmle Jr. stated that Universal would continue the making of its regular output, but that, in addition, the company was interested in getting three or four independent units in work in an effort to increase the company's output for 1933-34.

FILMS HAVE LEFT LITTLE FOR STAGE, SAYS MILLER

Gilbert Miller, one of America's foremost stage producers, arrived in Hollywood last night to produce and direct motion pictures for Columbia. He seems extremely pessimistic about the future of the stage, and just the opposite about pictures.

"For the speaking stage there remains today only the drama of thought —the literary drama," he said. "It now has only the sort of play that, of necessity, has an appeal to a fairly limited number of people throughout the world.

"The melodrama, the play of action, the play which encompasses widely varying locations—all these have been taken over completely by

(Continued on page 2)

Technicolor Shows Heavy Loss For Year

New York.—The financial statement of Technicolor shows a net loss for 1932 of $235,503, contrasting with a net profit of $37,986 in 1931.

New Receivership Case

New York.—The application of Rollin J. Levin for a receivership for Paramount-Publix in Massachusetts comes up in Boston Tuesday.

Publix Turns 'Em Back

New York.—Publix Theatres will turn back nineteen New Jersey houses next week to Walter Reade, the former operator.

Conferences With Labor Postponed

The uncertainty of prevailing conditions at the studios has caused the postponment of the meetings that were to be held by producer and labor representatives, with Pat Casey, Victor Clark and President William Elliott of the IATSE, participating. No definite date is scheduled.

Elliott is expected to arrve in Hollywood before March 14, at which time the first year of the two year contract between the producers and the IATSE expires, the agreement calling for the re-instatement at that time of the old salary lists which were cut down on a "rebate" basis at the signing of the deal. It is believed the cuts will continue, in view of the hazardous financial situation of the industry.

'Hard To Handle' Off To Big Start At Strand

Darryl Zanuck received a wire from Dan Michalove in New York yesterday, which read:—

"'Hard to Handle' opened at the Strand last night to the best business since 'Silver Dollar' despite heavy rain storm. Newspapers gave excellent reviews on picture, only complaint being that Cagney doesn't sock some dame on the nose."

Dix Held For Another Production At Radio

Richard Dix has been held for another picture at Radio. His last ticket wrapped him up after his next production, but studio exercised its option for still another.

Pascal On Cantor Story

Ernest Pascal has been commissioned by Sam Goldwyn to do a story for use by Eddie Cantor, which will be made by the Goldwyn organzation in the late Spring.

ROY DEL RUTH Directed 'Employees' Entrance'

THE Hollywood REPORTER

W. R. WILKERSON .... Editor and Publisher
FRANK POPE ..... Managing Editor

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RAMBLING REPORTER

If you move in certain circles, or even if you just move, it may interest you to know that they're using those huge brandy glasses to serve cocktails in—around N'Yawk. . . . Lou Schreiber has closed the big deal of the year in Hollywood—he just signed up the doorboy for Sardi's for two years—no options! . . . Harriet Parsons is playing championship tennis these days—we know because she told us so. . . . Ray Goetz is in London and will produce a show with Cole Porter. . . . Frances Goldwyn has a toothbrush mania, and is buying them wholesale now because she never uses one more than six times. . . . Now that the Gene Markeys (Joan Bennett) are practically settled in the new house, Gene wants a bicycle like brother-in-law-in-law Henry's. . . . Max Gordon (speaking of bicycles) gets a big kick out of "riding" John Zanft—so he rides him twenty-four hours a day.

•

Lila Lee and George Hill will take the big leap just as soon as the picture he's doing is finished. . . Which reminds us that John Loder, well known to Hollywood and now in London, is engaged to a society belle there who is a double for Lila Lee. . And a friend of ours just back from there, reports that people in London follow you around if you know Georgie Raft—he's the rage over there! . . . . Mrs. Rufus LeMaire well again, after a bad case of flu. . . . Countess Frasso is giving a party in honor of Jimmy Durante at Gary Cooper's for the John Hay Whitneys tonight. . . . which doesn't make much sense—but it's that kind of a party. . . . Colin Clive and Helen Mack are in the throes. . . Whoops! did you hear what a famous director gave his wife for their tenth wedding anniversary?

•

Neil Hamilton discovered he could sing at Harold Grieve's party the other night—and Harold isn't over it yet—we mean the party. . . . We swear to the good Lord—a certain producer asked his art-director to build him a PEARL MINE set—the other day! . . By the way, Hobe Erwin used wallpaper made of spun glass for a set in "Topaze." . . . Sahra Mankiewicz, back from New York and happy to be . . . The girl who made that cigarette ad famous with her beauty and who had all the N.Y. columnists agog, is Ethelind Holt—and she's not in Hollywood—YET! Explanation later

Over 100 Out Of Publix Home Office

New York.—The slash of personnel in the Publix Theatres home office, following the recent receivership action, has already put more than 100 out of their jobs. Among the execs who are out are George Walsh, Louis Schneider and Leon Netter.

Ed Olmstead, John Smith and Bush have been transferred to the Paramoutn press book department, under Danziger and Moriarty.

Von Sternberg Will Take Vacation In Japan

Vienna.—Josef von Sternberg, film director, is planning to leave here within the next few days for Japan, where he will vacation for about a month.

He expects to return here in the late spring to meet Marlene Dietrich, who is expected from Hollywood when she finishes "Song of Songs" for Paramount.

Farrow Case Postponed Till Monday For Briefs

The case of John Farrow, charged by the immigration authorities with illegal entry, perjury and moral turpitude, was called yesterday before Supervisor Robert Clark.

On motion of Roger Marchetti, counsel for Farrow, the case was held over until Monday, so that briefs may be submitted.

DeHaven Staging Show At Airport Gardens

Carter DeHaven has just signed a new contract to produce the floor shows at the Club Airport Gardens, in Glendale. He plans to do a series of revues, under the title of "DeHaven's Fancies," changing the entire program every two weeks.

Lola Divorces Ayres

Lola Lane received a divorce from Lew Ayres yesterday on testimony that he did not care to be "hampered by marriage" and that he was quarrelsome. A property settlement was effected out of court.

Teasdale At Para.

Verree Teasdale has been signed by Paramount for a featured spot in "Dead Reckoning."

John Miles To Fox

John Miles joins the Fox publicity staff under Arch Reeve Monday, moving over from Radio.

Optimism

New York.—Two Paramount employees met in the lobby of the Paramount building yesterday and one asked: "When is the next meeting of the Paramount Pep Club?" The other just looked at him.

Office of Cameramen's Local Held Up For $250

The office of the cameraman's local of the IATSE, at Cahuenga and Selma, was held up about 8:30 last night and robbed of about $250. Howard Hurd, the business agent, says the loss is covered by insurance.

Mrs. Rinehart, Hurd's secretary, and her husband, were in the office when the man appeared, stuck a gun in their faces and demanded the cash.

Mayer On Sten Story

Samuel Goldwyn has engaged Edwin Justus Mayer to do an adaptation of a series of short stories having to do with the activity of a female German spy during the late war. This yarn will act as the initial vehicle for Anna Sten, the Goldwyn importation.

Two For 'Circus Queen'

Harry Holman and George Rosenor have been added to the cast of "Murder of the Circus Queen" for Columbia.

Films Outstrip Stage

(Continued from Page 1)

the motion picture, which appeals literally to millons of people in all parts of the globe.

"And so, while I am not abandoning the so-called legitimate stage—and never will, I suppose—I am fascinated by the prospect of producing and directing pictures and, if I am successful in Hollywood, I will include those activities among my others."

Mr. Miller, although long identified with the stage, is no stranger to pictures, for he was managing director for the Charles Frohman Company after Paramount took it over and was in close touch with the Astoria studios.

"Do I have any definite ideas about improving pictures?" he said. "It would hardly be becoming in me to say much about that before I have started making them, but I do believe that the talking picture, as a rule, has far too much talk in it, too much dialogue that might be eliminated. The camera can convey so much to the intelligence of an audience that I don't believe the thought should be repeated in words."

Mr. Miller is to have a free hand in the selection of the pictures he will direct and will share in the profits resulting. He has many friends here, for among the players who have worked for him and who are now in pictures are Herbert Marshall, Leslie Howard, Helen Hayes, Ethel Barrymore, Ina Claire, Walter Connolly, Billie Burke, Constance Cummings, Charles Laughton and many more.

Fox Theatre Corp. Sued For $372,000

New York.—Miriam Rogers, of Brookline, Mass., assignee of the claim of A. C. Blumenthal for $372,000 balance of the $500,000 note given him by Fox Theatres Corporation in 1930, has filed a bill in equity in Boston to recover that amount.

The transaction concerned the plan of Fox Theatres to build a theatre in Boston.

David Selznick Abroad

Just as soon as David Selznick completes his job on the Radio lot, he will take a three months tour of Europe with his family. Returning to Hollywood, he will either make a major studio hook-up or launch an independent unit, with himself at the production control.

Kaufman-Ryskind On Air

New York—George S. Kaufman and Morrie Ryskind are the latest team to seek fame and money through broadcasting channels. They plan to go on the air with a series of sketches, called "Two Senators At Large," the script for which is now being prepared

Films About Song Pubs

New York.—A new corporation, called Opportunity Pictures, has been formed to produce a series of 12 one-reelers, based on the song publishing business. George Coudert is in charge of production.

European Tourists

New York.—The DeGrasse sails today for a Mediterranean cruise, carrying among its passengers Otis Skinner, Mrs. Rex Beach and daughter, and Greta Granstedt.

Two For Santell Cast

Edward Wood and Dorothy Lebaire are latest additions to the cast of "House of Refuge," which Al Santell directs for Fox.

Radio Fights For Name

(Continued from Page 1)

being done, placing themselves as unit producers for the company.

If RKO execs can show that they can take care of their own financial problems and get even a small percentage of the pictures financed, whether or not Fox is invested with the operating control of the organization, the identity of the two Radio companies will be kept intact, with both production and distribution functioning. It is understood that this course will please the bankers now hooked with RKO rather than an out-and-out combination effected for their protection.

Hollywood.—B. B. Kahane yesterday placed Merian C. Cooper temporarily in charge of Radio production. Mr. Kahane stated that there will be no shake-up in the personnel and that company will continue its operations as heretofore. He expects that three or four pictures will be started within ten days.

'BE MINE TONIGHT', BRITISH PIX, TREAT FOR MUSIC-LOVERS

Polish Tenor Hit Of The Production

"BE MINE TONIGHT"
Gaumont-Universal

Direction ....Anatol Litwak
Story by..... .....I. V. Cube, A. Joseph
Adaptation ....John Orton
Music ....Mischa Spoliansky
Lyrics ....Frank Eyton
Cast: Jan Kiepura, Magda Schnieder, Sonnie Hale, Edmund Gwenn, Athene Seyler, Betty Chester, Aubrey Mather.

A heavy campaign is planned by Universal on its distribution of this Gaumont-British production. Studio officials believe that they have in "Be Mine Tonight" the greatest musical picture for music lovers, particularly grand opera devotees, since Tibbett smashed the box-office in "Rogue Song."

There are many points of comparison in the two musicals, with "Be Mine Tonight" having quite an edge on story, photography and direction. The tenor voice of Jan Kiepura, described as a Polish opera star, is, however, the film's main attraction. He sings in full voice several operatic arias and the theme song from which the title is derived.

An extremely clever manner of continuing action during the singing interludes approaches perfection in "Be Mine Tonight." Rather than photographing close-ups of the singer, Director Anatol Litwak has devised business for supplementary characters or directed attention to the beauty of natural scenic backgrounds. The result is a neat blending of entertainment for eye and ear.

For story there is the familiar mistaken identity theme. An Italian opera star exchanges places with a slick confidence man. The usual comedy mix-up occurs, with an expose of the masuerade serving as denouement. Much of the credit for making this amusing may be attributed to Sonnie Hale's hard work as a typical musical comedy comic. He is assisted somewhat noisily by Edmund Gwenn and Athene Seyler as the town mayor and his wife. Magda Schnieder, playing with a heavy Germanic accent, is a pretty and conventional heroine.

It is Kiepura's glorious tenor voice that makes "Be Mine Tonight" an extraordinary attraction. Fine photography in the Continental manner will cause deserved comment. But it is Kiepura who will bring them in.

Base your campaign on him. Advertise him as a European vocal sensation and stress the unusualness of his vehicle. Word of mouth will send music lovers to your theatre, people who have not attended a movie since Tibbett sang. And your regular patrons will come to see what all the shouting is about.

Travers Para. Writer

Barry Travers has been added to the Paramount writing staff to prepare comedy situations and dialogue on "Dead Reckoning."

Oscar Goes To Secret Conclave With Execs

On the list of members of the party of Paramount executives who left yesterday for La Quinta for secret production conferences, is the name of Oscar Smith. It is understood that Oscar's contributions to the production conclave are to be entirely liquid.

Vajda Working On Garbo's 'Christina'

After Mrs. Berthold Viertel and Bess Meredyth had put in about four months on the adaptation of "Christina," Greta Garbo's next picture for MGM, their work has been discarded and Ernest Vajda has been assigned to it.

The original story is by Mrs. Viertel and Margaret LeVino, and the change in adaptors is due to the fact that Walter Wanger has been assigned to produce the picture. Production is slated to start about March 20.

Raft and Hopkins Will Co-star In Another

Paramount will again co-star George Raft and Miriam Hopkins, following their current picture, "The Story of Temple Drake," in "The Trumpet Blows," on which Milton Gropper is writing the screen play.

Cummings-Col. Suit

The suit for settlement of differences as to the contractual relations between Constance Cummings and Columbia was started yesterday in Judge Bogue's Court. The case was continued to Monday.

Doug Fairbanks In N.Y.

New York.—Douglas Fairbanks and Tom Geraghty arrived here yesterday and sail today on the Conte Savoia for Genoa. They go to St. Moritz for skiing and expect Mary Pickford to join them there.

Three For 'Pick-Up'

Gail Patrick, Lona Andre and Kathleen Burke have been assigned parts in "Pick-Up" at Paramount. The trio were recent Panther Woman contestants.

Hoffenstein Arriving

Sam Hoffenstein reaches Hollywood Sunday night on the Chief. He renews his relations with Paramount where he was previously signed as a writer.

'Technocracy' Short

New York.—First Division Pictures is to release a short, called "Technocracy Right," which has been booked for the Loew houses in New York.

Goldstone Closes Deal With Davidge

Phil Goldstone yesterday closed a deal with John Jasper, business manager for the Davidge Laboratory Ltd., for that plant to handle the work for the producing companies in which Goldstone is financially interested.

The conclusion of the deal is said to mean that the negotiations which Consolidated started with Goldstone failed to jell, Consolidated having taken control of the Royal Laboratory at Universal where Goldstone previously had his film processing work done.

The Davidge company will build a new plant, as previously announced, in order to handle the amount of independent work expected.

Receivers Included In The Quittner Suit

New York.—Edward Quittner, of Middletown, New York, has been authorized by Federal Judge Bondy to include any receivers that are or may be appointed for Paramount-Publix in his suit against that company.

Walker On Air Yarn

With Stephen Roberts directing "The Story of Temple Drake," Paramount has given the directorial job of "The Eagle and the Hawk" to Stuart Walker instead, as the picture is scheduled to start before Roberts finishes his assignment.

DeMond On 'Skyrocket'

Al DeMond is now preparing script for "Skyrocket," from an original story idea by Ben Pivar, who is slated to supervise the picture which will be made for Art Dramas by Phil Goldstone.

Col. After Sherman

Harry Cohn has revived negotiations with Lowell Sherman to direct and play the title role in "Brief Moment" for Columbia. Gertrude Purcell has completed the script.

Vina Delmar East

Vina Delmar leaves for the East in a few days to close her New York house and move her effects to the coast to establish a permanent home here. The writer is on the Paramount staff on a term deal.

Paul Jones Married

Paul Jones, Paramount assistant director, was married last night to Julia M. Binder. The honeymoon trip will be delayed until Jones finishes work on his current assignment.

Eddie Shubert Cast

Eddie Shubert has been signed for a role in Charles R. Rogers production, "Bedfellows." Elliott Nugent to direct.

Helen Freeman To Para.

Helen Freeman goes to Paramount for a spot in the cast of "Song of Songs."

Yesterday in New York with HELEN GWYNNE

Some weeks, nay, months ago, we heard a very funny story about a very charming actress, and forthwith and posthaste made a brave attempt to relay it to our public. In the meantime, the actress was stricken with a very bad heart attack and, by the time the column reached the coast, a slightly exaggerated report had it that the lady had departed this sorrowful world for Elysian fields. That lady was, and still is, Alexandra Carlisle, and we have it on good authority, (it comes right out of Ward Morehouse's column), that she is sufficiently recovered from the heart attack to be planning a trip to Florida in order to go fishin'. . . . And the story about her was and still is that she has received so many prizes for her excellent diction that George O'Neil said that every time she opened her mouth somebody threw in a gold cup. And that fills up a lot more space than it did the first time and we're more than glad she's alive and well.

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Winchell told a story about himself and George Jean Nathan which is much more amusing the way it was told to us and so we might as well tell it to you. Mr. Winchell spoke to Mr. Nathan between the acts of "Design for Living" and asked George Jean how he liked the show. . . . "Oh, it's all right," said George. "All right!" sez Winchell, "Why, it's a great show and Coward is a great actor and you stand there and say, 'All right.' How can you." Whereupon Mr. Nathan answered, "I'm a great critic." That Nathan man must have been listening to rumors again.

•

It is now discovered that the reason a recent stage sensation is not being exactly rushed to the coast for his first picture is that the company that signed him isn't so enthusiastic over his screen possibilities, but didn't want anyone else to get him. Guess they didn't want people to point their fingers at them and say, "There go the men who turned down Vitaphone." Or some such brilliant motive. . . . . Funny how many rash things taking precautions can make people do. That method of signing talent has long been a pet gripe among authors, especially young ones who have found it a brilliant path to oblivion. . . George White is seriously considering tearing out the last six rows of the orchestra in the Casino Theatre and putting in tables, chairs, etc., and trying to give it that "Folies Begere" atmosphere. . . The Sigmund Romberg operetta, "Melody" is due there in about two weeks.

•

What with all the exploitation stunts he's been pulling lately along with that coast-to-coast train that will put "42nd Street" all over the map of the United States, Charlie Einfeld is fast discouraging anyone else's attempts to wear the mantle so well worn by the exploitatinest man that ever lived, Harry Reichenbach.

U.S. Productions 90 Pct. of Films For Venezuela

Washington.—Of all the feature motion pictures shown in Venezuela, perhaps 250 a year, 90 per cent are supplied by American producers, according to a report by Trade Commissioner Aylor, of Caracas. The majority of the rest are French.

There are approximately 125 places in Venezuela where pictures are shown, including clubs and halls. Caracas has 12 picture houses, of which nine are wired for sound, and Maracaibo has ten, with three wired. In the entire country, there are 24 wired houses.

Caracas has two first run houses, the Principal, seating 1300, and the Pimenthel, seating 1000. The largest exhibition place is the outdoor Metropolitano, which has a capacity of about 2000.

In all the principal theatres there are three shows on week days, with five on Sundays. The first runs open Friday nights and go through Saturday and Sunday.

Most of the Venezuela audiences prefer the American successes. Pictures with sophisticated and luxurious settings are preferred to the thriller or gangster type, although action pictures do well, especially with English dialogue. The patrons are always strong for love interest.

Venezuela has censorship, but the censors are interested mainly in eliminating objectionable political material Any picture showing communism or rebellion against established governments is barred. Also, the decision of the censors is final.

During the past year, three pictures were produced in Venezuela. All were silent and none of them did any amount of business.

Oh, Mammy!

New York.—Al Jolson was invited to attend a showing of Warner Brothers' "42nd Street" yesterday. He sat through the picture and, as he left the projection room, he shook his head and murmured: "And I've got 'Hallelujah, I'm a Bum'."

Chrysler To Back 2 Adventure Films

New York.—Walter Chrysler is understood to have agreed to finance two five-reel adventure pictures to be made in the Far East.

The first will be made from Gordon Sinclair's book, "Footloose in India," and the second from Sinclair's coming book on his current tour in the Orient

Mark Larkin To Start Work On 'Secrets' In N.Y.

Mark Larkin, press agent for the Pickford-Fairbanks units, leaves tonight for New York to start the preliminary publicity and exploitation campaign for Mary Pickford's "Secrets." He will be gone about three months, and is slated to supervise the openings of the picture in New York and other eastern cities.

Sardi's Opens Thursday

Without the usual Hollywood searchlight opening, Eddie Brandstatter will open his new Sardi's for luncheon Thursday, February 9. Eddie says he is only interested this time in serving good food at low prices.

William Wellman Set For Two In Succession

William Wellman will be busy from now until Warners shut down as he is slated to direct "Lily Turner," which starts Monday with Ruth Chatterton, and immediately on completion of that, will direct Richard Barthelmess' next, "The Bread Line," by Robert Lord and Wilson Mizner.

Lombard-Stephenson Out of 'Dead Reckoning'

A re-shuffling of the assignments in "Dead Reckoning"results in permission being granted Carole Lombard and Henry Stephenson to withdraw from their roles, the players complaining and the Paramount executives agreeing that their assignments were not important enough.

Morgan Wallace and Shirley Grey went in to replace the pair under the direction of Paul Sloane.

New Picture For Boyd

Radio has shoved aside Bartlett Cormack's original story, "The Brave Coward," for William Boyd's next picture, and Jerry Sackheim is working on an original idea, titled "Power Man," instead. This is Sackheim's first picture as an associate producer.

Foy and Ford Dicker

Bryan Foy is completing negotiations with Wallace Ford for two pictures, the first to be "Free Women," to be followed by a baseball story, titled "Called on Account of Darkness." Foy will release through Columbia.

Reisner-Thalberg Back

Charles Reisner and Sylvia Thalberg returned from their trip to Boston, where they looked over the play, "Mademoiselle" as a possible Marie Dressler vehicle.

Goldsmith Buys One

Kenneth Goldsmith has purchased "Working Wives," an original story by Warren Stokes, which will go into production, following "Bargain Days."

Glazer-Fowler Team

Paramount has assigned Gene Fowler to work with Barney Glazer on the script of the next Chevalier picture, titled "She Laughs Last."

Goldstone Backing Like For One Film

Dropped by Mayfair Pictures, where he was associated in production, Ralph Like returns to the ranks of indie producers in a venture backed in part by Phil Goldstone. He is preparing to produce "Good Looking and Rich," by Edgar Franklin, the story deal being made by Wertheim and Norton Ltd., with Fred Newmeyer being signed to direct.

Work starts next Wednesday, and the production is being made on speculation, no release being set, according to Like.

Lamont Ends Series; Starts New One At Once

Charles Lamont last night brought Jack Mays' Baby Star short subject, "Polly Tix In Washington," under the wire to break the shooting schedule record at Educational by closing the production within three days.

Picture is the last of the old series of six, Educational having exercised its option on Hays for another series, which will go into work immediately.

Florence Eldridge Set

Florence Eldridge has been signed by Paramount for a featured role in "The Story of Temple Drake," in which George Raft, Miriam Hopkins and Irving Pichel get the top spots under Stephen Roberts' direction.

Wallaces Sailing

Richard Wallace, who has just finished "The Masquerader," sails with Mrs. Wallace for New York on the Santa Paula tonight. The sail from New York on the Rex for a Mediterranean cruise.

German Film Openings

New York.—Budd Rogers, of Interworld Productions, leaves New York today to arrange openings in Detroit, Milwaukee and Chicago of the German musical, "Don't Tell Me Who You Are."

Stanwyck Film At Capitol

New York.—Warners have booked the Barbara Stanwyck picture, "Ladies They Talk About," into the Capitol the week of February 24.

Tradeviews

(Continued from Page 1)

can deliver a hit story, if an artist by his or her performance can attract people to the theatre to see that picture, and if the director can cause the cast to give the proper interpretation of the story, so that it may be classified as good entertainment, then THEY ARE THE PICTURE BUSINESS and, because of their position, submerge every other effort."

It it Katz's belief that this industry has always been open for shows, money-making pictures, regardless of their trademark, that the industry pays off at the box-office. He says:

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"There is a greater demand now for shows than ever before because the business will have to survive on its own efforts. The soft money, the bank loans, stock selling, etc., are out; they have been discouraged beyond any participation. Our new pictures will have to be made for their attraction to the public which is now and always has been craving for ENTERTAINMENT. If they get it they will buy. If we continue to try to sell them something they don't want, taxed with overheads that make it too expensive, we will continue in our present rut."

Katz's new order of things is the answer to the prayers of every person whose creative brain has been any contribution to this industry. They have yelled at salary cuts, and rightly so, when they see people who mean absolutely nothing to the industry sitting back, drawing five and ten times what they are being paid.

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Those same creators have begged and pleaded for a percentage of the earnings for their efforts.This has been denied them because, if they received their just cut, there would be a deflation of gold bath tubs in the executive mansions, the support of the friends and relatives would have to be withdrawn, those who have never belonged in production ranks would have to step down and out, because there would not be enough money to go around

This department is for Sam Katz and his production ideas. We believe in him and those ideas. We believe that, in those ideas, rests the salvation of a business that has been unfairly punished by a group of individuals who should be deprived of their positions and their power.

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THE Hollywood REPORTER

Vol. XIII. No. 15. Price 10c. TODAY'S FILM NEWS TODAY Monday, February 6, 1933

BANKS TO HOLD PARA. BAG

TRADEVIEWS
by W. R. WILKERSON

•PARAMOUNT is being handled pretty roughly by many of its stockholders and bondholders, who have little realization what has been taking place in the motion picture industry for the past two years and the problems that that industry (particularly Paramount) has encountered in its effort to keep its head above water.

It's all right to say, "Paramount has no business hocking those negatives; they belonged to us, the bondholders and the stockholders." And they are right. But suppose Paramount had not hocked the negatives, where would that $15,000,000 have come from that was necessary to keep the company going? What do you think would have happened to Paramount months and months ago if it had not used that means to get that money?

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As it turned out, Paramount was wrong. Wrong in that the necessary jump in business it anticipated did not materialize. However, the company heads did not know that at the time. They figured if they could carry themselves for another twelve months, all would be saved, and who are you, Mr. Stockholder or Mrs. Bondholder, to say that you would not have done the same thing.

However, with the progress of things, it looks as if the big loser will be the banks who loaned the $15,000,000 for Paramount to stay in business. Because, as will be noted in another column, a Supreme Court justice in New York suggested that he would entertain a motion for an injunction restraining Paramount from turning over, the banks involved from attaching and Film Productions Corporation from delivering any of the 23 negatives or cash derived from them, other than sufficient to pay interest on the notes.

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Paramount has put up a brave fight and all during the combat the studios here have been turning out a brand of product far superior to any that company has ever made. The whole industry would like to feel that it will win its fight, that it will continue the making of that fine product.

It's a cinch, if and when Paramount is victorious, a new order of things will go into effect, that overhead will be shattered, those theatres will be turned back to the showmen who can run them, and the PICTURE BUSINESS will be restored.

Warners Ready To Pay Bond Interest

New York.—The financial condition of Warner Brothers is indicated by their statement that they are prepared to pay the interest on their $5,000,000 bond issue, which is due March 1.

Court Indicates Injunction Will Protect Bondholders Against Hocking Negatives

New York.—It now looks as if the banks will have to hold the bag on that $15,000,000 loan to Paramount-Publix last year. They were supposed to receive in return the cash coming in on 23 pictures that have been made up to this time.

Judge Lydon, in the State Supreme Court here, in staying receivership for the 23 negatives in question in suit brought by Robert S. Levy, a bondholder, decided that the bondholders would get better protection through an injunction restraining the banks from attempting to seize he films and prohibiting Film Productions Corporation (formed to handle the deal be-

(Continued on page 2)

Jesse Lasky Buys New Sturges Story

Jesse Lasky has made a deal with Preston Sturges for his original story, "Power and Glory," a script of which was completed yesterday. It will be directed by William K. Howard, with Spencer Tracy and Irene Dunne in the leads.

The deal with Sturges for this property calls for a percentage of the gross on the picture for the yarn and the screen play, the first of that kind ever made between author and producer.

Fox-Educational Merger Is Completed

New York.—The absorption of the Educational exchanges by Fox has been practically completed.

As soon as new quarters can be fixed up at the Fox offices, all the Educational officials, including Earle Hammons, will move over.

Powell To Stage In Carroll Play

With all negotiations called off between William Powell and Warners, the former has decided to go to New York and do a play that has been written for him and will be produced by Earl Carroll. It so happens that Carroll was the first manager of any importance ever to give Powell a part.

The story is a drama of back stage life.

Loew's Quarterly Net Off A Million

New York.—The financial report of Loew's Inc. for the quarter ended November 24 showed net profits of $816,160, which is equal to 56 cents a share on the common stock after provision is made for the preferred. This compares with a net of $1,814,000 for the corresponding period last year.

The present figures are due to the faster amortization of the film negatives and positives.

Cortez and Carroll III; 'Bedfellows' Delayed

With Ricardo Cortez sick with the flu and Nancy Carroll unable to speak because of laryngitis, Charles R. Rogers is forced to delay the start of "Bedfellows," which was scheduled to get under way today.

If either one is ready the latter part of the week, Rogers plans to begin shooting around the other. Elliott Nugent will direct.

Ira Simmons Resigns

New York.—Ira H. Simmons has resigned as president and general manager of the Stanley Distributing Corporation. A reorganization of the company is anticiuated.

Feist-Rubin East

Felix Feist and J. Robert Rubin, MGM execs, left last night for New York, to be followed by Nicholas Schenck later in the week.

Story Heads Arriving

George Palmer Putnam and Russell Holman, eastern members of the Paramount editorial board, are due in today from New York.

Junior At Springs

Junior Laemmle, still suffering from a cold, left for Palm Springs Saturday to stay a week.

SUMS DUE FROM PARA.–RKO WORRY MAJOR DISTRIBS

New York.—One of the features of the Paramount and RKO receiverships that is annoying other companies is the money due various major distributors from these two for films supplied for the theatres in the two chains.

It is estimated that the rental and percentage payments due from Paramount and RKO will run close to $1,500,000 for the major distributors, while Columbia has about $250,000 standing uncollected on its books and Universal about $200,000.

Whether or not the receivers have the authority to pay these bills remains to be seen. If they are not paid boh Paramount and RKO probably will have to pay cash for films supplied their houses. Of course, with both companies getting rid of many of their theatres, sums owed for bookings will gradually be cut to negligible figures.

Slavko Vorkapich Dropped By Radio

Continuing its policy to permit contracts to lapse as the options come up, Radio has notified Slavko Vorkapich, director and special effects technician, that his contract will not be renewed February 12.

Vorkapich will complete work on the transitions for "Sweepings" and "Great Desire" before leaving the company.

Lee With Rogers

Robert Lee has been engaged by the Charles R. Rogers unit at Paramount to write the adaptation of "The Indifferent Man," the Cosmopolitan magazine football story which Paarmount will release this fall.

MERVYN LEROY Directing 'ELMER THE GREAT'

THE Hollywood DAILY REPORTER

W. R. WILKERSON.....Editor and Publisher

FRANK POPE.....Managing Editor

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THE LOW DOWN

The Donald Ogden Stewarts left Hollywood the other night on The Chief, after a conference anent "The White Sister," which is said to have upset Don considerably. The script he furnished, we are told, is one of the finest ever submitted to a studio, but from what we gather, an attempt was made to ring in another writer. The Stewarts were scarcely past the California border when Don was stricken with a severe nervous collapse. One story is that he was taken from the train at Seligman, Ariz., and returned to a hospital here, and another rumor is that they have continued on to New York, with the famous humorist in a serious condition.

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The week-end was replete with parties of all kinds. Friday the boys and girls gathered at Billy Haines' for good-byes to the Dick Wallaces, off for a long tour. The same crowd, consisting of George Cukor, the Sam Jaffes, the Eddie Eliscus, Ad Schulberg, Hobe Erwin and others hired a big bus next day and whooped down to the pier for more waving. Harpo Marx turned his home into something resembling Grand Central station to celebrate Sam Harris' birthday with a cocktail party that was the BIGGEST thing. Mervyn LeRoy was introduced to seven Peggy Joyces, which gives you a rough idea of something or other.

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The big party at Gary Cooper's Saturday night brought together all the social, theatrical and picture celebs who hadn't seen each other for twenty-four hours, and if all the talent in the place had performed, it would still be going on. The John Hay Whitneys, the Larry Doyles, the Walter Wangers, Gilbert Miller, Jimmy Durante, Polly Moran, Bebe Daniels (she came as Harpo Marx), the Dick Rodgers, Louella Parsons (she came as Mae West), Marion Davies, Joan Crawford, Sam Katz, Robert Rubin, Capt. Cohen, Countess Frasso (she came as a famous female-impersonator), Mary Pickford (she came and looked like an infant), Carole Lombard (very elegant in black beads), and about a hundred more were present. Wesley (proud father) Ruggles arrived at 2 a. m. and took bows. Elsa Maxwell (as Lord Nelson) of course, added considerably to the general joie de vivre.

New York REVIEWS

"HARD TO HANDLE"

Warner Bros. prod.; director, Mervyn LeRoy; writers, Wilson Mizner, Robert Lord.
Strand Theatre

News: Local fans greeted the breezy actor's "Hard To Handle" with audible enthusiasm. The movie is funny and fast and decidedly suited to the Cagney antics.

Times: It is a violent, down-to-the-pavement, slangy affair which has many a mirthful moment. The audience evidently enjoyed the explosions of the characters.

Post: James Cagney is all over the place in "Hard To Handle," and it is a lucky thing he is since it would be acutely discomforting to imagine what the picture would be like without him. The fact that it does not achieve a high level of entertainment is partly due to the scenarnio and partly to the mediocre support which the star receives.

Sun: Under Mervyn LeRoy's vital and spontaneous direction, indeed, Mr. Cagney and his crew have turned out another program success for all of them in "Hard To Handle."

Journal: It is great to have Cagney back again, even if this isn't one of his best vehicles. Extremely funny situations are alternated with some that aren't quite so funny, but there are plenty of laughs.

Mirror: "Hard To Handle" is great fun, real and rowdy. You'll relish every minute of it and cheer the return of Cagney. He has been loafing far too long.

Herald-Tribune: It seems that Mr. LeRoy, the director, is doomed to make a bad picture after each of his masterpieces, so we cannot scold him for following "I'm A Fugitive," with "Hard To Handle."

World-Telegram: A curious mixture of farce, slapstick and satire, it darts from one to the other with much gusto, but with very little else, and when it has run its course it is neither flesh, fowl nor good red herring.

American: It's great to see Mr. Cagney change tempo so readily, and "Hard To Handle" opens up a new cinematic vista for him. He is a pleasing player always, and we have yet to see him in a role that has taxed his histrionic strength. In the present picture he's superb as ever, a thoroughly enjoyable entertainer.

Einstein-Kreisler Visit Palm Springs

Dr. Albert Einstein and his wife, Fritz Kreisler, and the golf match of Howard Hughes, George Von Elm and Mortie Dutra were the main attractions at Palm Springs over the week-end, and there was a record crowd at the resort.

Among the guests at El Mirador were Ernst Lubitsch, Lothar Mendes, the Samson Raphaelsons, the Townsend Netchers, Grace Tibbett, Catherine Dale Owen, Julia Faye, Gloria Shea, Sharon Lynne and Alfred Hertz, the conductor.

Charles Rosenzweig's Parents Wed 50 Years

New York.—Mr. and Mrs. William Rosenzweig, parents of Charles Rosenzweig, Columbia sales manager, celebrated their golden wedding yesterday.

Among the guests were Jack Cohen, Louis Weiss, Stephen Weller and many others of the industry, besides members of the family.

Culbertson Short Carries Heavy Cast

Ely Culbertson's series of bridge shorts goes into production today, Murray Roth directing, with H. N. Swanson and Lou Brock producing for Radio. H. W. Hanemann and Stanley Rauh contribute the stories for the series.

Supporting cast includes Bob Homans, Isabel LaMolle, Vivian Mathewson, Ronald Cosby, Ed Kennedy, Marjorie Peterson, Charles Cons, Bruce Cabot, Sandra Shaw, Lililan Rich, Billy Franey, Al Klein, Bud Jameison, Eddie Borden, June Brewster, Tom Kennedy, James Burtin, Edgar Norton, Sylvia Picker, Chic Chandler, John Murray and Major McBryde.

Marquis and Connie Sail; He'll Come Back

Constance Bennett and her husband, the Marquis,sailed for France Saturday for a vacation. "Hank" was not at all worried over the immigration authorities.

"It's merely a formality," he said. "I came in on quota and I have re-entered several times. I expect to come back by way of New York on March 26."

Joe Hummel Sailing

New York.—Joe Hummel, of the Warner foreign department, is sailing for Paris on the Leviathan next Wednesday.

'Midnight Warning' Just Another Dud

"THE MIDNIGHT WARNING"
MayFair

Direction .....Spencer Gordon Bennett
Story by.....Norman Battle
Screen Play.....John Thomas Neville
Photography .....Jules Cronjager
Cast: William (Stage) Boyd, Claudia Dell, Huntley Gordon, John Herron, Hooper Atchley, Lloyd Whitlock, Phillip Smiley, Lloyd Ingram, Henry Hall.

It seems incredible that a picture such as "The Midnight Warning" could possibly reach the screen. There is no climax to the story. It is absolutely devoid of any stirring moments and never moves for the very obvious reason that it never gets started. Just what it is all about appears to be a mystery. At one point it may have been intended for a horror play —the heroine being trapped in a mortuary with a batch of bodies.

The girl's brother disappear's and she is adjudged deranged when she tells a fanciful story about his disappearance. However, her sweetheart believes her,and after a group of other persons, including a detective, a couple of doctors and a hotel manager involve themselves in the gab-fest, it is revealed that there is no mystery concerning the brother's disappearance, but that he merely died, his death having been kept secret.

Performances are sterile, naturally. None of the players is to blame. It is simply that they had nothing else to do but talk.

The exhibitor has here a cast worth setting up in lights so far as name values go, but regarding the fulfilment of assurances that the picture is worth seeing he has absolutely nothing with which to back them up.

Jeanette MacDonald Repeats Paris Triumph

Paris.—Jeanette MacDonald repeated her great triumph of two years ago here at her opening concert last night. The theatre was completely sold out, with more than 1000 standees and the police authorities stopping the sale of tickets.

Grant In Hospital

Cary Grant was operated on Friday night at the Cedars of Lebanon hospital for a minor ailment, necessitating his withdrawal from the cast of Paramount's "Dead Reckoning."

Mary Pickford East

Mary Pickford leaves tonight for Boston to attend the world premiere of "Secrets."

Banks Hold Para. Bag

(Continued from Page 1)

tween Paramount-Publix and the banks) from delivering any of the property or the cash returns from said property, other than sufficient to take care of the interest on the notes.

It is understood that Levy, in withdrawing his application for receivership for the properties, will now seek an injunction, and Judge Lydon is a cinch to grant it, thereby causing the banks to hold the bag until the bondholders of P-P can be satisfied.

U. S. PICTURES MONOPOLIZE THEATRES IN THE CANAL ZONE

Territory Good Market For Shorts

Washington.—One of the most peculiar markets with which American picture producers have to deal is that at the Isthmus of Panama. The market consists of two separate political entities and one great difficulty is that the one booking agency in the Republic of Panama refuses to book pictures that have had their first runs in the Canal Zone.

This main point is even more complicated by the fact that many Americans employed in the Canal Zone patronize the leading Panamanian theatre in Colon, while a lot of Panama citizens attend the Zone theatres in Ancon and Balboa.

Another troublesome feature is the inequality of prices, the Panama theatres paying both performance and ticket taxes, while the Zone theatres do not. Some of the better theares in the Zone have recently increased prices to correspond to the Panama scale.

There are 12 theatres in the Republic of Panama, five of them in Panama City and two in Colon. These seven are the most important and are equipped for sound. The Canal Zone has 23 theatres, 11 wired for sound.

The entire market uses about 340 features and 600 shorts a year. These requirements are established by the U.S. Army in the Zone. Shorts are very popular. There is still a small market for silent pictures, which are shown in one club, in the Y.M.C.A., and some of the institutions. The Canal government also shows educational films free in schools and colored clubhouses.

American pictures form 99 per cent of those shown. In 1932 only two foreign pictures were exhibited, except in some of the smaller houses which booked Spanish features. These, however, have been very poor and the demand is decreasing. Year by year more of the Panamanians understand English and the preference for English features is growing.

The tax situation adds to the difficulties. In the Republic of Panama the taxes are $2.50 for each showing of an English picture, and $1.25 for a Spanish. There is also a ticket tax in Panama of 18 per cent of the gross receipts per day.

However, with all its complications, this market is extremely stable. Seven American producers maintain offices in Panama which serves as headquarters for Central America, the West Indies and the northern part of South America. The location gives excellent facilities for distribution.

There is no local production, with the exception of an occasional newsreel made solely for local showings.

Barrymore In Person

MGM is arranging a tour of the Loew houses in and around New York for Lionel Barrymore on completion of his role in "Service." Edgar Allan Woolf is now preparing the presentation.

David Selznick Set For Berth At MGM

It looks as if David Selznick will not get that European vacation he has been planning since his exit from Radio, as advices now indicate that he will be taken into the production cabinet at Metro-Goldwyn-Mayer immediately.

Owners Say Para. Must Keep Rialto

New York—The Gerry Estates Inc., owner of the Rialto Theatre, says that the Paramount lease of the house has six more years to run and that the notice of termination of the lease will not be accepted.

The receivers will have to determine the company's stand in this matter and the Gerry Estates will have to look to them for the rent.

New Trailers Show Industry's Economy

New York.—One indication of the economy drives instituted by all companies is given by the trailers now being sold to exhibitors.

Formerly action shots from the film itself were the highlights of all trailers, but now still reproductions of single scenes are being used, as they used to be ten years ago.

MGM Putting Three New Ones Into Work

MGM has three scheduled to start today and tomorrow.

They are "Peg O' My Heart," the Marion Davies picture, which Robert Z. Leonard will direct, and "Service," which Clarence Brown will direct, listed to start today, and Walter Wanger's first production for that studio, "Gabriel Over The White House," which Gregory LaCava will direct, and which will get under way tomorrow.

New Mickey McGuire

Larry Darmour places the fifth of his series of Mickey McGuire shorts for Radio release in work at his studio this week, under the title, "Mickey's Big Broadcast." J. A. Duffy directs.

Abel Signed By Para.

New York.—Paramount has signed Walter Abel, now in "When Ladies Meet," to a two picture contract, and the player is due to leave for the coast in May when the play closes.

Eliscu Co-director

Radio has assigned Edward Eliscu to co-direct the fourth Headliner comedy with Ray McCarey under the supervision of Lou Brock. Eugene Pallette will be starred.

Zukor and Hilles Receivers Locally

Adolph Zukor and Charles D. Hilles were appointed ancillary receivers locally for the Paramount-Publix Corporation by Federal Judge William P. James Saturday. The appointment is for a term of forty days.

Another receivership action for the company was taken in Columbus, O., where Judge Hough appointed William Bundy Bartels an ancillary receiver.

Gertrude Purcell Out of Col.; May Go To MGM

Gertrude Purcell washed up with Columbia Saturday, Harry Cohn giving the writer her release when differences arose over lending her to MGM, where she is wanted to write the screen play on "Another Language."

She had been assigned to write the screen version of "Brief Moment" for Columbia, but it is now likely she will go over to MGM.

'Cavalcade' Staff To Make 'Berkeley Square'

Jesse L. Lasky will use the same directorial and technical staff for "Berkeley Square" that was used in the production of "Cavalcade."

Frank Lloyd will direct, Reginald Berkeley and Sonya Levien will write the screen play and continuity, George Hadden is dialogue director, William Darling art director and Ernest Palmer turning the camera. Leslie Howard has been engaged for the top spot.

Goldstone Moving

Phil Goldstone will move his production offices to Universal this week from the Ralph Like studios. He will have a suite of offices in the new building set aside for independent leasing companies.

Fox Starts New One

Production started Saturday on "Trick for Trick" at Fox, with Ralph Morgan, Sally Blane and Victor Jory in featured roles, Hamilton McFadden directing and William Menzies acting as technical advisor.

Block Trip Delayed

Bertram Block, who was scheduled to leave for the east to resume his former post as scenario head of MGM eastern story department, is being held up with an assignment of the script on "Gabriel Over The White House."

Laughton Buys Play

New York.—Charles Laughton has bought a play called "A Naked Lady," and will produce and star in it in New York and London.

Rice-Van Beuren Settle

New York.—The suit of Grantland Rice against Van Beuren Enterprises has been settled out of court.

Yesterday in New York with HELEN GWYNNE

The drama critics are now ready to throw Noel Coward to the public. Coward having soared beyond the bounds of their ability to discover, the critics are about to tear him apart to find out what makes him tick and how, if any. Just as they believe it is their right to make an idol, just as soon as that idol is popularly worshipped, they must be the first to find the clay feet before the idol ever gets the chance of showing them himself. . . . First thing you know there will be people lecturing to cultural societies on the psychiatric something or other of "Design for Living." Its aims, purposes and dramatic intent. . . Poor Coward—but let him take comfort in the fact that movie critics are discovering him for Hollywood. Richard Watts Jr. discussed all the horrible casting possibilities should the play be bought, and John C. Cohen Jr. is positive that pictures can go no further until the play is purchased, and then falls into the grave error of saying that the Coward name attached to a script is a box-office draw in itself. And we are spiteful enough to ask "Where?" . . . There is something entirely too smug in the way New Yorkers set themselves up as a criterion for the rest of the country. Have they never heard that old saying, "As Maine goes, so goes the country?" And so we doubt the advisability of anyone buying the play because of the Coward name on it. Especially since the New Yorker reprinted one of those squibs from an Ohio small town paper which said that Mr. and Mrs. Soandso were going up to Cleveland for the opening of that new play, "Noel Coward."

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Peggy Wood is back in town and William A. Brady wants her for the lead in the latest Owen Davis output, "A Saturday Night." Wonder when some composer will write a symphonic piece entitled, "Davis, 10,000" as was done when Ford turned out his ten millionth flivver. . . . Whoever the Hearst-Metrotone editor is, he's being paid for a lot less than he gives to his work. His ironic touch this week was well night perfect. Sandwiched in between shots of the Japanese Emperor welcoming his troops and the Soviet government celebrating an anniversary with a gigantic display of military power, are a few feet of film devoted to the Pope decreeing 1933 a Holy Year to aid world peace.

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We often wonder why they keep taking and printing pictures of huge crowds milling around picture theatres. They all look alike and might be anywhere and we wonder just how effective they are. In fact, it reminds us of a cruise to the land of the midnight sun. . . . After days of fog and bad weather the clouds lifted at eleven o'clock one night tnd the sun streamed forth. A boy rushed up with his camera to take a picture and asked us to hold up our wrist watch so's his friends could see what time it was when he took it. The only trouble was the watch didn't say P. M.

'Sign of Cross' Big London Hit; Other U.S. Films Okay

London.—After being given a general panning by the press, the Paramount production of "The Sign of the Cross" got off to a flying start in its first week, and the box office of the Carlton told the critics they did not know what they were talking about.

Of the other American pictures playing here, Warners' "20,000 Years In Sing Sing" is doing excellent business and is held for another week or more at the Empire. "Air Mail" okay at the Dominion. The Plaza had "The Match King" and "Madison Square Garden" on the same bill, the Tivoli held "Yes, Mr. Brown" for a third week. Business generally not good.

Pallette Starting In Short For Radio

Eugene Pallette starts work today in "Zip, Zip Hooray," a Radio short which Eddie Eliscu is directing under the supervision of Lou Brock. Nat Carr and Tom Kennedy are in the cast.

Brock has seven more shorts to go in order to complete the company's program. They are three Headliners, two Masquers, one Kennedy and one Sweet.

Esther Ralston Here

Esther Ralston arrived yesterday from England, where she has appeared in several features during the past 18 months.

Receivership Cuts Rent of Fox Theatre

New York.—A forecast of what may happen in many places is seen in the slashing of the rent of the Audubon Theatre here from $120,000 a year to $72,000 under the Fox Metropolitan receivership.

Rockefeller Thanks Radio City Helpers

New York.—The thanks of the Rockefellers to all their "partners" in the Rockefeller Center were voiced in the speech made last week by John D. Rockefeller Jr., who said that they were proud of the parts played by the builders, the workmen and all concerned.

He expressed regret that there had been so much emphasis placed on the size and cost of the Radio City which, he said, had been planned to be an artistic and financial success.

Two For Goldstone Cast

Phil Goldstone has engaged Claire Windsor and John St. Polis for important roles in "Public Be Damned."

Howard Hughes Shelves All Production Plans

Howard Hughes has decided to abandon his production plans for the time being, pending the clearing up of the unsettled conditions among the majors.

The producer will await a time when he will be able to negotiate a release with the assurance that the releasing agency will remain unchanged. He considers it inadvisable at this time to conclude a distributing arrangement which is apt to threaten the returns on his next picture.

Soviets Develop New Color Process

New York—The Soviets have started their first all-color picture, using a new process recently developed in Russia. Neither the title of the picture nor any details about the process have been made available.

Shannon On Lait Yarn

Charles R. Rogers has signed Robert Shannon to write the screen play of Jack Lait's story, "The Girl Without a Room," which is scheduled to be one of the first productions on next year's program for Paramount.

Hank Arnold Freed

Hank Arnold went off the Sam Goldwyn payroll Saturday as press agent due to inactivity of the company, and plans to take a two month vacation trip to the middle west.

Laemmle Warns Of The 'Vultures'

New York.—Carl Laemmle has issued a scorching statement, warning the industry of the "vultures" who are seeking to take advantage of the troubles of those motion picture companies which are now in receiverships or bankruptcy.

"Unless we all hang together, we shall hang separately," he says. "Anybody seeking to take advantage of the troubles of another is unfit to be a part of our industry."

Nelson Will Produce Moonshiner Shorts

Jack W. S. Nelson, formerly exchange manager for Educational, has formed Borden Pictures Inc., and taken space at the Metropolitan studio where he goes to work on a series of short subjects, based upon life in the backwoods of Kentucky.

His series is called "Trapping Kentucky Moonshiners" and is to be released in two-reel form.

Son For Wes Ruggles

A son was born to Mr. and Mrs. Wesley Ruggles at the Cedars of Lebanon Hospital Saturday. Mrs. Ruggles (Arline Judge) and the 6½ pound boy are getting along nicely.

Paul Hurst At Para.

Paul Hurst has been added to the cast of "Dead Reckoning" at Paramount.

Important Announcement For

INDEPENDENT PRODUCERS

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Distinctive Processing in Both Black and White and Multicolor

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Director

"The Masquerader"

Starring

RONALD COLMAN

A Samuel Goldwyn Production for
United Artists Release

DAVE A. EPSTEIN
6777 Hollywood Blvd., GL · 6237

PICTURES Now SHOOTING

STUDIO PRODUCTION IS LIGHTER, WITH 34

Columbia

"FEVER"

Cast: Jack Holt, Lilian Bond, Barbara Barondess, Ward Bond, Paul Porcasi, Arthur Vinton, Gustave van Seyffertitz, Rudolph Amendt.
Director .....Clarence Badger
Screen Play..James Kevin McGuinness
Cameraman .....Ben Kline

"BENEATH THE SEA"

Cast: Ralph Bellamy, Fay Wray, Frederick Vogeding, Paul Page, Trevor Bland, W. J. Kelly.
Director .....Al Rogell
Original by.....Jo Swerling
Cameraman .....Joseph Walker

"THE LOVABLE LIAR"

Cast: Buck Jones, Dorothy Revier, Arthur Rankin, Alice Dahl, Ed Le Saint, Frank LaRue, Al Smith, Jack Long, Clem Fuller, Willie Fong, Eddie Kane, Bob Parrish.
Director .....George B. Seitz
Original and screen play....Harry Hoyt
Cameraman .....Teddy Tetzlaff

"MURDER OF THE CIRCUS QUEEN"

Cast: Adolphe Menjou, Greta Nissen, Donald Cook, Dwight Frye, Harry Holman, George Rosenor.
Director .....Roy William Neill
Story by.....Anthony Abbott
Screen Play.....Jo Swerling
Cameraman .....Joseph August

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Fox

"MANEATER"

Cast: Marion Burns, Harry Woods, Kane Richmond.
Director .....Clyde Elliott
Story .....James Spearing
Cameraman .....Carl Berger

"ZOO IN BUDAPEST"

(Lasky Prod.)

Cast: Loretta Young, Gene Raymond, O. P. Heggie, Wally Albright Jr. Murray Kinnell, Ruth Warren, Roy Stewart, Frances Rich, Niles Welch, Lucille Ward, Russ Powell ,Dorothy Libaire, Dora Meranda, Paul Fix.
Director .....Rowland V. Lee
Story by.....Melville Baker, Jack Kirkland
Screen Play: Dan Totheroh, Louise Long, Rowland V. Lee.
Cameraman .....Lee Garmes

"WARRIOR'S HUSBAND"

Lasky Production

Cast: Elissa Landi, Ernest Truex, Marjorie Rambeau, David Manners, Helen Ware, Helene Madison, Maude Eburne, John Sheehan, Lionel Belmore, Ferdinand Gottschalk, Bobby McLeod, Janet McLeod.
Director .....Walter Lang
From play by.....Julian Thompson
Adaptation and dialogue Ralph Spence
Continuity .....Sonya Levien
Cameraman .....Hal Mohr

"SAILORS' LUCK"

Cast: James Dunn, Sally Eilers, Sammy Cohen, Frank Moran, Victor Jory, Esther Muir, Will Stanton, Curley Wright, Jerry Mandy, Edward Dillon.
Director .....Raoul Walsh
Story and Screen Play: Marguerite Roberts, Charlotte Miller.
Cameraman .....Arthur Miller

"PLEASURE CRUISE"

Cast: Roland Young, Genevieve Tobin, Ralph Forbes, Herbert Mundin, Minna Gimbell, Theodor von Eltz, Frank Atkinson, Robert Greig, Arthur Hoyt, Fred Hillson, Robert Corey, George Kirby.
Director .....Frank Tuttle
From play by.....Austen Allen
Screen Play.....Guy Bolton
Cameraman .....Ernest Palmer

"HOUSE OF REFUGE"

Cast: Dorothy Jordan, Alexander Kirkland, Merle Tottenham, Nydia Westman, Edward Woods, Isabel Jewell, Herta Lind, Catherine Navarro, Jane Darwell, Dorothy Libaire, Betty Barriscale.
Director .....Alfred Santell
Original .....Grace Leake
Screen Play.....Arthur Kober, Doris Malloy
Cameraman .....Lucien Andriot

MGM

"HELL BELOW"

Cast: Robert Montgomery, Walter Huston, Jimmy Durante, Robert Young, Eugene Pallette, Madge Evans, David Newell, John Mahin, James Donlan, Matt McHugh, Bradley Page, Sterling Holloway, Chas. Irwin, Warner Richmond.
Director .....Jack Conway
Original by.....Commander Ellsberg
Screen Play.....Laird Doyle, Ray Schrock
Cameraman .....Hal Rosson

"THE WHITE SISTER"

Cast: Helen Hayes, Clark Gable, Lewis Stone, Edward Arnold, Alan Edwards, Louise Closser Hale, May Robson, David Newell, Sarah Padden.
Director .....Victor Fleming
From novel by.....F. Marion Crawford
Screen Play.....Donald Ogden Stewart
Cameraman .....William Daniels

"RIVETS"

Cast: John Gilbert, Mae Clark, Robert Armstrong, Warner Richmond, Sterling Holloway, Robert Burns, Vince Barnett, Muriel Kirkland, Reginald Barlow, Herman Bing, Mimi Alvarez.
Director .....Tod Browning
Original by.....John McDermott
Cameraman .....Peverel Marley

"MAN ON THE NILE"

Cast: Ramon Novarro, Myrna Loy, Reginald Denny, C. Aubrey Smith.
Director .....Sam Wood
Cameraman .....Len Smith

"REUNION IN VIENNA"

Cast: John Barrymore, Diana Wynyard, Frank Morgan, Henry Travers, Charlie Giblyn.
Director .....Sidney Franklin
From play by.....Robert E. Sherwood

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Paramount

"STRICTLY PERSONAL"

(Charles R. Rogers)

Cast: Marjorie Rambeau, Eddie Quillan, Dorothy Jordan, Edward Ellis, Louis Calhern, Hugh Herbert, Dorothy Burgess, Olive Tell, Helen Jerome Eddy, Chas. Sellon, Jean Barry, Ben Hall, Gay Seabrook, Harvey Clark, Thomas Jackson, Arthur Hoyt, Rollo Lloyd, Wade Boteler, James Burtis.
Director .....Ralph Murphy
Original by.....Wilson Mizner, Robert T. Shannon
Screen Play.....Willard Mack, Beatrice Banyard, Casey Robinson
Cameraman .....Milton Krasner

"A BEDTIME STORY"

Cast: Maurice Chevalier, Helen Twelvetrees, Edward Everett Horton, Minor Watson, Leah Ray, Baby LeRoy, Sir Guy Standing, Paul Panzer, Henry Kolker, Gertrude Michael, Ernest Wood.
Director .....Norman Taurog
Original and screen play: Waldemar Young, Nunally Johnson, Vincent Lawrence.
Cameraman .....Charles Lang

"PICK-UP"

Schulberg Production

Cast: Sylvia Sidney, George Raft, William Harrigan, Lilian Bond, Clarence Wilson.
Director .....Marion Gering
Original by.....Vina Delmar
Screen Play: S. K. Lauren, Agnes Brand Leahy, Daniel Rubin.
Cameraman .....David Abel

"DEAD RECKONING"

Cast: Cary Grant, Charlie Ruggles, Shirley Grey, John Halliday, Adrienne Ames, William Janney, Jack LaRue, Morgan Wallace, Donald Stuart, Elise Cavanna.
Director .....Paul Sloane
Original by.....Robert Presnell
Screen Play.....Harvey Thew, Manny Seff
Cameraman .....Harry Fischbeck

"STORY OF TEMPLE DRAKE"

Cast: Miriam Hopkins, George Raft, William Gargan, William Collier Jr., Irving Pichel, Sir Guy Standing, Elizabeth Patterson, Kent Taylor.
Director .....Stephen Roberts
Original by.....William Faulkner
Screen Play.....Maurine Watkins, O. H. P. Garrett
Cameraman .....Ernest Laszlo

PICTURES Now SHOOTING

FEATURES THIS WEEK AS COMPARED TO 40 LAST WEEK

RKO-Radio-Pathe

"KING KONG"

Cast: Fay Wray, Robert Armstrong, Bruce Cabot, Frank Reicher, Sam Hardy, Noble Johnson, James Flavin, Steve Clement.
Director .....Ernest Schoedsack
Original by.....Merian Cooper, Edgar Wallace
Screen play.....James Creelman, Ruth Rose
Cameraman .....Eddie Linden

"PIGMY"

Cast: Joel McCrea
Director .....Shirley C. Burden
Screen play.....Felix Reisenberg

"DECLASSEE"

Cast .....Ann Harding, Joel McCrea
Director .....E. H. Griffith
Screen Play.....Jane Murfin, John Balderston

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Universal

"S. O. S. ICEBERG"

(In Production In Berlin)

Cast: Gibson Gowland, Leni Reifenstahl, Sepp Rist, Ernst Udet, Walter Riml.
Director .....Arnold Fanck
Story.....Frank Wead, Arnold Fanck
Cameraman .....Hans Schneeberger

"KISS BEFORE THE MIRROR"

Cast: Nancy Carroll, Frank Morgan, Paul Lukas, Jean Dixon, Gloria Stuart, Walter Pidgeon, Charles Grapewin.
Director .....James Whale
From play by.....Ladislaus Fodor
Screen Play.....Wm. Anthony McGuire
Cameraman .....Karl Freund

"COHENS AND KELLYS IN TROUBLE"

Cast: George Sidney, Charlie Murray, Maureen O'Sullivan, Andy Devine, Frank Albertson, Jobyna Howland.
Director .....George Stevens
Original....Homer Croy, Vernon Smith
Screen play.....Fred Guiol, Al Austin
Cameraman .....Len Powers

"NIAGARA FALLS"

Cast: Slim Summerville, Zasu Pitts, Thelma Todd, Alexander Carr, Laura Hope Crews, Rollo Lloyd, Cora Sue Collins.
Director .....Sam Taylor
Original .....Preston Sturges
Screen Play....Wm. Anthony McGuire
Cameraman .....Jerry Ash

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Warner-First National

"ELMER THE GREAT"

Cast: Joe E. Brown, Patricia Ellis, Frank McHugh, Emma Dunn, Preston Foster, Berton Churchill, Jessie Ralph, Lloyd Neal, Charles Wilson, Sterling Holloway, Claire Dodd, J. Carrol Naish, Gene Morgan.
Director .....Mervyn LeRoy
From play by.....Ring Lardner
Screen Play.....Tom Geraghty, Whitney Bolton
Cameraman .....Arthur Todd

"THE LITTLE GIANT"

Cast: Edward G. Robinson, Mary Astor, Helen Vinson, Kenneth Thomson, Russel Hopton, Shirley Grey, Donald Dilloway, Louise Mackintosh, James H. Doyle.
Director .....Roy Del Ruth
From story by.....Robert Lord
Screen Play.....Wilson Mizner
Cameraman .....Sid Hickox

"THE MAYOR OF HELL"

Cast: James Cagney, Glenda Farrell, George Pat Collins, Arthur Hohl, Sidney Miller.
Director .....Archie Mayo
From Play by.....Iselin Auster
Screen Play.....Edward Chodorov
Cameraman .....Barney McGill

"PRIVATE DETECTIVE"

Cast: William Powell, Ruth Donnelly, Margaret Lindsay, Gordon Westcott, James Bell, H. B. Warner, Natalie Moorhead, Sheila Terry, Theresa Harris, Renee Whitney, Ann Hovey, Irving Bacon.

Director .....Michael Curtiz
From story by.....Raoul Whitfield
Screen Play.....Rian James
Cameraman .....Tony Gaudio

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INDEPENDENTS

HAL ROACH

"FRA DIAVOLO"

Cast: Stan Laurel, Oliver Hardy, Dennis King, Thelma Todd, Henry Armetta, Jimmy Finlayson.

Director .....Lloyd French
Screen Play.....Jeanie McPherson
Cameraman .....Art Lloyd

BURTON KING

"DEADWOOD PASS"

Cast: Tom Tyler, Alice Dahl, Ed Cobb, J. Wilsie, Carlotta Mont, Lafe McKee.

Director .....J. P. McGowan
Original .....Sally Winters
Screen Play.....Oliver Drake
Cameraman .....Ed Kull

TIFFANY-KBS

"A STUDY IN SCARLET"

Cast: Reginald Owen, Alan Dinehart, June Clyde, Anna May Wong, Alan Mowbray, John Warburton, J M Kerrigan.

Director .....Edwin L. Marin
Story .....Robert Florey
Adaptation .....Reginald Owen
Cameraman .....Arthur Edeson

SHORT SUBJECTS

EDUCATIONAL

UNTITLED

Cast .....Harry Langdon
Director .....Arvid Gillstrom
Story .....Dean Ward, Willaim Watson
Cameraman .....Gus Peterson

"HOT HOOFS"

Cast .....Moran and Mack
Director .....Harry J. Edwards
Story .....Ernest Pagano, Ewart Adamson
Cameraman .....Dwight Warren

HAL ROACH

TAXI BOYS SERIES—UNTITLED

Cast.....Ben Blue, Billy Gilbert
Director .....Gus Meins
Story .....Staff
Cameraman .....Art Lloyd

RADIO-LOU BROCK

"BRIDGE COURTESY"

Cast .....Ely Culbertson
Director .....Murray Roth
Story .....Stanley Rauh, H. W. Hanemann
Cameraman .....Jack Mackenzie

HEADLINER SERIES

UNTITLED

Cast .....Eugene Pallette
Director .....Ray McCarey, Edward Eliscu
Story .....Maurie Grashin, Jack Townley
Cameraman .....Ed Cronjager

TEC-ART

"HOLLYWOOD ON PARADE"

Voice of Hollywood Series

Cameraman .....Otto Himm
Director .....Louis Lewin

BREN and ORSATTI

PRESENT

ALICE WHITE

WILKERSON'S TRADEVIEWS
Reprinted from
The Hollywood Reporter, February 2

•UNDER ordinary circumstances, letters reaching this desk from motion picture editors on various newspapers throughout the country hardly ever call attention to individual achievement in the production of a picture they praised. For this reason the fact that we have received more than a dozen letters during the past week from newspaper picture editors in different parts of the country, calling our attention to "the comeback of Alice White" in connection with her performance in "Employees' Entrance," is notable.

We enjoyed the same impression as our correspondents after seeing the Warner picture, but have refrained from makng any mention of it because we did not get around to it. But now we join with those critics on the daily press and applaud what they choose to call "Alice White's comeback," with the hope that producers here will find good material sufficient to test the capabilities of this little hoyden, for she is BOX OFFICE, and the combination of artist and box office is the combination that keeps this business moving.

N. Y. Critics' Reviews on "Employees' Entrance"

REGINA CAREWE, N. Y. American:

"Alice White, who has completed the cycle from bits to stardom is right back where she began. Which is to say that **Alice returns as she started—as a picture stealer.** In this, she thefts honors as a blondined Circe who proves quite capable of serving two masters. "Employees' Entrance" is the doorway through which Alice re-enters stardom."

BLAND JOHANESON, N. Y. Mirror:

"Alice White makes an exciting comeback. More fetching than ever, little Whitey's performance **provoked a round of applause** from yesterday's audience. **The splendid acting of Warren William and Miss White compensate for the weakness of its romantic theme.**"

IRENE THIRER, N. Y. Daily News:

"Alice White makes a right snappy comeback as a gold-digging employee hired by Anderson to do what vamping is necessary to make for business success. Alice, to our way of thinking, is **the most refreshing thing** in a rather sour picture."

NORBERT LUSK, Sunday Times:

"Alice White's return to the screen causes some reviewers to hand her the palm for **the most diverting performance of all.** Unuestionably, her experience in vaudeville has given her pertness, authority and her voice added depth and flexibility."

RICHARD WATTS, Jr., N. Y. Herald-Tribune:

"In fact, the most interesting portrayal is provided by Miss Alice White who is pertly amusing as a predatory shopgirl."

VARIETY, N. Y.:

"Alice White, once a star under the Warner banner, has been given every opportunity to restore herself in a swell little role and takes advantage of it. She invests her part with more than the average feature player on the Warner lot may have given it. Miss White contributes a sparkling performance, both photographing and recording excellently. This is really a comeback for Alice White on the screen and she is featured in the billing."

THORNTON DELEHANTY, N. Y. Post:

"Alice White, as an office pest, makes her role amusing and sympathetic—**the most sympathetic in the cast.**

VARIETY, N. Y. Women's Angle:

"Alice White's the news in 'Employes' Entrance.' She returns in a cast feverish with high pressure acting, yet she quietly ingratiates herself right from the start, snatches every possibility for comedy and triumphs as an artful comedienne. Her work in 'Employees' Entrance' opens a new career for Miss White. Cuddley little things with a sense of humor can be mighty useful as laugh provokers right now and Miss White's the lone screen representative of the type. Petite, with excellent curves and a shrewd way of curling her blond hair about her face to give it a halo of child-like innocence, she makes a comeback as effective in appearance as in performance."

THE Hollywood REPORTER

Vol. XIII. No. 16. Price 10c. TODAY'S FILM NEWS TODAY Tuesday, February 7, 1933

SELZNICK GOES TO MGM

TRADEVIEWS by W.R. WILKERSON

•THE reorganization at Metro-Goldwyn-Mayer is about complete and you are going to hear and read of a lot of new activity on that lot.

There is going to be a new order of things at MGM. That overhead is going to be knocked silly, if by no other procedure than the completion of the full program for '33-34, as those miss-outs on release dates during the past couple of years have cost the company upwards of $50,000 for each release missed.

We have an idea that things will start to hum in Culver City. Stars, writers and directors ,sitting on their haunches for three, six, and, in many instances, eight months at a time, awaiting an assignment, are a thing of the past.

•

Lack of production brains sufficient to carry out the desires of L. B. Mayer and Irving Thalberg in the type pictures they wanted made for MGM was the direct cause, and the additions of Selznick, Wanger and Hubbard to the company's old staff, will account for at least 15 additional pictures during the coming year.

MGM has had its troubles, as has every other production company in pictures, but its troubles have been the effort to complete a program of pictures matching the MGM quality of the past two years, and not one of financing brought on by tremendous losses in theatres. The MGM problem has been studio overheard and the fight to take full advantage of all the production assets in the studio.

•

But with Mayer at the helm, with Nicholas Schenck and J. Robert Rubin moving into Hollywood for their longest studio stay in some time, a reorganization has been effected that will give Irving Thalberg many of the necessary tools he has been missing during the past few years. MGM will complete its program this year and is certain to offer the exhibition industry a brand of product unsurpassed by even that organization.

We congratulate MGM on the acquisition of David Selznick, Walter Wanger and Lucien Hubbard. There are no better producers in this industry.

RKO Making Cuts in Salaries and Force

New York.—A heavy slash in salaries and personnel is under way in the RKO theatre organization. It is understood that more than 500 of the company's employees will be affected.

Ex-Production Head of Radio Joins Mayer - Thalberg Cabinet; Reorganization Complete

Metro-Goldwyn-Mayer yesterday announced the signing of David O. Selznick, former production head of Radio Pictures, to a straight two-year contract as an executive producer. He will take up his new duties on the completion of his present work at Radio, which is expected to be in about a week or ten days.

With the addition of Selznick, the reorganization of the production staff at Metro-Goldwyn-Mayer is about complete. Walter Wanger and Lucien Hubbard have been added in the last month, and the staff now includes, in addition to the three new appointees, Harry Rapf, Edward Mannix, Bernard Hyman, Laurence Weingarten, Albert Lewin, B. P. Fineman, John Considine, Howard Hawks and Sidney Franklin,

(Continued on Page 6)

Goetz Leaving Fox; Will Join Radio

At the expiration of his contract with Fox Films, which will be in about two weeks, William Goetz, associate producer, will leave that organization and will join Radio.

He will act there in the same capacity, that of associate producer, in the organization that is now under Merian C. Cooper.

Radio Wants To Make 'Cat and the Fiddle'

B. B. Kahane is negotiating with Max Gordon for the picture rights to "The Cat and the Fiddle" for Radio.

If the deal is made, Gordon will get a certain sum and a percentage of what the picture grosses. Jack Curtis agency is handling the negotiations.

Mae Murray To Produce

Mae Murray, former film star, has decided to become an independent producer and is organizing a unit with this in mind She is expected to announce her plans shortly.

Erpi To Make New Service Charge Cuts

New York.—At a meeting held in the Erpi offices late last week it was decided to make further considerable reductions in its service charges to all exhibitors.

Erpi's research department has developed a new and improved microphone recorder for studio work, employing Rochelle salts as an amplifying agent.

'Study In Scarlet' Last KBS Picture

KBS, as a production organization, is set to wash up after Eddie Marin completes shooting "A Study In Scarlet," according to Sam Bischoff, the unit's production chief. This, however, does not mean that World Wide the distributing organization for KBS, will not deliver the program that has been sold to exhibitors, Earle Hammons assuring the field that all contracts will be fulfilled to the letter.

Hammons, controlling fifty-one per cent of KBS, holds personal employee

(Continued on page 4)

Madge Evans Borrowed For Lead With Cagney

Glenda Farrell has been withdrawn from the lead opposite James Cagney in "Mayor of Hell" for Warners and replaced by Madge Evans, who was secured on a loan from MGM. The role is felt to be unsuitable for Miss Farrell and Warners want to keep her in the sophisticated types she has been playing.

Miss Farrell was handed a new term ticket yesterday.

Deal By World Wide

San Francisco.—The Golden State and T. & D. Jr. circuits have signed for World Wide's "Trailing The Killer" in a total of 67 houses, covering San Francisco and northern California cities.

Woolf On Hart Idea

MGM has handed Moss Hart's idea of "March of Time" to Edgar Allan Woolf to develop a story. Jack Cummings is supervising.

LaCava Casting

Gregory LaCava starts today to engage his cast for "Gabriel Over The White House" at MGM.

WARNER OPERATING LOSS FOR QUARTER $1,746,761

New York.—The report of Warner Brothers Pictures Inc. and subsidiaries for the three months ended November 26 shows a net operating loss of $1,746,761, after deducting all charges, interest, amortization and depreciation. This compares with a net loss of $1,848,000 for the corresponding period the previous year.

After allowing for a profit of $966,645 from retirement of debentures and the funded indebtedness of subsidiaries, the net loss for the quarter was $780,116.

The company's financial statement shows current assets of $14,881,360, as compared with total liabilities of

(Continued on Page 2)

Zukor and Hilles Made Chicago Para. Receivers

New York.—Adolph Zukor and Charles D. Hilles have been appointed receivers of he Paramount-Publix interests in Chicago.

The appointment was made by Federal Judge J. H. Wilkerson.

Westcott-Para. Split

Gordon Westcott and Paramount split yesterday, with both sides agreeing to cancellation of the player's term ticket. Westcott is now on loan to Warners for "Private Detective," and his contract with Paramount terminates when he finishes that picture.

MERVYN LEROY Directing 'ELMER THE GREAT'

THE Hollywood DAILY REPORTER

W R WILKERSON..... Editor and Publisher

FRANK POPE.....Managing Editor

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RAMBLING REPORTER

Didja hear Laurence Stallings' crack about how "since MGM signed up Johnny Considine, Lucien Hubbard and those fellers—it looks as though they were 'throwing the lion to the Christians'?" . . Mervyn LeRoy and Ginger Rogers are calling it a day. . . Ricardo Cortez is now reposing at the Cedars of Lebanon hospital—and he's awful sick. . . . May Sunday broke a record at Leila Hyams' party Saturday night. . . . What well-known comedian just fired his butler because, when said comedian made funny cracks in front of company—the butler didn't laugh? . . . Wolo, the pride of Olvera street and points west, will do the caricatures for Sardi's which opens Thursday.

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Polly Moran is thinking of asking for a release from her contract to take an offer for a personal appearance tour in three spots where she mopped up even before she was famous. . . The David Selznicks entertained Sunday even with a small party at the Beverly Wilshire. . . . Merian Cooper, the John Whitneys, George Cukor, the Cedric Gibbons, Billy Haines, the Bill Goetzes, the Herman Mankiewiczes among their guests. . . . Also dancing around were George Raft with Irene Ware and an amusing monologue, Harry Cohn, the B. B. Kahanes, the Bill Howards, Billie Dove, the John Adolfis, the J. Walter Rubens, Nat Goldstone and Florine McKinney, the Sam Jaffes, Bill Beaudine. . . . The Ben Lyons (Bebe Daniels) christened their new passenger plane yesterday at Clover Field . . and celebrated with a large cocktail and dinner party later.

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What two famous blonde stars have their eyes and hearts set on a certain very tall leading man—but it's no use! . . . The Sam Hoffensteins have arrived and are staying in Kay Francis' house for a while. . . . Gene Towne and Graham Baker have completely upset the life of a dentist whose office is next to theirs.

New York REVIEWS

"THE SECRET OF MADAME BLANCHE"

MGM prod.; director, Charles Brabin; writers, Frances Goodrich, Albert Hackett

Capitol Theatre

World-Telegram: The best that can be said for this latest exhibition is that it is tastefully done and that it is expertly played by its entire cast, especially by Irene Dunne in the role of Madame Blanche.

Herald-Tribune: If this sort of thing must continue, it is pleasant to have it managed as competently and acted as pleasantly as in "The Secret of Madame Blanche."

American: If offers Miss Dunne one of the best roles she has had for ever so long, and in it she shows further convincing proof that she is one of the most gracious women and charming actresses in the current cinema.

Sun: Miss Dunne deserves a slightly better picture than "The Secret of Madame Blanche."

Times: Miss Dunne is ingratiating both as a young woman and as the mother of twenty years later. She makes most of her scenes convincing. It is, however, one of those stories in which the director, who happens to be Charles Brabin, exerts his influence much too strongly. He is Fate with a vengeance, and what he says goes, so far as the doings of the characters are concerned.

News: It's a well-made movie, this "Secret of Madame Blanche"butnot exciting any more.

Journal: Invites tears from those who enjoy a good cry and elicits sympathy from any spectator who is touched by the tribulations of a beautiful victim of circumstance. The picture, furthermore, is excellently directed by Charles Brabin and has the benefit of a superior performance on the part of Irene Dunne.

Mirror: Follows the 'Madame X" theme too faithfully to offer many surprises. But it is a genuinely moving picture. Women will have a fine o'd cry over it.

"THE IRONMASTER"

Allied prod.; director, Chester M. Franklin; writer, Adele Buffington.

Seventh Avenue Roxy Theatre

World-Telegram: Dull and uninteresting in plot and inexpertly played and directed, it dates back to the days before the cinema had learned to crawl, much less speak.

Times: The new film is somewhat hampered in its movements by the less than adult quality of its dialogue and the awkward arrangement of its plot. It is no bargain for the earnest seeker after entertainment.

American: So far as entertainment is concerned, this one is just a waste of film.

News: This independent picture really isn't bad when you consider the production cost in comparison with that of some super-specials no more meritorious in acting and story value.

Post: It is a naive story, and if you don't care to accept it as a document of meritorious conduct and the rewards of virtue, there are no other grounds on which it might conceivably appeal.

"LUXURY LINER"

Paramount prod.; director, Lothar Mendes; writer, Gene Markey.

Paramount Theatre

World-Telegram: The film grows so spurious, so labored, so palpably a base fabrication that you realize that some basically interesting material has been draped over a singularly implausible dummy.

Journal: The new film at the Paramount Theatre this week doesn't quite come off, principally because with the exception of one instance, nothing happens to the passengers that couldn't just as well have happened if they hadn't taken this particular ocean trip.

Post: Even if it had Greta Garbo in the cast, and the Barrymores and Joan Crawford, we fear that "Luxury Liner" would still be a bad picture.

Times: Unfortunately neither the story nor the dialogue live up to expectations. Yet, in its crude fashion, this film, which is at the Paramount, affords a certain suspense and there are one or two competent performances by the principals.

Sun: Despite a really first rate talkie production, "Luxury Liner" is only so-so —there being not sufficient steam up to set a fast enough pace.

News: "Luxury Liner" had the germ of a dandy idea, which is developed, alas, in nothing more than mediocre manner . The film's plot moves swiftly enough, but the acting isn't especially commendable—except that of little Alice White, who certainly has come back with a bang.

American: As entertainment "Luxury Liner" is "idle as a painted ship upon a painted ocean."

New Outfit Plans To Make 4 A Year

New York.—Theodore Benedict, president of Pantheon Pictures, is making the rounds here, seeking a national distributor for four pictures a year which he says his company will make. The group is reported to have $500,000 capital, and other members of it are announced as Harry Hoyt, Trem Carr and George Stout, the latter formerly with Mack Sennett.

Hollywood.—Trem Carr, when asked last night about Pantheon Pictures, said that he had heard nothing of the company's plan for at least sixty days. Previous to that he had been approached to handle certain funds which were to be placed in escrow for this outfit, the backers, according to Carr, refusing to put the funds in escrow unless he handled them. At that time, he said, he understood that Hiram S. Brown was behind the company, which planned to make a semi-religious picture with the permission of the Catholic Church.

Big Warner Loss

(Continued from Page 11)

$12,743,000, and it has also anticipated the retirement of $1,200,000 of the $1,287,500 worth of the optional six per cent convertible debentures required for the purchase fund on August 1 of this year.

Hugh Herbert
Management
BREN & ORSATTI

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CAGNEY, STANWYCK, JONES, PEARL, ARE OUTSTANDING FIGURES IN WEEK'S NEWS



"YOU'LL CHEER RETURN OF CAGNEY!" says *N. Y. Mirror* as "Hard to Handle"* matches "Fugitive's" opening figures at N.Y. Strand.



STANWYCK IN N.Y. CAPITOL. Her "Ladies They Talk About" will be second Warner show in month in Loew's key B'way house.



"GOLD-DIGGERS OF 1933" announced by Warners as follow-up on assured success of "42nd Street."



BOBBY JONES TEES OFF on first of golf king's new Vitaphone Short series, "How to Break 90."



JACK PEARL SHORT A MOP-UP! Key houses giving feature billing to king of radio comics in Vitaphone's two-reeler, "The Meal Ticket."



SPECIAL TECHNICOLOR TRAILER sold to 96% of houses booking "Mystery of Wax Museum", Warners' ace creep opera.



PULCHRITUDINOUS PASSENGER. Here's one of cross-country cuties who will make America thirst for Warners' greatest musical on "42nd Street" Special, stupendous trans-continent ballyhoo starting Feb. 21.

Stage Shows In N. Y. Picture Theatres

Radio City Music Hall

Feature film, "Sign of the Cross." Stage cast: Radio Symphony Orchestra, Erno Rapee conducting, Ballet Corps, Patricia Bowman, Roxyettes, Viola Philo and Choral Ensemble.

The show begins with Symphony orchestra, conducted by Erno Rapee, playing Liszt's "Second Hungarian Rhapsody" with the interpolation of a cymbalom solo by Bela Zsiga. This is followed by a dance number called "Bric-A-Brac." Then we have a colorful number by Patricia Bowman and the Ballet, called "Tulip Time," in a scene outside of a light house tower and a Roxyette number called "Cocktail Time." The last part of the presentation, "In the Coliseum," is a prologue to the picture, opening with Choral Ensemble, outside city of Rome singing a Christian chant, "O Divine Redeemer," with Viola Philo, soprano. The next setting is a scene of the Coliseum wherein the Ballet Corps does a number called "Bacchanal" and a "Gladiator" number, danced by the Roxyettes, with a thrilling finale which includes a chariot race with six live horses and, as the curtain lowers, a simulation of the burning of Rome.

A wow of a show—especially outstanding is the prologue with the reproduction of the Coliseum. Most thrilling is the chariot race on a treadmill which drew thunderous applause from the audience. The house is pulling the crowds continuously and it looks as if the show will be held over for a second week.

Paramount

Feature film, "Luxury Liner." Stage cast: Schwab and Mandel's "Desert Song" with Vivienne Segal, Gus Shy, Perry Askam and cast of 75.

A condensed version of Schwab and Mandel's "Desert Song," operetta of a few season's ago, is the stage presentation. Vivienne Segal, who starred in the original show, sings her same role, but not as effectively, due to the size of the house, her voice being barely heard. Guy Shy plays the comedy relief and succeeds in being very funny. Perry Askam, as the "Red Shadow," sings his songs well, especially the ever-famous "One Alone." Considering the time limit set on this presentation, the show has been boiled down a great deal but still retains its plot and a very good job has been done of it. The song-hits of the show are still favorites, the audience humming along with the singers.

Capitol

Feature film, "The Secret of Madame Blanche." Stage cast: Georgie Price, Cab Calloway, Al Trahan and Yukona Cameron, George Fontana and Joyce Coles, and Kikuta Japs.

Georgie Price's repertoire consists of several tunes, a joke here and there and perfect imitations of Al Jolson, Eddie Cantor, Harry Richman, Ed Wynn and others. He's a tremendous hit with the audience and they could not have enough of him. Cab Calloway's music, as always, is plenty hot, and in his act he has a collection of talented tap dancers and singers. Also on the bill are Al Trahan and Yokona Cameron, team of comics and singers, with Al Trahan at the piano going over big. The Kikuta Japs perform their juggling and acrobatics with much skill. The dance team of George Fontana and Joyce Coles offers two dances their style being ordinary. A very long show but entertaining.

Seventh Avenue Roxy

Feature film, "Ironmaster." Stage cast: Dave Schooler and orchestra, Radio Rogues, Paul Remos and Midgets, Just Plain Bill, Pablo the Magician, Hite, Kenny and Casey, Martha Ray, Beejung and Gay Foster Girls.

The stage presentation this week is very similar to that of last week, with Dave Schooler acting as master of ceremonies. Hite, Kenny and Casey, three sisters, do tap dancing with specialties from each one. Paul Remos and his Midgets have an acrobatic act, their exhibition being far from startling. Martha Ray, a "blues" singer, renders two songs with much gusto, but little response from audience. Just Plain Bill is again on the bill—this time introducing Elmer Eps, who is a co-worker with him on the radio. Elmer's performance consists of imitations of birds, horns, etc.

The Gay Foster Girls do a military number on their toes which is very effective. Pablo the Magician act is a series of card tricks that anyone could learn after a little practice. The Radio Rogues do impersonations of various radio stars, including Kate Smith, Russ Colombo, Bing Crosby, Ben Bernie and others, with a good reception from spectators. The last act is an aerial exhibition by the Foster Girls climbing on ropes with Beejung swinging herself over the audience and performing daring flips and turns.

Irene Brown At MGM

Irene Brown has been signed by MGM for a role in the Marion Davies picture, "Peg O' My Heart," which Robert Z. Leonard will direct.

Eileen Creelman On Way

Eileen Creelman, motion picture editor of the New York Sun, is en route to the coast for her annual visit to Hollywood.

Maj. Warner To Florida

New York.—Major Albert Warner is leaving for Florida tomorrow for a vacation of ten days.

Hugh Herbert Better

Hugh Herbert, who has been ill with the flu for some time, has improved sufficiently to be out again.

Tracy Off To Ranch

Lee Tracy has gone to his ranch at Oceanside for a vacation of two weeks.

Mary Duncan Arriving

Mary Duncan arrives today from New York, coming west to take a featured spot in Radio's "Declassee."

$15,000,000 Suit Against Publix

New York.—E. M. Loew, an independent circuit operator of Boston, has filed suit against Publix Theatres for $15,000,000 damages, charging the circuit with monopoly.

Music Hall Wants Warner Pictures

New York.—The New York Paramount Theatre has switched its opening day to Thursday, to combat the Thursday openings of the Radio City Music Hall.

RKO is still seeking to book the big ones for the Music Hall and is said to be anxious to get some of the best Warner product. Warners, however, still feel that the Strand is in the best position of all the Broadway houses.

Groucho and Chico On Air 13 Weeks More

A deal for another series of radio broadcasts by the Marx Brothers was concluded yesterday and Groucho and Chico signed to do thirteen more. Arthur Sheekman will write the material.

The deal makes the boys the highest paid radio stars on the air, it was said, the series costing the sponsors $130,000, exclusive of a broadcasting expense of $390,000.

Tom Mix Back In Town; May Do Series For Fox

After talking possible contracts with several circus outfits in the east, Tom Mix has returned from New York to remain here and continue to make pictures.

It is known that Fox has been negotiating with Mix for some time, and Mix is agreeable to make a series of westerns under the Fox banner if a suitable contract can se secured.

Marco-Arthur Chain

New York.—Finding that it is possible to operate a theatre at a profit, Mike Marco and Harry Arthur are forming plans to take over a group of theatres with a view to building up a chain of low-price admission houses.

Hunt On 'Samarang'

Ben Ziedman has assigned Charles Hunt to edit "Samarang," Ward Wing production which was recently shot in the South Seas. Hunt supervised and edited the producer's previous picture, "Trailing The Killer."

Lawrence Arriving

William Lawrence, Broadway stage juvenile recently placed under term contract by Fox, is due in from New York today to start his ticket with that company.

Personals For Lowe

San Francisco.—Edmund Lowe plans to leave Thursday for the east to make personal appearances in and around New York. Charles Williams wrote the material.

MGM Will Start 'Tarzan' In 2 Weeks

MGM has moved up the start of "Tarzan and His Mate" on the production schedule, and expects to get the picture into production within the next two weeks. A hurried call was sent to Johnny Weismuller in the East and he is due to arrive today.

The new Tarzan picture, based on an original yarn by Bud Barsky, has been in preparation for nearly a year. Script was ready to go several weeks ago, but execs figured to delay production until April to eliminate chances of running into too much rain and added negative cost.

Larry Darmour Plans Two More Productions

Larry Darmour is preparing two more production to be made at low budgets.

He has completed "House of Chance," which goes to state righters for distribution, and is set to start "Freedom," an original story by Fred Stanley and Earle Snell, as his next. Joseph Levering will direct. This production will be followed by Darmour's own original, "Past Shadows."

Boy Actor From Stage Signed For 'Pilgrimage'

Fox yesterday closed a deal with the William Morris office for the services of Jay Ward, the eleven-year-old boy who is in "Bridal Wise," at El Capitan.

The boy goes into "Pilgrimage," Henrietta Crosman's first starring picture, which John Ford is set to direct.

Thackeray At MGM

Eugene Thackeray, former Washington press correspondent, has joined the MGM writing staff to write dialogue with Bertram Block on "Gabriel Over the White House," under the supervision of Walter Wanger. Gregory LaCava will direct.

Mary Astor For Lasky

Jesse Lasky is dickering for the services of Mary Astor for a top spot in "The Power and the Glory," which the producer is making for Fox. William K. Howard is preparing the story for his own direction.

Medbury On Old Gold

John P. Medbury has signed for the Old Gold broadcasting program, and will be heard with Waring's Pennsylvanians Wednesday nights.

KBS Making Its Last

(Continued from Page 1)

contracts with Bischoff and Burt Kelly, and it was said that they will continue with the World Wide program for release through Fox.

The arrangement is seen as the elimination of William Saal, the third member of the KBS triumvirate. Productions will be made at the Tiffany lot, it has been decided, although there had been some talk of moving over to Metropolitan.

'ROME EXPRESS' EXCELLENT; 'EX-LADY' FOR FLAPPERS ONLY

Acting, Direction, Camera, Brilliant

"THE ROME EXPRESS"
Gaumont-Universal

Direction ..... Walter Forde
From story by..... Clifford Grey
Screen play and added dialogue ... Sidney Gillette
Photography ..... Gunther Kumpf

Cast: Esther Ralston, Conrad Viedt, Muriel Aked, Joan Barry, Donald Calthrop, Finley Currie, Cedric Hardwick, Harold Huth.

"The Rome Express" is the first picture coming out of a British studio, seen by this reviewer, which he rates as top class and is a clear indication that the London producers have finally caught on. More of this type product will cause producers here in Hollywood to take notice and plenty of it. Not only will the American producer look with interest on this Gaumont production, but exhibitors, having had several cracks at running British pictures, with very bad results, will sing a different tune to the clang of their ticket machines, for Hollywood would have a tough time duplicating this production.

Clifford Grey has written an excellent yarn. It has movement, suspense and interest in every foot of the picture as directed, quite ably, by Walter Forde. The weakest thing in the picture, and which in no way hurts its entertainment, is the performance of an American player, Esther Ralston. Aside from that performance, the acting of the cast is well nigh perfect. And what a production Gaumont has given it!

The entire story takes place on the Rome Express from the time it leaves Paris until it arrives in Rome. The characters are made up of people in all walks of life and, before the story reaches the half way mark, each and everyone of them becomes involved in the interesting tale.

We see a young wife, running away with another's husband. You are intrigued by the actions of a suspicious individual even before he gets on the train. You have a pair of international crooks. You become acquainted with the inner-door manners of a famous millionaire. You are introduced to a young thing we know as a picture star riding on the crest of phony publicity, and you are given yards of the publicity plants of her manager. And there is the train pest, butting into everyone's business. Add to these train porters, conductors, dining car chefs, waiters, French and Italian police.

Using the theft of a famous painting as a starter, then put them all in a hat, shake them up well, add some of the best photography and camera movements you have ever seen, and you have "The Rome Express," a swell picture in any man's country.

No doubt Miss Ralston was put in for the "name," but you will forget about her when leaving the theatre and contemplating the other performances.

Walter Forde has done an inspired job in the direction and Gunther Kumpf swung a swell camera. The lighting, the sound, and every other technical point in the production is added credit to the picture.

Mr. Exhibitor, don't shy away from a Universal salesman when he tries to sell you this one. Make the best deal you can and grab it for an early booking. Exploit it to the best of your ability and then shout from the housetops to your patrons that you have a good show for them. You won't be sorry.

LeRoy To Direct 'Harbor' For MGM

Mervyn LeRoy was signed by MGM yesterday to direct "Harbor." He goes with the company on a direct deal as provided in his new contract with Warners that allows him to make one picture on the outside annually.

Para. Blocks Erpi At Astoria Plant

New York.—Electrical Research Products Inc. is having plenty of difficulty trying to get possession of the Astoria studios of Paramount, and it seems to be the idea now of Paramount-Publix to hold that spot for Eastern production rather than turn it over to Erpi in lieu of some $300,000 due on equipments and royalties and other monies the Electric claims are due.

Erpi has been refused admittance to the studio four times in as many days when it sought to get in the building to install new sound equipment or run sound trucks on to the stages.

It is felt now that, since Paramount-Publix is in receivership, Receivers Zukor and Hilles are holding out and will retain the property for the company's own use rather than the paying off of the Erpi obligations.

Leisen To Co-direct 'Eagle and the Hawk'

Paramount has assigned Mitchell Leisen to co-direct "The Eagle and the Hawk" with Stuart Walker. The picture is scheduled to get under way within ten days.

This is Leisen's second picture as a co-director and Paramount is signing him to a term contract.

Reisner To Do 'Bean'

Charles Reisner is slated to direct "The Late Christopher Bean" for MGM before "Tugboat Annie" is ready for production.

Griffith Rehearsing

E. H. Griffith started rehearsals yesterday at Radio on "Declassee," Ann Harding's next.

Raymond-Davis Deserved Better

"EX-LADY"
Warner Bros.

Direction ..... Robert Florey
From Story by .... Edith Fitzgerald, Robert Riskin
Screen Play. David Boehm
Photography .. Tony Gaudio

Cast: Bette Davis, Gene Raymond, Frank McHugh, Monroe Owsley, Claire Dodd, Kay Strozzi, Ferdinand Gottschalk, Alphonse Ethier, Bodil Rosing.

If Warner Brothers should decide any time in the future to make another picture patterned along the lines of "Ex-Lady," we herewith offer a suggestion which will save them thousands of dollars and, at the same time, give to the movie public just about everything there is in "Ex-Lady." Viz and to wit:

Instead of using several sets, beds and couches, just use one set, one bed (the couch isn't necessary) and have the two leading young things jump in, out, sit upon, chat and neck, etc., as the script calls for them to do in the order named.

"Ex-Lady" is not several thousand feet too long, but probably seemed so because nothing happens in the picture which has not long since become too familiar. There is nothing new in the story, nor in the telling, except that every effort seems to have been made to keep the film "horizontal," if you know what we mean.

Only two great personalities could have begun to put over the trite yarn of two young moderns who, after trying free love, legal love and just love, find that the old-fashioned harness is the best, but not until too much footage has been wrangled through and mostly wasted.

It is to Gene Raymond's everlasting credit that he alone survived the preview without bringing forth a snicker upon himself. This lad is a swell actor—genial and intelligent. Bette Davis does good work as the heroine—a tiresome role. Why she was shown parading in her undies no one with esthetic sense could possibly imagine. The cute Claire Dodd appears in only one scene—which is too bad. Frank McHugh appears briefly in a meaningless part. Kay Strozzi plays "the other woman." We thought at first she was kidding. But let's not go into that.

Some of the dialogue is really bright and amusing, but never gets over in the spirit it was intended. Other passages were unintentionally funny. The direction too, is spotty. There were many scenes (one which was tres suggestive) which were excellently accomplished, and others that were ludicrously handled.

Can't promise them much on this one. "Ex-Lady" is purely adolescent in its appeal. Strictly for those between fourteen and twenty who are holding hands or something during the show anyway. The kids and the real grown-ups will scream.

Yesterday in NEW YORK with HELEN GWYNNE

There is no doubt of the fact that New York, at least, was more than glad to see Jimmy Cagney on the screen again. In fact, a personality as vivid as his stands in no danger of being forgotten in a short six months. On the contrary, that enforced absence seems to have given his re-appearance a refreshing note and one that should work very much in his favor. . . . He hasn't been seen just long enough to whet people's appetite for his type of work and the result is that he's a sensation as good as new. Not such a bad idea for prolonging popularity—give them just enough pictures a year to make them want more, but never satisfy them. . . . The real story back of a leading lady's exit from a show that is deriving its good attendance because of a matinee idol is far more outrageous than the reason ascribed by the scandal mongers, i.e., leading man trouble. . . . The facts are that the producer-director who brought the play to this country was sitting in the first night audience and, after the first act, sent a note backstage to the leading lady which read, "You are ruining my play. Unless you do something about your acting, you'll kill it." And after the second act he sent back a note which read, "You have killed my play." . . . And then he made it his business to see that the lady was replaced.

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Added to all the rest of their troubles, all the ex-members of companies now in receivership are having plenty of trouble cashing their last pay checks. . . . Douglas Montgomery goes back to his first love this month—the Theatre Guild. He will have one of the leads in the Guild's production of George O'Neill's, "American Dream." . . . And that beloved character, the Virginia Judge, Walter Kelly, will also appear in a Guild play, Maxwell Anderson's "Both Your Houses." . . . The Strand Theatre, in screening a house ad on the reduction of admission prices, is using an o'd Buick slogan without quotes, namely, "Up to a standard, not down to a price."

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After all the fuss and to-do that was made at the time of Ziegfeld's death about doing something to immortalize him and paying great tribute to a great showman, the Loew people, in taking over the theatre that was built by and for him, are going to change its name. And we are sorry to see forgetfulness hastened thus quickly. Fame can certainly be no more fleeting than Broadway's allegiance. . . Remember that grand James Cruze comedy, "She Got What She Wanted?" Well, it's running mate to a sex show for men only up at the Central Theatre. Which just goes to show you how a good title can go wrong. . . . Ask Lynn Farnol about his interview with a young woman who wanted to get a job in the new Eddie Cantor picture. Was his face red? . . And is Hal Horne thinking of getting himself a job as casting director.

REELING AROUND LONDON

Ho hum! the gags Alfred Hitckcock played on Sir Gerald Maurier on the last pic they made together . . . one of them was the sending of a large horse into du Maurier's dressing room, so that it greeted him when he came off the "set" . . . and did you hear about the "Blue dinner" Hitch gave to celebrate the completion of the film? . . . that was a honey, too! . . . Miriam and Tim Whelan tripping the light fantastic at Quaglino's . . . . and Chris Mann was there talking business even at midnight Saturday! . . . Laurence (Ten per center) Howard patronizes the best places here. . . George Black getting ready another Crazy Month at the Palladium. . . . Director Anatol Litwak is paying for a lot of Madeleine Carroll's lunches these days. . . . We are getting awful tired of seeing that French extra with the white beard being kissed on his bald head, Hollywood—couldn't you use him with his hat on for a change? . . . Jessie Mathews and husband and Fox 'planing to Paris to say "hello" to everyone via the Gaumont-British radio hour.

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Michael Arlen and Wyndham Lewis together at parties; the latter doing some dialogue for British International. . . . Monty Banks rumored to have spent five telephone calls to Constance Cummings in Hollywood about her dresses in hed picture for B. I. P. . . . and all movieland seems pleased that la Cummings is going to make a pic over here. . . . . Jeanette MacDonald and Herbert Marshall having publicity stills taken in conjunction with their film for British and Dominions. . . . and it seems that no one knows that Raphaelson's first name is Samson . . . all the press have left it at the surname. . . . Alma Reville recovering from an attack of the 'flu. . . . Victor Saville fell a victim recently and had to postpone his vacation to Portugal, but Mickey Balcon got away all right. . . . It seems that the dialogue in pics has improved enormously and by the way, does every pic have to have an unhappy ending these days?

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Alan Dwan had real champagne on his set the other day . . . Tut! Tut! what extravagance. . . . We remember a Hollywood studio where buckshot and butter were used in place of caviar. . . Jeffrey Bernard, Charles Wilcox and Simon Rowson amongst the Wardour Street big shots lunching at the Kit Cat. . . . Charles Laughton making a personal at the "Had A Million" trade show. . . . Sinclair Hill paced up and down the back of the dress circle at the preview of "The Man From Toronto" . . . and Fred Kerr walked off with the pic! . . Les Rowson captured some swell English exteriors on it . . . some of the Trade here are as dense as the smoke from their trade show cigars! . . . T. Hayes "Happy" Hunter leading the way in sartorial creations.

•

With "Flesh," "20,000 Years," "Fugitive" and others en route things look bright for the next few months. . . . Talking of "Fugitive"—we saw the latest Betty Stockfield "stills" and with all those bracelets and bangles thought maybe she was advertising the picture! . . . There is a possibility that Lady Eleanor Smith will forget to mention a circus in her movie column one week. . . . Ruth Biery contributing to our fan papers. . . Wendie (I'm wonderful!) Barrie stepping haughtily out of a large limousine. . . . Dodo Watts in Bill's Cafe. . . . We are so glad you grabbed a sound track of Big Ben, United Artists, for "Masquerader," the new Colman pic. We were so tired of the dubbed pansy chimes you Hollywoodians have been giving Big Ben in previous pics!

Wampas Meets Tonight; Peggy Joyce Its Guest

Peggy Hopkins Joyce and Chic Chandler will head the list of guests at the meeting of the Wampas tonight at the Writers Club.

The nominating committee will present its list of candidates for the various offices during 1933, and election is slated for the next meeting in two weeks.

Neil Agnew Arrives

Neil Agnew, western sales manager of Paramount, who recently succeeded John Clark in that spot, arrived here Sunday. He will pull out Thursday for San Francisco to continue his inspection tour of Paramount western offices

Basshe Play Postponed

The opening of "Doomsday Circus," the new play by Emjo Basshe, at the Collective Theatre, has been postponed until February 18. Morgan Galloway has been added to the cast.

Doug Jr. Coming Back

Douglas Fairbanks Jr. is due in from New York Thursday. He hopped East two weeks ago to visit his mother.

Betty Blythe At Fox

Betty Blythe has been signed by Fox for a part in "Pilgrimage."

Selznick To MGM

(Continued from Page 11 .

with L. B. Mayer and Irving Thalberg at the helm.

Selznick had his start as a producer with the L. J. Selznick Company many years ago and had his first Hollywood hearing at Metro-Goldwyn-Mayer. He moved from there to Paramount as executive assistant to B. P. Schulberg and, leaving there, took over the production reins at Radio.

Walking into Radio, he succeeded in reorganizing that company almost over night and, during the 14 months he was on that job, created an enviable reputation for himself in production ranks. A difference of opinion over the terms of a new contract caused the company and Selznick to split and his resignation was announced, to be followed by the MGM story of yesterday.

Culbertson Opens With Bid of Clubs

Ely Culbertson's yen for publicity appears to be running along the same lines as his bridge battle with Lenz The first thing he did on arriving at Radio was to start a tiff with Lou Brock as to whether or not his shorts should have some humor in them. The humor will be eliminated, the studio said.

Gala Premiere For Jolson Picture In N.Y.

New York.—United Artists is planning a big premiere for the Jolson picture, "Hallelujah, I'm A Bum," at the Rivoli tomorrow night. A host of celebrities have been invited.

Will H. Hays will introduce Jolson and the Central Park Casino will stage a Jolson Night immediately after the showing.

Harry Ross Here

Harry Ross, head of the Ross Federal Reporting Service, checker of theatre percentage engagements, is here from the East going over the coast situation with Arthur S. Kane, local manager of the organization.

Al Rosen Goes East

Al Rosen left for New York yesterday to arrange for the production here next month of a new play which will star Ruth Matteson. He will be away two weeks.

Quota No Bar to U.S. Pictures In France

London.—In spite of the quota, 208 American pictures were shown in France during 1932 as against 157 French pictures Of the American films, 127 were shot in the French language and 62 were dubbed in French.

In Germany, production is slowing down, the outlook for this year being one-third fewer pictures than last year Also production costs are to be trimmed heavily as Tobis has decided to do no more financing of pictures. Only Ufa and one other company made a profit from their output in the past year.

Fineman Goes East For Vacation Saturday

Bernie Fineman, MGM producer for the past two years, who tendered his resignation recently, is cleaning up details of his work to leave the organization the end of this week.

Fineman pulls out for New York Saturday for an extended vacation trip in the East.

Royer Starting One

Fanchon Royer starts "Velvet Vultures" for Mayfair pictures today, with Helen Chandler and Leon Waycoff heading the cast, supported by Charlotte Meriam, Blanche Frederici and Edward Earle. Breezy Eason is directing.

Our Kitchen Is International

The world has no boundaries with our Chef. If you want your chicken fried Southern style, Spanish style or with curry — If you demand your caviar fresh and from Russia— If you like your antipastos in true Italian flavor — If your taste runs to a luscious Hungarian goulash — If you favor the sauces with a French tinge, or would relish a beefsteak pie in true English style—

WE HAVE IT.

Club Chateau Gardens

1131 Alta Loma Road

OXford 8348

Who Reads Your Hollywood Reporter Advertising?

HOLLYWOOD certainly. Every man and woman of any importance in this local production industry.

NEW YORK without doubt. Every executive head, every department head in every major organization. Legitimate managers, radio sponsors and the entire organizations leading up to broadcasting. Bookers and buyers of every important chain.

Chicago, Boston, Philadelphia, Cleveland, Atlanta, Spokane, Miami—every important exhibitor in the country not only subscribes to BUT READS this publication.

In London, Paris, Berlin, Buenos Aires, Sydney, Barcelona, Rome, every place where there is a picture business, where artists, writers and directors are in demand, where pictures are being booked

The Hollywood Reporter IS READ

NOW GETTING BIG MONEY EVERYWHERE! CLASS "A" HOUSES! EXTENDED RUNS!

"THE MONEY PICTURE OF THE YEAR!" SAYS

BALABAN & KATZ
PUBLIX
LOEW'S CIRCUIT
RKO CIRCUIT
WARNER'S CIRCUIT
BUTTERFIELD
GREAT STATE

BOOKED SOLID
BREAKING OLD TIME GROSSES

Barney Balaban of Chicago says: "Sub-zero weather... pre-Christmas slump... but business very good... appeals alike to men, women and children.... a great road show attraction."

ALL CRITICS RAVE OVER IT—EVERY GROUP IN EVERY TOWN STAMPEDES TO EXPLOIT IT!

ALBERT L. RULE'S

The BIG DRIVE

REAL! ACTUAL! SECRET ARCHIVES OF 8 NATIONS IN THE WORLD WAR GIVE UP THEIR TRUTH AT LAST!

45 CAMERA-MEN AND 10 MILLION SOLDIERS KILLED TO MAKE IT!

NO WONDER THE RAVES COME FROM SHOWMEN CRITICS PATRONS



A SMASH HIT AT McVICKERS CHICAGO AND ADAMS DETROIT
Critics Chose It as "Best in Years!"

SMASH HIT IN NEW YORK!

Walter Winchell gives it orchids! and great comment!... other critics gasp its praise!



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B. H. SERKOWICH
Park Central Hotel
New York City

THE Hollywood REPORTER

Vol. XIII. No. 17. Price 10c. TODAY'S FILM NEWS TODAY Wednesday, February 8, 1933

OVERHEADS ARE SLASHED

TRADEVIEWS by W. R. WILKERSON

•WE wonder what the London producers will say when the grosses here in America are totaled on the British production of "The Rome Express." We wonder what they said about the American reception of another good British picture, "Service For Ladies."

It will be interesting to read the British press comment on the big business that "The Rome Express" does in America, as it most certainly will. They will have to get new words and music for that o'd tune they have been playing for the British public in behalf of the London producers that "America will not give a British picture a chance—that Hollywood is jealous of the British progress in production," etc., etc.

•

America has always been wide open to good pictures regardless of their place of origin or their trade mark. Our exhibitors have always welcomed with open arms every opportunity to play any picture that would give entertainment to their patrons. The caustic comment and criticism directed at us has always been WITHOUT ANY FOUNDATION, but leveled to cover up the inferior product foreign producers have been sending to our shores.

Now, however, things seem to be changing. Reports have been drifting across the Atlantic that the British producers are learning what it is all about, and this latest importation proves that these reports are true.

•

"The Rome Express" will find a big market in America, PROVIDED Universal gets behind it with the proper advertising and exploitation and attempts to overcome that prejudice our exhibitors have long held for foreign product of any kind, particularly British-made pictures.

The motion picture industry here in America will welcome a bit of competition from foreign producers. It will help them. Pictures like "The Rome Express" (made at a cost of less than $100,000) will demonstrate conclusively that our big costs and heavy overheads are foolish, that not only can good pictures be made for $200,000 and under, but MUST BE MADE at that figure if our business is ever to be put on a profitable basis again.

Zukor Receiver Fee Half Former Salary

New York.—Adolph Zukor is said to be off the Paramount payroll so far as his salary as president is concerned, and to be drawing for his fees as receiver about half the amount he formerly received.

112 Day and Date 'State Fair' Runs

New York.—The Fox Film Corporation will open day and date runs for "State Fair" tomorrow and Friday in 112 theatres in key cities throughout the country.

The response to the picture in New York and other cities where it has shown has been most gratifying.

RKO Sued For $450,000 By Exhib In Pittsburgh

New York.—Samuel Friedman, Pittsburgh exhibitor, has brought suit against RKO Distributing Corporation for $450,000 damages, alleging that the company refused to sell pictures to his theatre organization.

Onslow Stevens Will Be Marion Davies' Lead

Onslow Stevens will be the leading man for Marion Davies in her next picture for MGM, "Peg O' My Heart," which Robert Z. Leonard will direct.

Para. Story Heads East

George Palmer Putnam, eastern head of Paramount's editorial board, expects to fly to New York tomorrow morning with his wife, Amelia Earhart. Russell Holman, who came west with Putnam, returns via train.

High Production Costs Cut To Permit Some Sort of Profits— Time Loss Preparing Big Item

Hollywood is undergoing one of the greatest cost slashes this production industry has ever experienced. Anything resembling overhead is being probed and all the leaks are being plugged, with a mighty push to get pictures in the cans at costs that will permit some kind of profit.

These cuts, in most instances, have little to do with salaries. What producers are going after more than anything else is time losses in preparation and actual shooting, and long schedules. They are making efforts to get everything possible out of every dollar spent.

Every studio in town has issued orders, and the front offices are seeing that they are carried out, to hurry production. That goes from the moment decision is made to do a story, on through its writing and general preparation, to the shooting stages and cutting rooms, the preview and ship-

(Continued on page 4)

MGM Execs Head East

J. Robert Rubin, who has been visiting the MGM studio, left for New York last night, accompanied by Jimmy Durante. Nicholas Schenck, Felix Feist and Howard Dietz leave tonight.

Monta Bell With Lasky

Monta Bell is due to join the Jesse Lasky unit at Fox to direct one picture. Deal is now being negotiated and likely to be closed within a few days.

Sheehan Leaves Friday

New York.—Winfield Sheehan, head of production for Fox Film, will leave here for the coast Friday.

'Roxy' Reported Cut $1000 A Week

New York.—It is understood that S. L. Rothafel has accepted a cut of $1000 a week in his salary, so that if and when he goes back in charge of the Radio City theatres, he will get $1000 weekly.

RKO has petitioned the Rockefeller interests to abate the rent charges on the two theatres for the time being. The company has also discontinued the publication of its sales organ, "Now," and has closed up the maintenance and construction department of the theatre department.

Hoffenstein Doing Dialogue For 'Songs'

Paramount has assigned Sam Hoffenstein to write additional dialogue for Marlene Dietrich's picture, "The Song of Songs," which Rouben Mamoulian is directing. Production got under way yesterday.

Small Starts Monday

Edward Small has set Monday as the starting date of his first picture for United Artists release, "I Cover The Waterfront," with Ben Lyon, Claudette Colbert and Ernest Torrence in the top spots. James Cruze will direct.

Jannings Film For U. A.

New York.—United Artists will release the first Emil Jannings all-English talkie, now being completed in France, under the title of "The Merry Monarch."

Team On 'Great Magoo'

Paramount has assigned Josephine Lovett and Joseph Moncure March to write the screen play and dialogue of the Gene Fowler-Ben Hecht play, "The Great Magoo."

COLUMBIA'S TOTAL NET FOR QUARTER $220,027

New York.—Columbia Pictures Corporation yesterday declared its regular quarterly dividend of 75 cents a share on its preferred stock. Its statement for the quarter ended September 24 indicates a net profit of $1,318,099 before amortization, interest and taxes, leaving a total net of $220,027 for the period.

The surplus account as of that date shows a balance of $1,503,502.

Wheeler and Woolsey Will Start Monday

The next feature starring Bert Wheeler and Bob Woolsey will start on the Radio lot next Monday, with William Seiter directing.

This is the first of a group of pictures which will be put into production within the next week or two under the guidance of Merian C. Cooper.

LLOYD BACON Directed '42nd Street'

THE DAILY REPORTER

W R WILKERSON.....Editor and Publisher

FRANK POPE.....Managing Editor

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THE LOW DOWN

The Columbia-Constance Cummings suit, on trial the past two days, "gave out" quite a few laughs, particularly with Walter Wanger on the witness stand yesterday trying to describe a conference said to have taken place in the New York Columbia offices, at which Jack Cohn, Constance Cummings and himself were present. On being pressed for more definite explanations, Walter compared any conference in Columbia (in fact, in the whole picture business) to a hotel lobby filled with people.

•

There's a funny story behind MGM's signing of the girl who has become known as "that beautiful girl in the cigarette ad." Only—it didn't sign THAT girl It MEANT to, but when whoever it was that got the bright idea of sending for her wrote to the advertising agency in the east which handled the account of the cigarette in question, the agency must have gotten its phone numbers mixed or something. For the girl who arrived on the MGM lot in answer to the hurry call was a Miss McConnell, but the girl who caused all the stir is one Ethelind Holt, a relative, by the way, of Russell Mack. However, Miss McConnell is being tested and, who knows, she may turn out to be a big bet after all.

•

Recently one of the yellowest of the New York dailies printed in its Sunday magazine section, which goes to press several days before the date of issue, a page story, relating in great detail the alleged marital troubles of the Lionel Atwills and saying that Mrs. Atwill was going to Reno for a divorce. In some manner Atwill learned about it and phoned Nathan Burkan in New York Burkan got in touch with the paper but, as it was too late to kill the story, the paper printed an enormous box on its first page denying the story in the magazine section. And, just to rub it in, Burkan caused the box to be re-published the following Sunday because a few copies of the magazine section had been sent out to outlying districts before Atwill phoned him And, according to Mr. Atwill, he and his wife are still not going to be divorced.

Wampas Nominates Officers For '33-34

George Landy and Tom Baily have been nominated by the Wampas for the post of president for 1933.

Other candidates are: vice president, Sam W. B Cohn, Carlisle Jones and Lincoln Quarberg; secretary, Maxwell Shane, Teet Carle and Robert Burkhardt; treasurer, Milt Howe, Mel Riddle and Andy Hervey. Roland V McCurdy has no opposition for the job of sergeant-at-arms. Elections will be held at the next meeting, the end of February.

Floyd Gibbons shared starring honors with Peggy Hookins Joyce and Chic Chandler at the meeting last night. Roger Marchetti introduced his guest, Murray W Garsson, special assistant Secretary of Labor.

Balderston and Levien Teamed On Lasky Story

Jesse L. Lasky signed John Balderston to collaborate with Sonya Levien on the screen play of "Berkeley Square" for Fox. Schulberg and Feldman made the deal.

Balderston is replacing Reginald Berkeley, originally assigned to write the screen play, who was taken off the yarn to write an original story.

Fox Gets Shipment of 'Man Eater' From Elliot

Fox received a shipment of 27,000 feet of film, from Clyde Elliot in Malaysia, of "Man Eater," which he has been shooting for the past four months

The company is expected to remain there for at least another six months before heading for home

Maritza Assigned

Sari Maritza has been assigned a featured role in Paramount's "International House" with Peggy Hopkins Joyce, Rudy Vallee, Burns and Allen and W. C. Fields Edward Sutherland will direct

MGM Buys Fowler Yarn

MGM has purchased "The Bright Western Sun," by Gene Fowler, a story based on the lives of H. H. Tamen and F. G. Bonfils, owners of the Denver Post

Hugh Herbert On Air

Hugh Herbert goes on the air Sunday night as guest artist on the Union Oil Company hour over station KHJ He will do a sketch, titled "Battling Shapiro."

Vidor With Veiller

Charles Vidor started at Paramount yesterday as assistant to Bayard Veiller, associate producer

Frances Rich Signed

Frances Rich has been signed by Fox for a role in "Pilgrimage," which John Ford will direct

Estabrook At MGM

Howard Estabrook has been pulled away from his vacation at LaQuinta by Metro-Goldwyn-Mayer to do the screen play and dialogue on its production of "Harbor," which Mervyn LeRoy will direct and John Considine will supervise.

Para. Receivership Suit in Salt Lake

Salt Lake City.—Louis Marcus has filed a suit in the Federal Court here against Paramount-Publix and Publix-Salt Lake Inc., asking the appointment of a receiver to manage certain properties he sold to Publix some years ago

He claims there are defaulted payments of $88,000.

Herzbrun Goes East

Henry Herzbrun, resident attorney for Paramount studio, left for New York last night to confer with eastern officials of the company. He will be gone at least two weeks, and Jacob Karp will handle the legal matters at the studio during his absence.

Vernon Stays At Para.

Bobby Vernon has been given a permanent berth in the writing department of Paramount to handle comedy situations and dialogue. He is assigned to comedy sequences for "Dead Reckoning."

Bancroft On Vacation

Calling off his deal with Edward Small, who announced several months ago that he would produce "Dynamo," starring George Bancroft, the latter left last night for a short visit to Florida.

Brent-Bard Personals

RKO has signed Evelyn Brent and Ben Bard for a series of personal appearances and they open in Cleveland February 24. The Weber office set the deal.

Open Forum

Hollywood Reporter:

I wish to repudiate your item regarding my being an agent and inform you that my official status is that of a member of the firm of Cecil B. Harrison and Company, publicity and exploitation, also coach in dramatic art.

I am still affiliated with Hollywood Temple Beth-el where I preach every Friday night.

Rabbi Max. H. Kert.

Opens Tonite! New Girl Show!
featuring
"The CELLARETTES"
(Dancing Ensemble)
MARV LAND & BAND
No Cover Charge
B.B.B. CELLAR CAFE

No More Units For Fanchon and Marco

Fanchon and Marco have temporarily shelved production activity on their stage units. Marco has gone into theatre operation in New York and his sister, Fanchon, has installed a public address system in their Hollywood studio, turning the place into a studio for the production of radio units.

The last production made was "Snapshots," three weeks ago. Nearly fifteen units are out over the F & M route. These will be used to fill the contracts for bookings held by the circuit before plans for new productions will be made. At the same time, an economy move places the F&M staff on half salary.

Mintz On Weekly Basis Till Sheehan Returns

Pending the return of Winfield Sheehan to okay a new deal, Fox yesterday made an agreement with Sam Mintz to remain on the studio's writing staff on a week to week basis. The writer gets his tilt in salary, his contract expiring February 11.

He is working with Frank Craven on "Five Cents A Glass."

Al Martin With Foy

Al Martin has been engaged by Bryan Foy to write the next Foy short for release through Columbia. It is tentatively titled "Treat 'Em Like Men."



•With my sincerest appreciation to those real friends of the Industry who have made it possible for me to open SARDI'S:

And to you all I want to extend my sincerest gratitude for your past patronage and wish at this time to assure you that you will find that same comraderie and friendly atmosphere at SARDI'S that you have always found in Brandstatter establishments,—but with prices that will amaze you.

EDDIE BRANDSTATTER

"U" "DESTINATION" UNKNOWN "HELL TO HEAVEN" VERY GOOD

Picture Ably Acted, Directed

"DESTINATION UNKNOWN"

Universal

Direction ....Tay Garnett
Original, Screen Play, Dialogue ..... Tom Buckingham
Photography ....Edward Snyder
Cast: Pat O'Brien, Ralph Bellamy, Alan Hale, Russell Hopton, Tom Brown, Betty Compson, Noel Madison, Stanley Fields, Rollo Lloyd, Willard Robertson, Charles Middleton, Richard Alexander, Forrester Harvey, George Rigas.

You have in "Destination Unknown" something definitely out of the beaten track. Dealing as it does with a strong religious theme, you should have little difficulty in obtaining the endorsement of the clergy in your city. Such exploitation is doubtless your best chance of selling the picture. But, even with this aid, its destination is decidedly unknown.

There is no denying the fine sincerity with which Tom Buckingham's story has been transcribed to the screen. It is far from an easy directorial assignment Tay Garnett assumed. He handled it with praiseworthy attention to characterization. If, at times, he erred in stressing unduly individual reactions to given situations, the fault is excusable. There are, after all, fourteen people of practically uniform importance, with little enough action to engage them.

"Destination Unknown" tells of twelve men aboard a rum runner. Their ship weathers a typhoon that leaves it becalmed in mid-ocean. Drinking water runs low and the men, knowing death is only a matter of hours, decide to pass those hours as happily as possible. They break open the cases of rum and prepare to drink themselves into a stupor.

A woman stowaway, smuggled aboard by one of the men, is discovered. Twelve drunken men and one woman face eternity. Into this situation wanders The Stranger. No one knows from where The woman is the first to recognize Him without being sure who He is. One by one the others are made aware that they too are acquainted with Him. Some date the acquaintance from childhood.

There are references to His occupation as a carpenter and a slightly obscure parellel to the Last Supper The Stranger steers the ship and its strange human cargo to safety and then disappears as he came.

As can well be imagined, the story makes this an actors' picture. With Ralph Bellamy as the Christus, Alan Hale as the ranking ship officer, Pat O'Brien as the leader of the rum-runners, and Betty Compson as the woman, the leading roles are better than well performed Alan Hale, in particular, smashes through with a splendid portrayal, one that should make everyone wonder where this fine actor has been so long. Ralph Bellamy, too, deserves individual citation for his work in a difficult part.

Tom Brown, Willard Robertson, Russell Hopton and Noel Madison are outstanding among the others. A bow to the photography of Edward Snyder and the combined efforts of the effects department in staging the wholly realistic storm scenes.

The success or lack of it that will greet "Destination Unknown" is entirely in the hands of the advertising and exploitation departments. Because of the delicate subject matter, circus stunts will defeat their own purpose. Your problem is to design dignified copy that will arouse interest The clergy, as suggested, should help.

The picture will please an intelligent audience. Aim your campaign at intelligent and religious groups.

Ziegfeld Theatre To Be The Warwick

New York.—When Loew's Inc. re-opens the Ziegfeld theatre, whether for pictures or for its legitimate stage plays, it will be known as the Warwick, presumably borrowing the name of the hotel across the street.

New Pictures On B'way This Week

New York.—The big New York picture houses are getting a full allowance of new pictures this week, in addition to some interesting stage shows. The programs include:

Today—the Al Jolson picture, "Hallelujah, I'm A Bum," at the Rivoli, with Al in person at the opening. Tomorrow—"She Done Him Wrong," with Mae West in person, at the Paramount, and "Topaze," with Amos and Andy on the stage, at the Radio City Music Hall. Friday—"They Just Had To Get Married" at the Mayfair, "Child of Manhattan" at the RKO-Roxy, "Terror Trail" at the Seventh Avenue Roxy, and "What, No Beer" at the Capitol, with Ed Wynn's "Laugh Parade" on the stage.

Bert Glennon Going To MGM With LaCava

Bert Glennon, who has been cameraman for Gregory LaCava at Radio, is going over to MGM with the director to photograph "Gabriel Over The White House," which LaCava will direct

Mayfair Theatre Set For Few Second Runs

New York.—The Mayfair Theatre will continue to be operated as a de luxe first run house, but arrangements have been made to have it play occasional follow-up runs of pictures that have done good business in the Radio City houses.

Story, Direction, Acting, Excellent

"FROM HELL TO HEAVEN"

Paramount

Director .Erle Kenton
From play by.....Lawrence Hazard
Screen Play..... ... ..Percy Heath, Sidney Buchman
Photography .....Henry Sharp
Cast: Carole Lombard, Jack Oakie, Adrienne Ames, David Manners, Sidney Blackmer, Verna Hillie, James Eagles, Shirley Grey, Bradley Page, Walter Walker, Berton Churchill, Donald Kerr, Nydia Westman, Cecil Cunningham, Thomas Jackson, Allen Wood, Rita LaRoy, Clarence Muse, Dell Henderson.

People who go to the bigger and better horse races like the Kentucky Derby or the Pimlico have the camera turned on their private lives in this, and the happy result is definitely superior entertainment, thanks to a screen play of sound dramatic construction, deft direction and capable work on the part of a large and well-chosen cast

With some neat touches of his own added, Director Kenton has utilized the "Grand Hotel" technique. All of the action takes place in the resort hotel and the race track of the small town, which is probably upstate New York as there is no pari-mutuel betting

With the characters introduced, we find under the same roof, a big-time bookmaker (Sidney Blackmer); the sweetheart of his past (Carole Lombard), a divorcee, who is willing to bet herself on the favorite; a gunman (Allen Wood); his moll, (Rita La Roy); the girl he is out to avenge himself on for a supposed double cross (Shirley Grey); an absconding broker's clerk (David Manners), and his bride (Adrienne Ames); a goofy songwriter (Jack Oakie); a Kentucky colonel type of horse owner (Walter Walker) and his daughter (Verna Hillie); a detective (Thomas Jackson) and an expert handicapper (Berton Churchill), stepping out of retirement to try for a cleanup with which to buy his wife an expensive operation

To make it more complicated the daughter loves a young jockey (James Eagles), who has been set down under suspicion of crookedness and then gets a chance to ride the favorite whose winning will ruin the girl's father.

It is not surprising that out of this mixup come a murder by the gunman, a homicide by the detective, and a fatal heart attack for the old handicapper

The cast is too large to cite individually, but everybody turned in great trouping. Jack Oakie grabbed lots of laughs, with Clarence Muse, in a running gag, right behind him. We wish we could name the couple who played the desk clerk and phone girl as they deserved honorable mention. Photography okay You exhibs have something here far out of the rut and should do right smart with it.

Yesterday in New York with HELEN GWYNNE

The Motion Picture Club will hold an Inaugural Ball on March 4 at the Waldorf Astoria and one of the features of the event will be the "March of the Receivers." The newly inducted president, Roosevelt, is expected to send a message of cheer to the party from his old Georgia home in Washington. . . . It being chilly out t'other day, Ben Wasson thought he'd order himself a nice hot dish at the Algonquin and decided on a portion of chili con carne. After the first taste, he called the waiter and complained that the chili wasn't hot enough, in fact, that it was a sort of sissy chili. And the waiter came back with, "That's chili con carne a la Hitler." . . . Dudley Murphy and Gilbert Seldes discussing the movie situation over the coffee cups at the same place. And what were Martin Beck and Jed Harris talking over at Dinty Moore's?

•

All you jigsaw puzzle fans will have a swell opportunity to test your skill in a few weeks in solving a murder mystery. No foolin,' they're about to make murder a game you'll love. Might be a good idea for a theatre owner or picture producer Instead of having the guilty person appear on the screen, give the customers a jigsaw puzzle to work out the final reel. . . . We're afraid that Howard Dietz will never live down that hold-up experience. Someone asked us today whether we thought he was robbed while waiting for a street-car. And that thousand dollar item had everybody thinking it was a publicity stunt. . . . We had a new experience in trying to reach an exec who's in town for a while. Of course, getting the exec was impossible, but when we asked for his secretary, we were told that the message would be relayed to the secretary and maybe the secretary would get in touch with us. We certainly hope nobody misquotes us by the time the message reaches the secretary.

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And then there's the actor in town whose valet tells his secretary who tells the valet to let you in—if you're still waiitng. . . . Months ago when the book first came out we jokingly predicted something we never thought could seriously happen, but it's actually true that an exec, on hearing of "Fun in Bed," was sure it would be the perfect story for a turbulent red-headed star and suggested his company buy it . . . Mae West was terribly flattered at being asked to autograph a book for a youngster who has been bedridden for many months. She wanted to know if it would be all right to say "love and kisses, from," but the final inscription, as suggested by friends, read, "from a bad woman with a good heart, love and kisses" . . . Great gal, this Mae West, and plenty popular with her business associates, which is a pretty acid test.

Para. Sales Drive On Ed Wynn Re-issue

New York.—Paramount exchanges are staging a special drive for bookings on "Follow The Leader," feature re-issue that has Ed Wynn in the top spot. Although the picture is considered a "natural" for small communities and neighborhood houses on account of the current popularity of Wynn's broadcasts, Publix will try the production out for first runs in large cities to see if it can click with metropolitan audiences.

The company figures "Follow The Leader" as a re-issue and, at nominal rentals, it can roll up volume business to gross at least $100,000 for the smaller runs.

B.B.B. Cafe Reopening Under New Policy

B.B.B. Cellar Cafe switches its policy tonight, opening a new girl show, billed as the "Cellarettes," selected after tryouts of more than 400 girls.

B.B.B. continues as master of ceremonies with Marv Land's band holding over. Myra Mason, recently on "Tattle Tales," is staging ensemble numbers.

Monogram Convention

New York.—The sales convention of Monogram Pictures will be held at New Orleans on April 10.

Universal Preparing 'Lilies of Broadway'

Universal has tentatively set "Lilies of Broadway" as the first production to go into work after the shutdown.

Harry Sauber is now writing the script, from an original by John Murray Anderson, and Sam Jacobson will act as associate producer.

15 Writers Remain at 'U' During Shutdown

Although Universal is shutting down for six weeks so far as actual production is concerned, company will continue preparations on a total of 14 scripts for forthcoming productions.

A staff of 15 writers will be kept on to get treatments and scripts in shape. Of the 14 yarns under way, one is an adaptation of a play, three are based on novels, and ten are originals.

Morgan For 'Reunion'

Frank Morgan has been signed by MGM for a featured role in "Reunion In Vienna" with John Barrymore and Benita Hume. Sidney Franklin is directing.

Overheads Slashed

(Continued from Page 1)

ment. Statisticians here in Hollywood have figured that 70 per cent of past overheads have been the results of time losses, out and out loafing as a result of inefficient production methods.

Directors will be given more pictures to direct at the present salaries; writers must get their material in shape faster; stock players and stars will be used more. Carrying charges on players spotted in pictures days and weeks before the pictures ever start and carried through the entire picture, due to some whim of the director, are out. Money must and will be saved due to this new order of things, and it is estimated that the average negative cost of all major plants will not run over $200,000 when their program costs are totaled at the end of the year.

Studio heads have come to realize that a faster pace all around will make for better pictures, that time losses in the past have been generated by too little enthusiasm on the part of all factions contributing to productions.

Story costs will be mimimized. The vaults of all the major plants are now being searched for material. Those terrific prices of last year and the year before for material that has never seen the screen will now be put into some kind of use; if not whole stories, parts of each.

Unless something shows up that is outstanding, there will be little story-buying during the next twelve months, with studios using material already purchased and a greater encouragement for originals written by the men and women on the lots getting weekly pay checks.

Construction of sets is down to rock bottom. Stories will be written to fit standing sets or sets that can be shifted around at little costs. Wardrobe departments have been advised to patch and piece costumes. Every department head has been called on the carpet and told to save money or out he will go.

OPENING
Thursday Noon



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WRITERS' NUMBER

Out February 15

THE Hollywood REPORTER

Vol. XIII. No. 18. Price 10c. TODAY'S FILM NEWS TODAY Thursday, February 9, 1933

RADIO CITY HOGS N.Y. BUS.

TRADEVIEWS By W. R. WILKERSON

•THERE are more than 800 people here in Hollywood making $300 a week or more who have not contributed ONE CENT to the Motion Picture Relief Fund to help their brother artists who are in great need And, more remarkable than all, this fund only asks those who are fortunate to be working to part with 50 cents of each $100 they make.

There is no greater CHARITY, there is no charity that costs so little to operate, there is no charity that attracts so many men and women workers who are willing to give up all their time without any pay or other remuneration, as the Motion Picture Relief Fund.

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The fund is now caring for 1000 needy cases, people who would starve or die from sickness, unless given this attention. These 1000 cases represent more than 4000 people, many of whom were big stars in this industry in days gone by but, through ill health or old age, are not physically able to work, even though the jobs were there for them.

The fund has had to make the requirements of applicants tough because of lack of money, because those 800 or more who are drawing big salaries have refused to part with 50 cents on each $100 (ONE-HALF OF ONE PER CENT OF THEIR EARNINGS), when they think nothing of tossing dollars away on pleasures that, for the most part, turn out to be anything but pleasures.

•

If you are one of those 800 who have neglected to contribute to this great charity, take stock of yourself, think what it would mean to you if you were afflicted as are those men and women who seek aid from the fund, think what it would mean to get a dollar or two for food, medicine or to help pay the rent.

This HALF OF ONE PER CENT is so small you will never miss it and, if all of you come through, the fund wou'd be able to take care of EVERY CASE that is brought to its notice during the year.

GIVE A THOUGHT TO THE MOTION PICTURE RELIEF FUND.

Shubert Properties At Auction Feb. 24

New York.—The Irving Trust Company, receivers of the Shubert Theatres Corporation, will sell the assets of that company at public auction, February 24, at the New York County courthouse. It is anticipated that Lee Shubert will bid in some of the properties.

Para. May Assess Security Holders

New York.—The outcome of the suits brought by the Bank of the United States to recover losses from its stockholders is being watched anxiously by the stockholders and bondholders of Paramount-Publix.

It is understood that the Paramount corporation may decide to assess its security holders this Spring when the problem of securing new funds arises.

McCrea Out; Radio Seeks 'Declassee' Lead

Joel McCrea has been taken out of the leading role opposite Ann Harding in "Declassee" by Radio as the role was unsuitable to his type. Radio is now in search of a leading man, having been unsuccessful in securing Leslie Howard.

Music Hall, RKO Roxy Doing All The Business, With B'way Seeking Means To Compete

New York.—About the only business being done locally in the big first run houses is that filing through the doors of the two big theatres at Radio City, the Music Hall and the Roxy. What started as out and out flops are now the big attractions for those having sufficient pennies to spend for downtown movies.

It is estimated that the Music Hall has drawn an average of $85,000 a week since opening, with the Roxy doing an astounding $60,000 average. The Paramount and the Capitol, the other big money houses, are playing to the lowest grosses in the history of those spots. The Strand is holding up to an excellent average, with the Rivoli doing nothing and the Rialto closed.

It is understood that the Paramount is considering cutting out the big stage show entirely and running that house with straight pictures at 50 cents top, with the Capitol ready to

(Continued on Page 2)

RKO Claims Date Set

New York—The Irving Trust Company has set May 6 as the final date on which creditors of RKO may file claims.

Botsford Now Aide To Cohen At Para.

A. M. Botsford yesterday was made assistant to Emanuel Cohen, vice-president in charge of production for Paramount, succeeding Harold H. Hurley, who has resigned. Cohen announced that Merritt Hulburd will assume Botsford's duties as head of the story department and will continue as chief of the writing staff.

Botsford formerly was advertising and publicity director for Publix Theatres before becoming head of the Paramount editorial board.

Hyman Story Advisor For Other Producers

Bernie Hyman, MGM producer for the past several years, will act as story consultant for various associate producers on the lot, in addition to producing his own pictures.

The new duties include story guidance for the John Considine, Jack Cummings, Edelman and Davis, and Larry Weingarten units. Move was made by executives after decision to speed up story preparation in the scenario end. Hyman got the job because of his past record in handling script problems for his own productions.

'Silver Cord' For Dunne

Radio has purchased the screen rights to "The Silver Cord," Sidney Howard stage play, and will have Irene Dunne in the featured spot. Jane Murfin is preparing the adaptation and John Cromwell has been set to direct.

Tracy With Harlow

Lee Tracy is slated for the lead opposite Jean Harlow in her next starring picture, "Bombshell," for MGM. The picture is slated to go into production in about four weeks.

SELZNICK TO BE V. P. OF MGM; MAKES 10 A YEAR

The two-year contract just signed by David Selznick with Metro-Goldwyn-Mayer provides that he shall become a vice-president of the company. He also will be an individual producer, making ten pictures a year for the two years.

According to the terms of the contract, he is not only an independent producer, but he will have quarters of his own, apart from all the associate producers in the studio. He will occupy the bungalow formerly used by John Gilbert, which is being remodelled to provide office accommodations for the members of his staff.

The Selznick production staff will work for him alone and he will have his pick of the contract players, writers and directors. Furthermore, he will have a projection room for the exclusive use of himself and his staff, and a personal publicity man.

Assessment Values Set On N.Y. Theatres

New York.—The assessed valuation of the New York Hippodrome this year is $200,000 on the theatre and $3,600,000 on the site. The building and site of the Seventh Avenue Roxy are assessed at $4,300,000, and the Paramount building remains the same, at $14,400,000.

Goetz Moves To Radio

William Goetz moved into his offices at Radio yesterday to start as an associate producer. He received release of balance of his year's ticket at Fox, which had several weeks to run.

Hervey On Original

Harry Hervey is writing an original story titled "High Venture" for Paramount.

EDDIE BUZZELL Directed 'CHILD OF MANHATTAN'

THE Hollywood DAILY REPORTER

W R WILKERSON ..Editor and Publisher

FRANK POPE ..Managing Editor

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RAMBLING REPORTER

Jackie Cooper is collecting firearms—and not antiques, either. . . . The Frank Morgans are giving a"Marlene Dietrich party"—and all the women have been requested to come in full-dress suits . . . wonder what the men will wear! . . . Kitty Stromberg gave a hen party for about thirty girls Tuesday night. . . . Grace Tibbett leaves for N'Yawk end of the week. . . Countess Frasso leaves town for sunny Italy tonight. . . . George Raft has had an offer of $5000 a week (yes, five thousand) to do his stuff in Paris personally.

•

The Roscoe Turners, having fun with the chuck-a-luck game at Ben Lyon's birthday party t'other night. . . the George Archainbauds, the T. Netchers (Connie Talmadge), Georgie Hearst, the Hal Roaches, Leila Hyams, among those present. . . A local druggist's mistake almost had fatal results for Joan Bennett the other day. . . . The Paul Lukases are planning to go to London end of this month—and Paul will do a picture there for Korda Joan Crawford and Claudette Colbert, very chic—lunching at the Beverly Derby. . . . The Buddy de Sylvas, Dick Barthelmess, Catherine Dale Owen and Maybelle Manning also there.

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David Manners (with his hair all curled for "The Warrior's Husband") hiding in corners around the Fox lot . . . Mary Pickford and Maurice Chevalier don't speak—d'you know why? . . . Is Kay Johnson directing those rehearsals for "When Ladies Meet"?—or is the feller who's supposed to do it getting a word in now and then? . . . The husband of a famous star isn't a bit choosy about which extra-girl he chooses—he tries 'em all! . . . The Sam Goldwyns are entertaining for Gilbert Miller tomorrow eve. . . . Elsa Maxwell, positively a-twit about dining with Fritz Kreisler, Albert Einstein and Charlie Chaplin—all at once together. . . . Howard Green is making daily appearances in turtle-neck sweaters—what does it mean?

Old Pathe Films Will Be Re-issued

New York.—RKO-Pathe has arranged with independent distributors throughout the country to distribute re-issues of several Pathe pictures made prior to 1930. The deal is on a fifty-fifty basis and the pictures, which will not carry the Pathe label, include "Flying Fool," "The Racketeer," "Sailor's Holiday" and others.

Among the distributors who are in on the proposition are the American Film Exchange in New York, Arena Attractions in New England, Brady and Tracy in Philadelphia, Buffalo and Cleveland, and N. E Savini in Atlanta

Towne and Baker Team Moves Over To MGM Lot

The writing team of Gene Towne and C. Graham Baker started at MGM yesterday, and will prepare the adaptation and script of a special production for that company. Deal was handled by Nat Goldstone.

The Towne-Baker team has clicked heavily during the past year with several originals and adaptations of hit pictures

Trustee Named For Christie Bankrupts

Federal Judge Turnbull yesterday appointed H. K Batchelder, secretary of the Motion Picture Credit Association, trustee in bankruptcy for Al Christie, Charles Christie, Christie Film Company, and Christie Realty. Voluntary bankruptcy actions were filed by the quartette some time ago.

Batchelder is also acting as trustee for Metropolitan Sound Studios.

Kennedys To Tour

Mr. and Mrs. Edgar Kennedy will go on a vaudeville tour during Kennedy's 12-week layoff at Radio. Russell Birdwell wrote the sketch, titled "Nit-Wits on the Network."

British Film For Brandt

New York.—Harry Brandt is closing a deal to distribute in this country a British Gaumont picture, entitled "The Man They Couldn't Arrest."

Meyer On 'Twist'

The Meyer Synchronizing service has been commissioned by I. E. Chadwick to do the musical score for Monogram's "Oliver Twist," which William Cowen recently completed.

Reisenberg Resigns

Completing work on "Pigmy," under the supervision of Merian Cooper at Radio, Felix Reisenberg yesterday turned in his closing notice and went off the writing payroll.

Jobyna Howland At Para.

Paramount has set Jobyna Howland for a role in "The Story of Temple Drake," which Stephen Roberts is directing.

Texas House For Weshner

New York.—Dave Weshner, Warner theatre executive, left for San Antonio, Texas, yesterday to take over the Empire theatre there for Warners

Solons At It Again In New York State

New York.—The New York Sttae Legislature is after the motion picture business again. Senator Mastick, of the State Tax Revision Committee, has recommended a ten per cent admission tax which, he estimates, will bring in $7,000,000 revenue. All the exhibitor organizations are preparing to fight the measure.

Proceeds From Film Rights In Question

New York.—A membership meeting of the League of New York Theatres will be held here Tuesday to demand an accounting from producing managers on the proceeds of the sale of the motion picture rights of plays, as covered by a clause in the basic agreement with authors.

The agreement provides that three and one-half per cent of such proceeds may be deducted as compensation and expenses for the arbiters, the surplus presumably to go to members of the Authors League of America.

Bill Offered To Suspend Anti-Price Fixing Laws

Washington—Representative Cable, of Ohio, has introduced a bill in the House designed to suspend for two years the anti-trust laws against price fixing.

Wynn Guest of Bowes

New York.—Major Edward Bowes is throwing a luncheon party for Ed Wynn today, with a long list of celebrities invited.

Krasna-Levenson Team

Norman Krasna and Lew Levenson have been assigned to write the script on the latter's original story, "She Knows All" for Columbia.

Radio City Hogs Bus.

(Continued from Page 1)

follow suit should this happen. The Strand has not had a stage show since the inception of talkies.

This price-cutting angle is having quite an effect on the distributors who have, for years, constantly refused product to many neighborhood houses which cut prices, particularly the 10 cent and 15 cent theatres. Now that their own theatres are cutting far below their former level, those exhibitors are storming the exchanges for product, using that as a wedge.

It is figured it won't be many days before the price ban will be clipped all around, with admission prices being limited solely by the proper zoning and protection on one house for another, according to prices asked for tickets.

Every price reduction in and around New York has immediately brought a larger percentage of patrons and, in most cases, a larger gross business on the week. With big downtown locations having fixed charges and overheads, reductions have been made very difficult because packed houses would not make ends meet with their weekly outlay and, as is the case with the Paramount now, their best and only effort to meet that difference is the withdrawal of the expensive stage show and a ticket tax for motion pictures solely.

It begins to look to insiders as if the motion picture theatre is going back to the running of motion pictures.

New Plays At The Writers' Next Week

Four new one-act plays will be produced at the Writers' Club Wednesday and Thursday of next week. They are "I Am Over Forty," by Madeline Blackmore; "What, No Delecto," by Harold Dearden; "Veska," by Howard Miller; "The Ladies In His Past," by Victor Potel.

Among the players will be Edward Everett Horton, Helen Bolton, Richard Tucker, Cecil Cunningham, Florence Roberts, Belle Mitchell, William Davidson, Michael Visaroff, Virginia Howell, James Guilfoyle, Cora Macy, Lilliane Leighton, Kenn Randall, James Eagles, Olin Howland and Jeanette Loff.

Goldwyn Gives New Term To Gregg Toland

Sam Goldwyn yesterday tore up Gregg Toland's contract and handed him a new deal on a straight four-year basis. The cameraman had a year to go on his old deal.

He has been farmed out to MGM for four months, following which he returns to Goldwyn to handle the camera on the next Eddie Cantor production.

Eddie Brandstatter Opens Sardi's Today

Eddie Brandstatter's new restaurant, Sardi's, opens its doors to the public today at lunch.

There was a special preview last night, at which dinner was served, and those invited saw one of the most beautiful and tasteful establishments of its kind in the country. And better, the food was excellent.

Del Andrews At MGM

MGM has signed Del Andrews to write the screen plays and dialogue of "Dancing Lady" and "Laughter Through Hell."

Estelle Taylor On Tour

Estelle Taylor leaves tomorrow night for three weeks of personal appearances in San Francisco, Portland and Seattle.

Hugh Herbert
Management
BREN & ORSATTI

'MEN MUST FIGHT' MARKED BY FINE DIRECTION, ACTING

Wynyard, Stone and Selwyn Highlights

"MEN MUST FIGHT"

MGM

Director . . . . . .Edgar Selwyn
From play by ... Reginald Lawrence and S. K. Lauren
Screen Play.....C. Gardner Sullivan
Photography .....George Folsey
Cast: Diana Wynyard, Lewis Stone, Phillips Holmes, May Robson, Ruth Selwyn, Robert Young, Robert Greig, Hedda Hopper, Donald Dilloway, Mary Carlisle, Luis Alberni.

The title of this Metro-Goldwyn-Mayer picture at the time of this review was "Men Must Fight." When it was previewed it was "Women Must Give," and between that time and now it was switched to "Born To Kill." But under any title it emerges a fairly good program picture, excellently directed by Edgar Selwyn, beautifully acted by Diana Wynyard and Lewis Stone in the leading roles.

It looks as if the head office at MGM had a look at Fox's "Cavalcade" and, having Diana Wynyard under contract, figured a repeat on that marvelous performance would sell a lot of tickets. So—"Men Must Fight." It has been mounted beautifully, running the gamut of time from the early stages of the late war, through the present and on to the middle forties.

Aside from the Selwyn direction and the sterling performances by Miss Wynyard and Lewis Stone, the picture got none the best of it through some extremely poor casting of the minor roles. But with all that, "Men Must Fight" has sufficient to give it program rating

Story opens during the big war, with Diana Wynyard in love with a young lieutenant in the air service (Robert Young). He is killed at a time when their love is but three days old. Lewis Stone, long in love with her, finally gets her to marry him in order to give a name to her son. Story then jumps 20 years, with the Wynyard woman taking up her fight for peace and against war. It happens that Stone has become Secretary of State, and an assassination of the U. S Ambassador in Euraria causes America to declare war, with the mother preaching peace and disarmament, urging mothers to threaten to bear no more children unless the warfare is stopped. The husband does the patriotic duty of his office, but the son, with the blood of his mother running through his veins, refuses to accept a commission. However, everything ends to the satisfaction of most of the preview audience, at least, with the son accepting his commission and his mother wishing him good luck.

You can bank on this one to please. Just how much of a draw it will have depends on the value of the names of Diana Wynyard and Lewis Stone in your neighborhood.

Farrow Indicted

John Farrow was indicted yesterday by the Federal Grand Jury for perjury concerning his application for entry and registry in the United States. He will appear in the Federal Court for pleading this morning.

Garat's Stay Short; Comes Back In Aug.

New York.—Henry Garat, the French actor who will be Janet Gaynor's leading man in her next Fox picture, "Adorable," leaves for the coast today with Winfield Sheehan and George Bagnall.

Garat will be in Hollywood only six weeks, appearing in the one picture, as he must be back for a Berlin engagement April 15. He will return here in August to stay a year, apparently coming in then under the "artists of distinguished merit and ability" clause of the immigration law.

Neil Hamilton Signed For 'Dead Reckoning'

Paramount signed Neil Hamilton yesterday for the lead in "Dead Reckoning," replacing Cary Grant, who is ill.

Paramount has made arrangements with Phil Goldstone to shoot Hamilton's sqeuences in "Public Be Damned," which he is making, before February 15.

Joe Steele Directing

Paramount has handed the job of shooting added scenes and retakes on "Murder in the Zoo" to Joseph Steele, assistant to E. Lloyd Sheldon, as Edward Sutherland, who directed the picture, is busy preparing his next assignment, "International House."

Para. Crew Going East

Paramount will send a production crew east in April to shoot scenes for "International House" with Rudy Vallee, Col. Stoopnagle and Bud, and other radio stars who cannot come west The work will be done at the Astoria plant.

Their Names Are Kerr and Westman

In the review printed in this publication yesterday on Paramount's "Hell To Heaven," the reviewer said, "we wish we could name the couple who played the desk clerk and phone girl as they deserve honorable mention." The desk clerk was Donald Kerr and the phone girl was Nydia Westman. Thanks to Ivan Kahn.

Receivers Named at Baltimore For RKO

New York.—Samuel J. Fisher and Morris A. Rome, of Baltimore, were appointed receivers of RKO by Circuit Judge Stump, at Baltimore, yesterday. Each was instructed to furnish a bond of $1000.

The receivership was asked by Joseph H. Basker and Edward Goldman, Boston stockholders, who alleged in their petition that the company was unable to meet its obligations.

Cummings Case Over; Decision In Few Days

Both sides in the Constance Cummings versus Columbia case completed the presentation of testimony yesterday and Superior Court Judge Bogue took the case under advisement. He will render a decision within the next few days.

Ralph Blum represented the player and Loyd Wright handled the Columbia angle. The player is asking declaratory relief, claiming that Columbia failed to exercise its option on her services, while the company asserts it did.

Amos and Andy Shorts

New York—The Van Beuren Enterprises have made a deal with Amos and Andy for a series of cartoon films to be made from shorts of the famous radio stars.

Schulberg Incorporated

B. P. Schulberg's unit at Paramount received its incorporation papers yesterday and will be known as B. P. Schulberg Productions Ltd. Roger Marchetti registered the papers

Louis Gasnier Back

Louis Gasnier, Paramount contract director, has returned from France, where he directed two Spanish and two French productions at the Paramount Joinville studios.

Marxes 'Grasshoppers'

New York.—"Grasshoppers" is the latest title decided upon for the new picture to be made by the Marx Brothers.

'Sky Ways' Abandoned

Universal has abandoned all preparation on the story and script of "Sky Ways," which was slated as a sequel to "Airmail," released last year

Arliss Film In Repeat

New York.—The George Arliss picture, "The King's Vacation," begins a repeat run at the New York Winter Garden today.

Geo. Arthur At MGM

George K. Arthur has been spotted into the cast of "Service," which Clarence Brown is making for MGM.

Yesterday in New York with HELEN GWYNNE

Max Shuster, looking more like Sam Hoffenstein than ever, threw the first jig-saw puzzle contest on record at the Algonquin. If, as and when the puzzles were completed by the various teams, the pictures turned out to be cartoons by Soglow, Peter Arno, etc. . . . The party started at eight o'clock and was interrupted at eleven thirty by a coupla detectives who said they'd been sent on complaint of John S. Sumner, who claimed that the party was really an exploitation stunt for "Fun in Bed" and there were probably some Minsky "girls" around the place. Shuster almost collapsed—how was he to know that it was only someone's idea of a joke? . . . Frank Buck was there training for his next expedition to India by helping people to make a complete picture. . . . Si Seadler managed to put Sogolow's name together and figured, so long as he knew who was guilty, there was no sense in piecing the story together. Arthur Schwartz was just waiting for Kay Carrington to call for him after the show. And Lucinda Reichenbach actually completed a puzzle.

•

Nothing looks worse than a dismantled theatre. We never knew how completely naked a building could look until they removed all the fixin's from the outside of the Rialto. That theatre and the Criterion manage to make Broadway at night look full of dark holes. By the time you and you and you visit New York again, Broadway is liable to look like the cow pasture it once was . . only the barns will be bigger and emptier. . . . Jack Cohn, Harry Brandt, Bert Lahr, Joe Rivkin, Tommy Rockwell, Jim Barton among the more enthusiastic Canzoneri rooters who were disappointed in the despatch with which Tony rocked Townsend to sleep. After an hour and a half of sitting, all the fans got was a minute and a half of fighting—both the swings on Tony's part. . . . What with pictures being so few and far between and picture companies having to advertise, those pep wires from the coast on pictures in various stages of shooting are proving good copy these days. Won't they all be surprised when they see the pictures.

•

Lupe Velez and Johnny Weismuller dancing at the Embassy Club. . . Leon and Eddie patiently awaiting the arrival of Jimmy Durante, who never fails to visit them and wreck the place in his boyish enthusiasm. . . . Paul Gangelin and Gil Gabriel, motoring through up-state roads, came across a cemetery named the St. Lawrence O'Toole Cemetery. Never having heard of a Saint with a last name and thinking it was all a ghastly mistake, they proceeded to ask all their friends who should have known, just who St. Lawrence O'Toole was. And it took a man by the name of Weisenstein to tell them that he was the first man ever to be canonized in Ireland.

(Reprinted)
VANITY FAIR
FEBRUARY, 1933

The screen

BY PARE LORENTZ

Thus, you could not ask for a more skillful or careful or genuinely fine production than the producers have given The Animal Kingdom.

To begin with, it is by far the best study of poor little rich people Philip Barry has written. It is amusing and deft; and there is less of the Barry nobility and a great deal more playwriting than was to be found in Tomorrow and Tomorrow, Holiday or Paris Bound. It so happens that all the aforementioned plays have been made into movies and that Holiday, Paris Bound and now The Animal Kingdom were directed by Edward H. Griffith.

I can't, of course, be sure there really is a person by the name of E. H. Griffith, because to date he has done nothing but direct Barry plays and has, furthermore, made them much better stuff in celluloid than they were on the stage. Where Holiday was a fragile play confused by monologuists, Donald Ogden Stewart and Hope Williams, the motion picture was a smooth and appealing affair. Griffith's casts have been accurately chosen, and the few camera changes he has made in manuscript—as, for instance, the ballet he showed in Paris Bound—have been sound and emphatic.

As Mr. Griffith directed The Animal Kingdom, and as he secured Leslie Howard, William Gargan, Ann Harding and Myrna Loy for his leading characters, it could hardly miss being a splendid production. It could have missed easily if the producers had considered themselves better judges of drama than Barry, but, here, as in those rare Hollywood productions where they do the reasonable thing, they turned the manuscript over to Director Griffith intact. That manuscript, as you probably know, shows us a charming gentleman who gives up a wonderful mistress to marry a girl who becomes a mistress indeed. Mr. Barry, Mr. Griffith and Mr. Howard make it as charming, shrewd a show as we have had this season.

It is a delight to watch clever craftsmanship, to see an able actor such as Leslie Howard deal with it, and to hear as well-turned lines as Barry provides in this play.

I assure you that The Animal Kingdom has been given the best of care, and that, as a result, it is a splendid picture, well worth your time.

WHEN SENSATIONS ARE MADE
note the Selznick-Joyce clients

"ANIMAL KINGDOM"

Direction by - - - - **EDWARD H. GRIFFITH**
A Selznick-Joyce client

From the stage play by - - - **PHILIP BARRY**
A Selznick-Joyce client

Adaptation by - - - - **HORACE JACKSON**
A Selznick-Joyce client

Co-starring - - - - - **LESLIE HOWARD**
A Selznick-Joyce client

Featuring - - - - - **NEIL HAMILTON**
A Selznick-Joyce client



THE Hollywood REPORTER

Vol. XIII. No. 19. Price 10c. TODAY'S FILM NEWS TODAY Friday, February 10, 1933

ORIGINALS GETTING NOD

TRADEVIEWS by WILKERSON

•IN a letter from our London office yesterday, we gather that the trade-show of Warners' "42nd Street" went over with a bang. And hardly had we digested this item, when a cable came in from our Berlin correspondent stating that the showing there of this picture was received with unusual enthusiasm.

All of which causes us to think that musicals, good musicals, should have a terrific draw throughout the foreign countries for the reason, seemingly, that Europe particularly is more interested in music than we are here. Even at a time when anything with a tune in it was a red flag to our audiences, they still drew plenty of money on the other side, and producers in those countries have always made their best money out of pictures with music and probably always will.

•

Our trouble here has been too much sameness in stories with music. The back stage thing was done to death, but even a back stage picture that has a real yarn, will make it's oats, as Warners are now demonstrating with "42nd Street," even before it has been opened to the public.

And while on "42nd Street," we want to credit Lloyd Bacon for a swell job in the direction. We don't think there has ever been a musical that had the snap to it and, at the same time, carried the story to better advantage than this picture, and we feel it's to Bacon's credit.

•

If producers in Hollywood would start to think of musicals in terms of stories—GOOD STORIES—with the music and lyrics merely contributing factors to that story, then you would see BIG ENTERTAINMENT in pictures with a musical background.

Irving Thalberg told us months ago, "the big gross picture of 1933 will be a musical; we may make it here, some other studio may make it." In striving for that picture, he selected an excellent story, "I Married an Angel," which lends itself to music. Then he employed Dick Rodgers and Larry Hart to work out the yarn with Moss Hart and, this being completed, to start on the music and lyrics. The results should be excellent.

Selznick $4,000

The David Selznick contract at Metro-Goldwyn-Mayer calls for the payment of $416,000 for 104 weeks work, or $4,000 a week.

Sheehan-Lasky-Sol To Make 50 Fox Pix

New York.—Before W. R. Sheehan's departure for Hollywood, the full production program for the Fox organization was outlined to and approved by Sidney R. Kent.

The program calls for Sheehan to account for between 20 and 24 pictures, with Lasky doing eight to ten and Sol Wurtzel making 12 to 15 at the Western avenue lot.

Sheehan and Lasky will be budgeted at $250,000 to $300,000 a picture, and Wurtzel will make his at a top figure of $100,000 each.

Carole Lombard For Halperins' First Pix

Borrowing Carole Lombard from Paramount, the Halperins are starting the job of casting for their production, "Supernatural," which they are making for Paramount release.

H. B. Warner was signed yesterday for a featured spot, the deal going through the Joy and Polimer office.

Majors Give More Attention to These Scripts Now Than Ever—21 On Para. 6 Months Schedule

Lowered overheads in the major studios, plus a scarcity of published material, are causing production heads to look with greater interest on the original screen play now than at any other time in the history of the business.

Although economy moves and scarcity of published material and plays having screen value are the most important contributing factors in causing producers to open their doors to originals, the run of Warner hit pictures on the front page news idea must be given some credit for this new activity, as the majority of Warner hits

(Continued on page 4)

Sheldon Quits Para. ToBeIndie Producer

Lloyd Sheldon, associate producer for Paramount for 12 years, is leaving that company to take a hand at producing pictures independently. His contract expires next week and he said that he did not want it renewed. Sheldon said:

"There is absolutely nothing wrong. The 12 years I have been associated with Paramount have been the most delightful of my life. I simply want to explore the independent field."

'Dinner At Eight' All-Star For MGM If Story Deal Made

Metro-Goldwyn-Mayer is understood to have very elaborate plans for production of the George S. Kaufman-Sam Harris play, "Dinner At Eight," provided a deal can be made.

The company wants to make it an all-star, "Grand Hotel" cast, with George Cukor directing, providing his services can be borrowed from Radio, with the production under the supervision of David Selznick.

It is understood that the Kaufman-Harris combination turned cold when MGM offered $100,000 for the property, and it is now rumored that the deal will be closed for $150,000.

Para. and Fox May Swap Carroll and Merivale

Fox is negotiating with Paramount for the loan of Nancy Carroll for a featured spot in "I Love You Wednesday," while Paramount is anxious to borrow Philip Merivale from Fox for one picture. The exchange will be made if the two studios can arrange the player assignments.

Universal Closing Tomorrow For 8 Weeks

Universal closes tomorrow for an eight-week period. During the shutdown several writers will be retained, readying pictures for shooting when the plant reopens.

Gelsey-Schulberg Split

Erwin Gelsey is out as story executive for B. P. Schulberg at Paramount. It is understood there was a difference of opinion regarding yarns, with Gelsey resigning. No new plans for the writer at this time.

NATIONAL BOARD LAUDS "FUGITIVE", PANS CENSORS

New York.—The first day's meeting of the annual convention of the National Board of Review at the Pennsylvania Hotel here, got under way yesterday with a full attendance, who listened to speech after speech. The highlights of the first session were addresses made by Dr. LeRoy Bowman and Dr. Frank Astor.

Bowman, who is head of the Child Study Association of America, took the stump for the Warner production of "I'm A Fugitive From A Chain Gang." He said:

"It was the most artistic film of last year and one of the best of many years. While present day fans are still intrigued by exciting, dramatic and perilous situations in pictures, they prefer action that is directly con-

(Continued on Page 15)

Goetz On Story Hunt For Farrell-Jordan

The first assignment given William Goetz as a Radio producer is the search for a story that will fit Charles Farrell and Dorothy Jordan, patterned after the Fox Gaynor-Farrell stories of yesterday.

Col. After McCrea

Harry Cohn is negotiating with Radio for the loan of Joel McCrea for the juvenile lead in "Tampico," with Jack Holt and Raquel Torres, for Columbia. Irving Cummings will direct.

Billie Burke Tested

MGM tested Billie Burke yesterday for a featured role in "When Ladies Meet," which is scheduled for early production.

EDDIE BUZZELL Directed 'CHILD OF MANHATTAN'

THE Hollywood DAILY REPORTER
today's the news today

W. R WILKERSON.....Editor and Publisher
FRANK POPE.....Managing Editor

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THE LOW DOWN

The turnout for Sardi's opening at lunch-time yesterday must have done proprietor Eddie Brandstatter's good heart good. We can't think of any of the old stand-bys (and plenty of new ones) that didn't come in to eat and wish him luck. The three-tiered restaurant is beautifully and comfortably appointed in the ultra-modern manner, and Wolo's hanging Impressions of famous faces, from Mussolini on down (or up), are worth an inspection tour any time. Of course, the photographers, waiters, captains and just plain guests got all tangled up with the dishes, etc., yesterday, but we imagine they've calmed down by now. Anyway, the food is swell.

•

This is the strange case of a writer-playboy who settled down to work in such a big way that it has just about cost him his health. True, he still plays, but his devotion to his labors of late has caused no end of comment. When he first came here a few years ago for Paramount, he took it more or less as a joke. But when he returned here (after going back east) a year ago to work for another major company, he went to it with a bang. A famous humorist, he was assigned the script of a heavy drama and did a beautiful job. Not only that, but he was the first on the set every morning, and the last to leave the studio. His enthusiasm for this business knows no bounds, but his desire to work about eighteen hours and play for the other six has put him flat on his back. He doesn't want anyone to know how much he likes movies though, because he says, 'you can remember how much you liked the kid who used to bring apples to teacher!" But he deserves a hand, and here it is.

•

Last year, when Charlie Chaplin was in Europe, a magazine of large national circulation got hot for a 50,000 word chapter story by Charlie on observations while on his trip around the world. The periodical sent a representative from New York to Paris to close a deal with Chaplin. This was done, with Carlyle Robinson, the comedian's press agent, handling the details and obtaining a high per word rate for Charlie. But soon after Chaplin returned to Hollywood, Robinson was dropped from the payroll. His claim that Charlie had promised him a cut on the magazine article (still unwritten), was turned down. So the press agent who had been with the comedian for the greater part of 15 years is said to have blocked out a lengthy feature article, "Charlie Chaplin As I Knew Him." The idea, it is understood, has already been accepted for syndication in both England and the United States, and a British publisher will bring it out later in book form.

•

Creditors of Ralph Like have gotten together and made some demands on Like and his activities, which he has agreed to carry out, with the result that all the things you are now hearing around town about Like going into receivership etc., are hooey.

Davies Wants Clive In Place of Stevens

Marion Davies' desire to have Colin Clive play the leading role opposite her in "Peg O' My Heart" has resulted in a second screen test being made of the English player. Miss Davies made the test with him and hopes to induce the MGM execs to switch the player into her production from the spot he has been signed for in "Service," which Clarence Brown is about to place in production.

In the event the decision is made in her favor, Onslow Stevens, who has already been signed for her picture, will exchange assignments with Clive.

Farrow May Plead Guilty To Perjury

John Farrow was admitted to bail yesterday, and his case was continued until today.

Inside reports state Farrow is slated to enter a plea of guilty to the perjury charge lodged against him by immigration authorities and that this might result in favorable consideration of his case by government officials.

Morris Out of MGM

Gouverneur Morris has completed his work for MGM and has been dropped from the writing staff. He had been assigned with Tod Browning to the development of an original story.

Ceballos To Para.

Paramount has engaged Larry Ceballos to direct the dance numbers for the Marx Brothers picture, "Grasshoppers," which goes into production in two weeks.

Naish With Goldstone

J. Carrol Naish has been signed for a featured role in Phil Goldstone's "The Public Be Damned."

Levee Sends Plane For Dinner Guest

"Mike" Levee had all plans made for a "welcome home" dinner last night for Doug Fairbanks Jr., who was due on The Chief. But the train was six hours late. So Mike and Joan Crawford sent a plane to Barstow, picked Doug off the train and, an hour later, landed him here in time for the dinner.

London and Berlin Like '42nd Street'

The Warner production of "42nd Street" has been previewed in both London and Berlin and with extremely enthusiastic receptions.

The home office of Warners has reported to Darryl Zanuck regarding these showings, adding, "looks as if this picture will get us the biggest results throughout Europe of any production during the past two years."

Horwin Sells Original

Jerry Horwin has sold an original story, called "Beautiful Face," to Universal and goes over there to do the adaptation. Sam Jacobson will supervise.

Al Lewin Sailing

New York.—Albert Lewin, Metro-Goldwyn-Mayer producer, sails today on the Paris for Europe and a vacation.

Hurley Stays With Para. In New Post

Harold Hurley has decided to remain with Paramount and has signed a new term contract to stay with that company in an executive capacity. Emanuel Cohen, vice president in charge of production, assigned Hurley to the job of associate producer in charge of production of the Zane Grey westerns, in addition to other executive duties.

Hurley leaves immediately on a five-weeks vacation, and reports to Paramount March 5 to assume his new duties. He resigned two weeks ago as executive assistant to Cohen, after being with the organization for 10 years.

Jean Bart's Stage Play Bought By Universal

Universal has purchased "The Man Who Reclaimed His Head," a play by Jean Bart, a French playwright, which has been running in New York. It may be used as a future John Stahl production.

Datig Sec. Promoted

Veronica Grusling, secretary to casting director Fred Datig at Paramount, has been promoted to the post of office manager.

Ron Ferguson Quits

Ron Ferguson, special art man in the Fox publicity department, has presented his resignation, to take effect Saturday.

We Realize

today, more than ever, that safety of principal is the most important factor in an investment program. United States Government and high grade Municipal bonds have proven in the present market that they are the safest investments you can buy.

Government and Municipal Bonds

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LOS ANGELES
510 SOUTH SPRING STREET
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NEW YORK SAN FRANCISCO

The entire Paramount organization
. . every man and woman . . mourns
the loss of a very dear friend . . . . .

Percy Heath

Emanuel Cohen

BULK OF MGM PRODUCT WILL BE MADE BY UNIT PRODUCERS

Decentralization Will Speed Up Work

The new production set-up at MGM provides for the bulk of the product to be made by unit producers who will select their own stories and be responsible for the scripts, production and final quality of their pictures, with the executive end of the studio acting only in an advisory capacity and not attempting to dictate script revisions or production policies except so far as budget costs are concerned.

This system is a definite decentralization of authority, and prevents delays in getting official okays of stories and scripts from the front office, thereby eliminating unnecessary costs in story charges, delays and missed release dates.

As reported, David Selznick will have his own individual unit, and will take entire responsibility for a maximum of ten pictures annually.

Hunt Stromberg, Harry Rapf, Eddie Mannix and Bernie Hyman, veteran producers at MGM, will handle their own units as in the past, but will not have to await an official okay on scripts prior to production.

Walter Wanger and Lucien Hubbard, recent additions to the company staff of producers, will select their own stories and produce four to six pictures yearly. Howard Hawks and Sidney Franklin, former directors recently elevated to producer jobs, will have the same standing.

The group of "junior associate producers," including John Considine, Jack Cummings, Larry Weingarten and the Lou Edelman-Frank Davis team, will have their stories okayed by the front office.

With a total of 14 producers and supervisors now working at MGM, the reorganized division of authority is expected materially to lower production costs and get a steady flow of product to exchanges to meet release dates.

Phyllis Barry Lead With Wheeler-Woolsey

Radio tested Phyllis Barry yesterday for the lead in the Wheeler-Woolsey picture and the studio is signing her today.

Hugh Herbert has been set for a role also. Production is definitely set to start Tuesday, with William Seiter directing. Sam Jaffe is supervising.

Bid For Montgomery

Radio has registered a bid at MGM for the services of Robert Montgomery. The player is wanted for the lead opposite Ann Harding in "Declassee," from which Joel McCrea was withdrawn.

Two For Grady Sutton

Grady Sutton, champion swimmer, has been signed for two roles, one in Paramount's "The Story of Temple Drake," and the comedy lead opposite Marjorie Beebe in Mack Sennett's "Hubby's Vacation."

Cantor-Jessel Do $50,000 In 6 Days

Atlanta.—Eddie Cantor and Georgie Jessel have done the unheard-of gross of $50,000 for six one-night stands before landing here for a similar appearance. They did not play a town over 250,000 to roll up this gross.

'Frisco Jenny' Top Gross For Warners

New York.—Warner Brothers report that an analysis of box-office grosses for the first five months of the current selling season shows that the Ruth Chatterton picture, "Frisco Jenny," is their top moneymaker.

It has grossed more money on the average than such favorites as "I'm A Fugitive From A Chain Gang," "Twenty Thousand Years in Sing Sing" and "Silver Dollar."

Henry King Assigned

Henry King is slated to direct "I Loved You Wednesday" as his next assignment for Fox. Philip Klein and Molly Ricardel are collaborating on the script of the latter's play. No cast has been announced.

Roland In Spanish Pix

Fox signed Gilbert Roland for the leading male role in a Spanish production, titled "A Romantic Widow." Lou King will direct.

Originals Sought

(Continued from Page 1)

during the past few months have been from stories that have never seen a book publisher or stage producer.

In Paramount's list of pictures starting October 2 and ending May 1, only seven pictures either were made or will be made that were adapted from published books, plays or short stories. The remaining twenty-one were originals, written direct for the screen.

One prominent producer, queried regarding this situation yesterday, stated: "You're all wrong. Stories used in all major studios during this and other years since talkies have been originals. Certainly we have bought plays and books, but during their adaptation for pictures, entirely new stories have been written around the basic idea of the plot purchased."

Studio heads figure that good originals, in most cases, can be bought for $7,500, including a complete script. That price is the average. While a published story or play only starts with a $10,000 bid and before the picture is set for shooting on the stage more than double the amount paid is chalked up against the yarn, to include the finished script.

Raft Wants $2,500 On NewPara.Ticket

With a new option coming up on the services of George Raft at Paramount next week, it is understood that the star will make a demand of $2,500 a week for his continued service under that banner. His salary is now set at $400, and he feels that the company is making more money on pictures he is appearing in than on any others. As a consequence, he believes he should be paid accordingly.

Insiders believe he will tell the front office that he is being offered more money for six weeks work on the variety stage than he is receiving for 52 weeks as a picture star.

Fox Writer Contracts Await Sheehan Return

Howard Green, Arthur Kober and Sam Mintz, Fox writers, whose options have come up in the past week, have not been renewed and are working on a week to week basis.

The studio will not renew any writers' contracts until Winfield Sheehan returns to approve them.

Warners Sign Ahearn For The Writing Staff

Danny Ahearn, who sold his original, "Picture Snatcher," to Warners some time ago, has been placed under contract by that company and comes from New York in June to start work.

Included in the contract was the purchase of another of his originals, "Boys of the Road."

Zeidman With 'U' Unit

Universal has closed a deal with Bennie Zeidman to head an independent unit at that plant, producing from three to five pictures during the coming year. It will be Zeidman's own unit, with Universal offering studio space and distribution.

MGM Wants Skipworth

MGM yesterday requested the loan of Alison Skipworth from Paramount for a role in Marion Davies' "Peg O' My Heart," which Robert Z. Leonard directs. Paramount is understood to be unwilling to comply.

Para. Buys Miller Yarn

"Apartment 9," an original story by Alice D. G. Miller, has been purchased by Paramount, and the writer has been engaged to prepare the screen play. Bayard Veiller will act as associate producer.

Ray June With Small

Ray June has been engaged by Edward Small to handle the camera work on "I Cover the Waterfront," Reliance production which starts Monday with Claudette Colbert and Ben Lyon featured. James Cruze will direct.

Yesterday in NEW YORK ... HELEN GWYNNE

After seeing "Depression Gaieties," we have at last found the type of entertainment that would make the Radio City theatres pay—that is, if they called them benefits and had Marc Connelly as showman extraordinaire. . Of course, there are many people to whom a vote of thanks is due for their efforts in behalf of the bes' dam' benefit that ever was, but Connolly was the presiding genuius that made it possible for the Stage Relief Fund and the Authors Fund to divide the spoils, that amounted to over $10,000. . . . And furthermore, if George M. Cohan would really like to know how to keep a show running for three hours, or even two, without an intermission, he should have been there.

•

Listen to this for entertainment and then ask yourself honestly just how much you'd be willing to invest, (and that word is used advisedly) to see it: An opening chorus that sang about a benefit for the benefit of those who go to benefits, and Imogene Coca, doing an humorous ingenue number. . . . . Charles Winninger, Hugh O'Connell and Charles Butterworth, as m.c.'s, finally deciding to let the ladies do the announcing—and out came the girls—Bea Lillie and Fannie Brice, dressed as page boys, announcing in free verse and what was practically unison that the next number would be a George White wow. . . . Clifton Webb in a specially written skit, "Under Difficulties," with Hope Williams, Madge Kennedy and Judith Anderson and doing a number from "Flying Colors"—with moom pitchers that managed to bring Mickey Mouse into the proceedings. . . . Old time songs sung and played by the composers and heartily chorused by the audience before anyone could stop them.

•

John Erskine playing accompaniments for Queena Mario. Vincente Escudero and his troupe. . . . "The Little Tots Hour," with La Lillie, Fred Astaire, Vilma and Buddy Ebsen, Barbara Newberry and Carl Randall. F. P. A. doing a little m.c.-ing. Charlie Butterworth stooge-ing for Phil Baker and introducing a little song about three violins; one, two, three means I love you. . . . Hugh O'Connell in a grand burlesque of one of these here now "reverie" numbers called, of all things, "A Bachelor's Revery," with Jack Haley and Ethel Merman as McIntyre and Heath, Bill Robinson as "Music Master" Dave Warfield, and Bea Lillie and Bobby Clark doing a burlesque of Webb and Geva. . . Doug Fairbanks Jr. surprising and delighting with pantomime imitations of Poppa Fairbanks, John Barrymore and Chevalier. . . . Lunt, Fontanne and Coward in "Design for Rehearsal." Jack Pearl. Robert Benchley in "How I Create."

•

And through it all, Marc Connolly—his writing, his work and himself. A rival attraction to the show was Francis Lederer's box which was just a thoroughfare for F.P.A., Van Loon, Fairbanks, Webb and Coward.

SIX HITS

Prosperity product that has no precedent . . RKO's answer to the entertainment challenge of 1933 . . a sextette of smash hits . . by far the *greatest* ever offered for release in a single month . . to hang up new 'highs' at the box office . . Witness, Hit No. 1—

JOHN BARRYMORE in TOPAZE

TOPAZE
•
The Great JASPER
•
CHRISTOPHER STRONG
•
SWEEPINGS
•
OUR BETTERS
•
KING KONG

—AND HE LEARNED ABOUT WOMEN . . FROM HER!

He was neither Saint nor Sinner . . yet he lived the life of both—A professor by profession . . who learned the meaning of love from the most captivating coquette in all Paris!



RKO PICTURES

John BARRYMORE IN 'TOPAZE'

with MYRNA LOY

Directed by HARRY d'ARRAST

Produced by DAVID O. SELZNICK



Richard Dix — The Great JASPER

Katharine Hepburn — CHRISTOPHER STRONG

Lionel Barrymore — SWEEPINGS

Constance Bennett — OUR BETTERS

The Eighth Wonder of the World-KING KONG

No. 1

Every one a star-studded showmanship TRIUMPH

SIX HITS

Not one . . but *six* . . 'shoutable' screen achievements . . the *greatest* group of merchandising, entertainment packed productions ever offered in one group . . every one a box office 'natural' . . as evidenced by Hit No. 2—
RICHARD DIX in THE GREAT JASPER

6

TOPAZE
•
The Great JASPER
•
CHRISTOPHER STRONG
•
SWEEPINGS
•
OUR BETTERS
•
KING KONG



WHAT DID SOLOMON SAY?

Consult Jasper . . he sees all—knows all—tells all—about love . . that's why they called him THE GREAT JASPER . . He had a WAY with ALL women . . and JUST COULDN'T HELP IT!



Richard
DIX
IN
'The GREAT JASPER'
with
WERA ENGELS
EDNA MAY OLIVER
•
Directed by
J. WALTER RUBEN
•
Produced by
DAVID O. SELZNICK

No. 2

Katharine Hepburn — CHRISTOPHER STRONG
Lionel Barrymore — SWEEPINGS
Constance Bennett — OUR BETTERS
The Eighth Wonder of the World—KING KONG

TOPAZE

KENNETH MACGOWAN

ASSOCIATE PRODUCER

RICHARD DIX
in
THE GREAT JASPER

JOHN BARRYMORE
in
TOPAZE







THE HOLLYWOOD REPORTER SAYS:

"This will be one of the unforgettable roles of Dix's career. He has made "Jasper Horne" a person of flesh and blood that will stick in the memory."

"Far removed from the beaten paths of orthodox formula, it is more than conventional drama, a finely drawn character sketch."

"Splendidly directed with sympathy and sincerity by J. Walter Ruben, who deserves a rousing kudo for approaching his subject in exactly the proper psychology."

RICHARD DIX

IN

J. WALTER RUBEN

DIRECTED

'The GREAT JASPER'

RKO RADIO PICTURES

REG U.S. PAT. OFF.

Produced By

DAVID O. SELZNICK



WERA ENGELS

played

Norma McGowd

in

"THE GREAT JASPER"

"Beggin' your pardon in advance . . ."

FULTON OURSLER



Success piled upon success in sensational succession . . *Six smash hits at a time* . . Never before such a startling array of *big* pictures ready for release the same month . . showmanship specials at a time when exhibitors *need* them . . Manifested by Hit No. 3—
KATHARINE HEPBURN in CHRISTOPHER STRONG

SIX HITS

TOPAZE
•
The Great JASPER
•
CHRISTOPHER STRONG
•
SWEEPINGS
•
OUR BETTERS
•
KING KONG



No. 3

Produced by DAVID O. SELZNICK

Lionel Barrymore — SWEEPINGS

Constance Bennett — OUR BETTERS

The Eighth Wonder of the World-KING KONG

The Great JASPER

TOPAZE

SIX HITS

Again RKO leads the field . . again breaking all production precedent . . This time with *six* all-star specials . . the greatest combination of box office achievements to be produced at one time . . We're shouting Hit No. 4 — LIONEL BARRYMORE in SWEEPINGS

6

TOPAZE
•
The Great JASPER
•
CHRISTOPHER STRONG
•
SWEEPINGS
•
OUR BETTERS
•
KING KONG

His Flesh and Blood!

Solid as the Rock of Gibraltar, he built an Empire for his children, but—to them—it was just . . . papier mache!



Lionel BARRYMORE

in a veritable typhoon of human frailties!

'SWEEPINGS'

with
Allen Dinehart
Eric Linden • William Gargan
Gloria Stuart • Gregory Ratoff

Directed by John Cromwell
Produced by DAVID O. SELZNICK







No. 4

Constance Bennett in OUR BETTERS

The Eighth Wonder of the World-KING KONG

cap Meteor
stine romance
honest
OPHER
ONG
Directed by
DOROTHY
ARZNER
Pathé
PICTURES

CHRISTOPHER STRONG
The Great JASPER

"Okay For Sound - - -"

EASTMAN

"1359"

SPECIAL

SOUND RECORDING FILM

"It Speaks For Itself"

J. E. BRULATOUR, INC.

NEW YORK CHICAGO HOLLYWOOD

Percy Heath of Para. Dies of Heart Attack

Percy Heath, associate producer at Paramount for eight years and one of the industry's leading scenario writers, died yesterday morning as a result of a heart attack, at his home, 2091 Outpost Drive. He was 48 years old and is survived by his widow and one son, Berton. Funeral services will be held tomorrow at three o'clock, at the Wee Kirk o' the Heather. Burial will be at Forest Lawn.

Percy Heath came to Hollywood about eleven years ago after a brilliant career as a newpaper man and as press agent for David Belasco, Henry W. Savage, Charles Dillingham and other stage producers. He also wrote the libretto for "Sari," which Savage produced with Mitzi Hajos starred. He joined Paramount eight years ago as a writer, became head of the writing staff and, later, an associate producer.

There was no more popular man in the motion picture busines. No one ever heard him say a unkind word nor knew of his doing an unkind act. Scores of people have been the recipients of his help, always without the knowledge of anyone else. Perc will be sorely missed and by no group more than by his associates at the Writers' Club, of which he was a director.

MacWilliams Promoted

London. — British-Gaumont has made Glen MacWilliams the company's chief cameraman.

Fox Player In Group Picked Up By the Govt.

Frank Atkinson, English player under term contract to Fox, headed a group of about a dozen alien actors who were rounded up yesterday by immigration authorities.

It is reported that Atkinson has over-stayed his leave in this country by a year, and he had previously been notified to leave with the others picked up.

Who Are Favorites, And Why, Mag. Inquires

Modern Screen, fan monthly, has broadcast special ballots to stars and featured players asking them to cast votes for favorite male and female stars.

Payoff on the stunt is the request that reasons be given in detail for the selection of each favorite. Publicity departments are discouraging the idea among contract people, figuring players might cast votes for individuals with other companies.

'Bondage' New Fox Title

Fox has changed the title of "House of Refuge" to "Bondage." Picture is slated to start soon, with Al Santell directing and with Dorothy Jordan and Alexander Kirkland featured.

N.Y. Princess Now Grind Film House

New York.—The old 300-seat Princess Theatre, in 39th street, has become a grind picture house under the name of the Reo. It is run by the J. H. and S. Theatres Company at a scale of ten cents afternoon and 20 cents nights. It gets a great play from the unemployed in Bryant Park, across the street.

Para. Theatre Crew Get Their Notice

New York.—The employees of the Paramount Theatre have received their two weeks notice in anticipation of the possible dropping of the stage shows and the institution of a lower price scale.

This may not eventuate, however, as yesterday's good business with Mae West has raised hopes in the executive breasts and the definite decision has been postponed.

Mason With Chevalier

Reginald Mason goes into the cast of Chevalier's "Bedtime Story" at Paramount.

Three For 'Pick-Up'

Charles Middleton, Robert McWade and Purnell Pratt have been signed for spots in "Pick Up" at Paramount.

Boyce-Smith Gets Rights To Arab Film

John Boyce-Smith, who heads the Motion Picture Investment Company, controlling the Republic Studio, has acquired for his organization a major interest in "The Stampede," an Arabian-made picture which was released by British International Pictures in Eng'and three years agn.

The production is a silent and was made by Major C. Cort Treatt, who owned the American rights to the picture, with Edwin Carewe joining the company to contribute his editorial services on a percentage basis .

The picture has been retitled "Soudan," and has a cast of Arabs, the story dealing with their life in the desert. Adolph Tanler has been commissioned to write a special score for it and added scenes will be made here to be cut into the picture, with sound and music dubbed in the silent portions.

Boyce-Smith said he was not planning a state right release but would offer it to the majors.

Ellis In 'Gabriel'

Edward Ellis has been signed for a role in "Gabriel Over The White House," which Gregory LaCava is directing for MGM. Schulberg and Feldman made the deal.

Two More For Drake

James Eagels and James Mason are latest additions to the cast of "Story of Temple Drake" at Paramount.

"THE GREAT JASPER"

Screen Play

by

H. W. Hanemann and Robert Tasker

'SISTER TO JUDAS' SUITED TO DOUBLE FEATURES ONLY

Story Tedious and Direction Faulty

"SISTER TO JUDAS"
Mayfair

Direction .....E. Mason Hopper
Story by.....Walker Wright
Screen Play.....John Thomas Neville
Photography .....Jules Cronjager
Cast: Claire Windsor, Holmes Herbert, Johnny Harron, Lee Moran.

Reviewing this class of production is like prospecting; the hope of some time striking gold takes you through miles and miles of celluloid and every now and then you feel repaid when you strike a new note in direction, a good performance by an unknown or a story with some clever twists. This, however, is not one of those happy occasions.

"Sister to Judas" is not so much bad as it is plain tedious. The story is flimsy to begin with, the dialogue is clumsy and stilted, and the direction, nerve-wrackingly slow, is nothing to write home about in other directions.

Outside of a valiant effort by Holmes Herbert to breathe some life into a still-born characterization, there is not much else to commend it.

Claire Windsor is the orchid of a dungheap family, whose two oaf brothers drive her to attempt suicide, from which she is saved by Johnny Harron, who not only takes her home to be nursed back to health by his mother, but marries her.

The rest of the picture is devoted to an exposition of Harron's unreasonable jealous over Herbert, his wife's boss in the book publishing business. The two worthless brothers finally put Harron on the rocks too and the redemption note is not sounded until he has served a prison term.

Okay probably for twin bills in the smaller houses, but won't stand up by itself anywhere.

Joe Rock Planning To Release Old Laurels

Joe Rock is planning to re-edit the series of of silent shorts he made seven years ago, starring Stan Laurel, of the Laurel and Hardy team. Rock made them independently, but failed to secure a release for them.

He is dickering with several people to promote money to dub the shorts with sound and re-cut them for present-day showing.

New Term For James

Warners have signed a new term contract with Rian James, writer. Negotiations have been on and off several times in the past few weeks, with both parties finally getting together on the renewal ticket.

Hepburn Going East

Katharine Hepburn, Radio featured player, pulls out for New York next week for a brief vacation, and reports back in a month for her next for that company, "Little Women."

Wait Till New York Learns About This

Broadway won't believe it, but it's true nevertheless. Peggy Hopkins Joyce, finding Hollywood a place of magnificent distance, has a new car. But this is the incredible part—Peggy is riding around in a FORD.

Selznick's First At MGM With Ed Wynn

David Selznick's first production at Metro-Goldwyn-Mayer under his new contract will be the Ed Wynn picture, from a story suggested by Wynn and with the comic sitting in on the preparation of the yarn.

Options Lapse On 2 Para. Directors

Unable to find an immediate directing assignment for James Flood, Paramount was forced to let current option on his term contract lapse.

Also in line with the company's new policy of not taking up options unless definite assignments are lined up, Paramount failed to exercise option on the services of Lucky Humberstone, who recently finished direction of "King of the Jungle."

Oakie Set For Lead In 'The Great Magoo'

Jack Oakie is slated for the top spot in the Gene Fowler-Ben Hecht play, "The Great Magoo," for Paramount.

Josephine Lovett and Joseph Moncure March are writing the script. Albert Lewis is producing.

REELING AROUND LONDON

Quite a sort of "Grand Hotel" atmosphere on the "Love and Let Love" set at Gaumont's the other day. . . . Madeleine Carroll, Ivor Novello, Kay Hammond (our Kay Hammond!) Stanley Holloway, Laddie Cliff, Sonny Hale and Claude Allister. . . It is said around town that Wendy Barrie, who is under contract to Korda's London Films, has had her contract bought up by Paramount. . . . we wonder! . . . Bryan Wallace, son of the late Edgar, is quitting the pen for a while and will act as a Gaumont assistant director. . . MGM went and took a lot of space to boost "Grand Hotel" on its general English release—and is it cleaning up?

•

George Cannons has just started a still picture studio over here . . . . he threw a party recently to celebrate and the crowd was so dense no one could see the photographs . . . plenty of ill-mannered society folk present and a lot of movie celebs: Betty Stockfield studying the Jean Harlow picture. . . . A. Jimpson Harman making an effort to get near the pictures and not into the gossipers around them. . . . Barbara Hood, director Michael Powell, Chris (Press Agent) Mann, Wendy Barrie, Eileen Kari-Davies and lovely Dorothy Hyson amongst those present. . . . Did you know that at one big British studio they open all the mail? . . . nice of them, is it not? . . . It is rumored that the Lady Eleanor Smith will leave the Sunday Express film critic job. . . . Leslie and Janice Rowson at trade shows.

•

Ho hum, Sam Goldwyn—you took such pains to reproduce an English atmosphere into "Cynara" and then you went and let Ronald wear that oh-so American hat in the swimming sequence . . . and darned if Laurence Olivier (you know Ronald, don't you Laurence?) did not do the same thing ing the Swanson picture . . . and that reminds us, a gentleman designed the screen credits a trifle larger than usual for Gloria's pic, so they gave him a screen credit . . . nice, eh? . . . . and there is one well known screen comic over here who is acting in the position of assistant director here now, just in between pictures. Maybe he is just another of these London actors who will direct themselves. . . . Leila Stuart is busy these days; casting all sorts of pics. . . . Alfred Hitchcock in a dickens of a hurry at B.I.P. the other day. . . . We were wondering and even taking bets on Florine McKinney's nationality; we think Australian—but anyway we'll take vanilla.

•

Basil Dean taking time off from his legit theatre work to see other companies' picture productions . . . and what a crowd waited to see Swanson in person at a show the other night! . . . Bob (RKO) Martin lighting Zoultan Korda's "Cash" at Elstree. . . And boys, it's a girl: Congratulations Mr. and Mrs. Tannura! . . . "20,000 Years In Sing Sing" will play MGM's Empire, "Cynara" goes to Paramount's Carlton after "Sign of the Cross," and "Air Mail" starts a season at Gaumont's Dominion: it seems they don't want to play their own product; . . . Ann ("Water Gypsies") Todd has broken off her engagement. . . . . N.G.W. Loudon, Sound City producer, is having a sculling boat built for after studio hours on the river. . . . Redd Davis has signed a directorial contract with Julius Hagen.

ATTENTION, PLEASE!
If it's a TYPEWRITER you want REPAIRED—to RENT—or BUY call
HOLLYWOOD TYPEWRITER SHOP
6681 Hollywood Blvd.
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WRITERS' SUPPLIES
12 Years in Hollywood

Klaw-Erlanger Sue Loew's Executives

New York.—The stockholders of the Erlanger Realty Corporation and J. and A. Klaw, the latter the sons of Marc Klaw, filed suit in the Supreme Court yesterday against Nicholas Schenck, David Bernstein and David Loew as directors of the Anchor Theatrical Corporation.

Plaintiffs demand that defendants pay $425,000 into the treasury of the corporation, asserting that, last May, defendants took over the lease of the Fox Theatre in Washington under agreement to pay that sum and to take over the thirty-five year lease at $200,000 a year.

Otto Dyar Quits Para.

Otto Dyar, head of the Paramount still department, has resigned, to launch his own business. He has been with the company about eight years, and is succeeded by Harry Cottrell, his assistant in the department.

Tully Finishes Script

Jim Tully has turned in his treatment of "The Road Kid" for Paramount, and is off that company's writing staff.

Fowler-Brown Sell One

Joseph I. Schnitzer purchased "The Hollywood Jewel Robbery," by Gene Fowler and Rowland Brown, to be produced for Radio release.

Board Pans Censors

(Continued from Page 1)

nected with the real things of life, affecting everyone today. Warners have taken advantage of that condition and offered a production that has received wide acclaim from those fans, to which I add my enthusiasm for their artistry in handling that subject."

Astor, who is head of the Child Welfare Association, delivered his bit on censorship. He stated:

"There is only one censor and that is the audiences. Their censorship is the most effective. They censor pictures by paying their money to see better pictures."

St. Francis Hotel
AND
Apartments
Hollywood Near Western
•
A Room? Certainly!
And Most
Inexpensive, Too.
•
GORDON JAMES
Mgr.
HIlside 1131.





LIONEL ATWILL

In His Three Phases

As Ivan Igor in "WAX MUSEUM"





Hollywood Reporter Review

"Lionel Atwill's performance as the mad 'Ivan Igor' is a personal triumph for this actor."

THE Hollywood REPORTER

Vol. XIII. No. 20. Price 10c. TODAY'S FILM NEWS TODAY Saturday, February 11, 1933

PICTURES TO FIGHT RADIO

TRADEVIEWS

•THIS is directed to those in the motion picture industry who are NOT contributing that half of one per cent of their salaries to the Motion Picture Relief Fund, in the hope that it may induce at least some of them to change their minds and open their hearts.

Mary Carr, for years one of the most noted players of "mother" roles in this business, fell upon troublous times. She was in poor health; she was out of work. The landlord claimed she was three months in default with her rent and he sued, getting judgment for $265 by default. Then he notified Mrs. Carr to move.

•

Here the Motion Picture Relief Fund stepped in Its attorney represented Mrs. Carr in the court proceedings. Representatives of the Fund tried to get the landlord to reduce the rent, but failed. Due to the appearance of the Fund attorney, Judge Kincaid granted a five day stay of execution on the eviction order.

Mary Carr must move. She is now seeking another home. And the Relief Fund will pay her rent until things are brighter. More than that, the Fund will see that the family, consisting of an invalid husband and several children, is supplied with the necessities of life.

If the court proceedings had not been told in the newspapers, no one would have known that the Fund was interested. That is the way the Fund works. It shuns publicity, because those at the head of it know that many of the people who are forced to apply to them for help would be shamed if their appeals became public.

•

The case of Mary Carr is not an isolated one. There are many others in similar straits, others whose names in the past have meant just as much in the picture business as has the name of Mary Carr.

The executives of the Fund could, if they chose, furnish a long list of such people, men and women who have done as much for pictures as you, or you, or you, who are working and earning a good living and who through carelessness or some other cause, fail

(Continued on Page 2)

$86,000 Week For 'Sign of t'he Cross'

New York.—"The Sign of the Cross," Cecil B. DeMille's production for Paramount, wound up its week at the Radio City Music Hall with a gross of $86,000.

Receivership For 'U' Theatre Chain

New York.—The Universal Chain Theatres Corporation Inc. went into an equity receivership in Baltimore yesterday. The action is for the purpose of permitting Universal further to liquidate the chain started two years ago.

It is understood that only five houses now remain in the chain, including theatres in Washington, Milwaukee and Oklahoma City.

Raft Slated To Star In Para's 'Gambling Ship'

It is understood that Paramount has put "Gambling Ship" back on the production schedule and George Raft is slated to star in the Claude Binyan original. It is likely that the directing team of Max Marcin and Louis Gasnier will be reunited to handle the picture.

Ben Markson on Term Contract At Warners

Ben Markson has just signed a new contract with Warner Brothers which holds him for three years. He starts work on it in May, after the shutdown of the Warner plant.

Major Producers-Distribs And Major And Indie Exhibs To Try To Stem Draw Of Radio

New York.—The motion picture industry has decided to stand up and make a fight of it with radio in an effort to render it just as tough as possible for the broadcasters to get attractions of sufficient interest to draw patronage away from the movies and to scheme out measures of offering big advertisers a better field and a greater run for their money in connection with the picture business.

The first move in this direction is said to be a new clause in all standard artists' contracts that will prevent them from going on the air at any time during the term of the contract at hours while the motion picture theatre is open. Which, of course, means not at all because of the difference of time between East and West, the grind policies of most houses and the general opening of houses of all types from noon until midnight.

Motion pictures want radio to de-

(Coontinued on Page 2)

Joan Crawford Will Re-make 'Possessed'

Joan Crawford has finished her picture, "Today We Live" for MGM and before she starts her next scheduled one with Clarence Brown, she will remake "Possessed," one of her earlier pictures, for the British market.

This picture in its original form, came under the ban of the Brititsh censors and the re-make is from a rewritten script with the objectionable parts removed.

Connie Cummings Wins Columbia Suit

Judge Charles L. Bogue yesterday decided the Constance Cummings-Columbia Pictures suit in favor of the former, ruling that the company had not taken up the player's option in the proper manner.

Miss Cummings sued for declaratory relief and to prevent Columbia from restraining her from working elsewhere. The company gave her oral notice that it had exercised its option, but Miss Cummings declared that according to her contract, written notice was necessary.

The actress leaves for England Monday to make a picture for British International, the deal being set by Joyce and Selznick. Ralph Blum handled her case in court, while Loyd Wright represented Columbia.

Edmund Lowe Signed For 'Bedfellows' Lead

Charles R. Rogers signed Edmund Lowe yesterday for the top spot in "Bedfellows," opposite Nancy Carroll, replacing Ricardo Cortez, who is ill and will not be able to work for at least another week.

Elliot Nugent will direct and production will start Monday.

MGM SWINGS INTO LINE ON ORIGINAL STORIES

New York.—The trend of the producing companies towards original stories instead of the costly novels and stage plays is exemplified in the current program of Metro-Goldwyn-Mayer.

Of the 21 pictures released so far this season by MGM, seven were made from original stories, and of the 23 tentatively scheduled for the remainder of the season, nine are originals.

This is the more remarkable because MGM has always specialized in pictures made from stage plays.

McGuire Sells Another Original To Universal

William Anthony McGuire has sold Universal another original story, entitled "If I Were Called." McGuire will produce it for the company and efforts will be made to get Paul Muni for the lead.

Hornblow In New York

New York.—Arthur Hornblow has returned from Europe and is remaining in New York until Sam Goldwyn arrives.

Clark Gable To Star In MGM Picture, 'Harbor'

Metro-Goldwyn-Mayer have spotted Clark Gable in the star part of the forthcoming production, "Harbor," which is to be directed by Mervyn LeRoy on a loan from Warners.

'Man Stands Alone' For Beery-Montgomery

Wallace Beery and Robert Montgomery will be co-starred in the J. D. Newsom story, "Man Stands Alone."

IRVING CUMMINGS will direct "TAMPICO" for COLUMBIA

THE Hollywood DAILY REPORTER
Today's news today

W. R WILKERSON.....Editor and Publisher
FRANK POPE.....Managing Editor

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RAMBLING REPORTER

Eddie Buzzell just adopted two Scottie pups and then discovered he wasn't allowed to have dawgs in his apartment, so he's moving outa Sunset Towers and into a house. . . . . How many women d'ye suppose are taking their dressmakers to Lilyan Tashman's opening at the El Capitan tomorrow night? . . . Harry Ruby is teaching Herman Mankiewicz to tap-dance! . . The latest heart-throb for susceptible males seems to be Wera Engels. . . . Max Gordon looks like Sam Hoffenstein too—in a small way. . . . . Al (United Artists) Newman will be guest conductor of the Philharmonic here next Wednesday night and a lot of movie pipple will be out for a little culture at the time.

•

Helen Hayes is giving a party for Gilbert Miller at Harpo Marx's. . . . but Harpo is up at Idlewild (snow-country) with Walter Wanger, Frank Joyce and a lot of other boys—just boys. . . The Paul Lukases, Sam Jaffe, the Doc Martins week-ending at Palm Springs. . . . By the time Ric Cortez gets out of the hospital, Billy Haines will have his flat at the Beverly-Wilshire all re-decorated for him. . Betty Compson and Irving Weinberg lunching with a chaperone at Sardi's. . . . King Vidor will do a story of his own for MGM. . . . Aside to Harry Cohn: If you want that big new idea of yours to be secret—why dontcha keep it SECRET??

•

According to Carole Lombard, the part she plays in her next picture will make her "the only female Boris Karloff in the picture business"—but we could name a few sans make-up. . . . The boys who ran the Pierrette Club in New York are going to open a supper-club here and will call it (of all things) "The Pierrette" . . a percentage of funds collected by the club will be donated to the Motion Picture Relief Fund, we hear. . . . MYGOSH! Did you notice the $150 indebtedness to Hollywood's infamous hostess on the list of Walter Catlett's "creditors," published this week?

MGM Request For Swerling Refused

MGM yesterday registered a request with Columbia for the loan of Jo Swerling to write the dialogue for "Soviet," which Frank Capra is directing, on a loan out deal from the same organization.

Columbia, however, declined to accept the terms offered for Swerling, declaring that the writer is required for four pictures. He is assigned to "Fever," "Beneath The Sea," "Murder of the Circus Queen" and "Tampico."

Halperins Sign Farnum

William Farnum, veteran film player, has been signed by Paramount for a part in "Supernatural," which will be produced for that company by the Halperin Brothers.

Arthur West At Para.

Arthur West has been engaged by Paramount to act as technical advisor on "Song of Songs" which Rouben Mamoulian is directing with Marlene Dietrich starred.

Diane Corday Signed

Warners signed Diane Corday, wife of Rian James, to a term writing contract. The studio plans to team James and his wife.

Pictures To Fight Radio

(Continued from Page 1)

velop its own star attractions and keep them, and intends to prevent radio from raiding this business for draw names.

With this contract thing settled, there is a plan on foot that will be offered agencies for big advertisers which, it is thought, may present a better advertising layout for the money than radio can give. The plan does not include the making of sponsored pictures, but a sales and advertising plan, tied in with the theatres.

Unofficially it has been rumored that around 500 theatres in Greater New York will test this advertising plan at an early date, with one of the big cigarette companies in the deal. The gag is to set a definite day that has been blown up by a big advertising ballyhoo. A customer walking into any store on that day and buying four packs of cigarettes for 50 cents will be given a ticket good that day for any movie that is listed in the 500 or more theatres participating. The cigarette company will redeem those tickets at half price, meaning that the theatre will get 25 cents for each admission.

The screens of all those theatres will run trailers for a week previous, pointing out the day and what is going to happen, stating that the day is being sponsored by such and such a cigarette and that the purchase of those cigarettes at standard price will get purchaser a ticket for his favorite movie.

It is figured that this plan and others evolving from it will get plenty of attention from big advertisers and, at the same time, cause a lot of people to visit the houses, who, under other circumstances, may not show up.

Heath Services At 3:30 Instead of at 3

The funeral services for Percy Heath will be held at the Wee Kirk o' the Heather at half past three o'clock this afternoon instead of at three o'clock as was announced previously.

Franklin Denies He Is To Manage World's Fair

New York.—Harold B. Franklin yesterday denied flatly that he is to resign from RKO and take charge of the Chicago World's Fair. He characterized the report as "the most stupid thing" he had ever heard.

Howard Green In Demand

Howard Green, at present on the Fox lot, is being pressed by that organization for a renewal of his writing contract, which expires March 3. With offers from two other studios for similar tickets, his future location is a bit uncertain.

Christie Schedule Filed

The schedule of assets and liabilities filed yesterday by the bankrupt Christie Film Company lists assets of $568,076.01, and debts of $530,478.71. Debts due on open accounts are $562,804 of the assets.

Olmstead To Studio

New York.—Ed Olmstead, of the Paramount home office publicity department, left here last night for the coast to work with Bill Pine in the studio advertising department.

Walter Futter Ill

Walter Futter is laid up with a severe attack of pneumonia, which has stopped editing on his animal melodrama for United Artists, "India Speaks."

Pickford Sails February 18

New York—Mary Pickford will sail for Europe on February 18 to meet Douglas Fairbanks at St. Moritz.

Educator Says Films Need a Damrosch

New York.—"We need a Damrosch of art in the movies for the children of America to enable the screen to do for the pictorial art what he has done for music,' 'said Mrs. M. W. Champlin, a noted educator of Hartwick College, speaking at the convention of the National Board of Review yesterday.

A report to the convention showed that a poll among elementary school students gave a 49 per cent preference for Westerns. High schools gave first choice for comedy, second for mystery play. College students prefer the same. A poll of parents showed preference for comedies and Westerns.

Selznick Entertains In The Snow Country

David Selznick is chaperoning a group of 14 men for a week-end at Idlewild. Among those invited for this jaunt by the new MGM exec are George Cukor, King Vidor, Myron Selznick, Frank Joyce and Herman Mankiewicz.

Tradeviews

(Continued from Page 1)

to give a thought to these less fortunate ones.

Half of one per cent isn't much. Fifty cents on $100. You'd never miss it and, even if you did, the consciousness that you were making a tiny sacrifice for someone in dire straits shou'd be reward enough.

Give a thought to these needy ones and then pledge your half of one per cent to that greatest and and best charity the industry has even seen, the Motion Picture Relief Fund.

Hugh Herbert
Management
BREN & ORSATTI

"Mozzel" and "Broocha"

CARL LAEMMLE

from

Curley Robinson

'SECRETS' PROVES ANOTHER TRIUMPH FOR MARY PICKFORD

Star, Director, Cast, Story, Admirable

"SECRETS"
United Artists

Direction .....Frank Borzage
From play by.....Rudolf Vesier, May Edginton
Screen Play.....Frances Marion
Additional Dialogue.....Salisbury Field
Photography .....Ray June
Cast: Mary Pickford, Leslie Howard, C. Aubrey Smith, Ned Sparks, Blanche Frederici, Doris Lloyd, Herbert Evans, Mona Maris, Theodor von Eltz, Ethel Clayton, Bessie Barriscale.

"Secrets" is a gloriously affirmative answer to those in the industry who have been asking themselves, and one another, whether Mary Pickford was equal to the sweeping demands of a drama that she had started once, only to stop it and scrap it after two weeks of production.

If Miss Pickford had to start, stop, scrap and rewrite "Secrets" half a dozen times to get the result that materialized on the screen last night, that result would have amply justified it.

The crowded house handed in their verdict without leaving their seats in no uncertain terms. A steady thunder of applause for at least half a minute signalized the fadeout of a picture that held them unwaveringly for an hour and a half.

As "Secrets" summarizes in a panoramic epitome the life of its heroine, so does it summarize all that Mary Pickford has meant to the motion picture fans of America since "The Good Little Devil." The old Mary Pickford of fifteen years ago comes back with all her demure deviltry, her sparkling-eyed mischief, in an opening sequence that kept the audience in gales of laughter as she played out the forbidden romance and elopement with Leslie Howard.

No actress could have surpassed her and few cou'd have equalled her as the stricken mother during the pioneer days in California, her dead baby in her arms while her husband and his lone companion stood off the cattle rustlers with their shotguns. Years of training in the too completely forgotten pantomime of the silent drama were distilled into those few scenes, while women and men in the house alike choked and sobbed into their handkerchiefs.

Frank Borzage clicked off another production in his best style as he manipulated the progress of "Secrets." His handling of the final sequence, with the subtly convincing half-lighting of Miss Pickford to make her age genuine, was not the least of his artistic triumphs.

The casting of the picture ranks with finest efforts of the last five years. Leslie Howard was decidedly more satisfying than he had been in "Smilin' Through." Aubrey Smith, Blanche Frederici, Doris Lloyd and Ned Sparks brought an abundance of life and authentic feeling to their parts.

Ray June's photography deserves a special citation. Frances Marion's screen play is a masterly performance from first line to last.

There should be a huge audience throughout the country for a picture like this. Lacking, perhaps, the bigness, vigor and physical movement of "Cimarron," an exhibitor shou'd be able to sell "Secrets" to the same theatregoers who raved over the Ferber opera. And the Pickford fans should storm the box-offices to see their favorite in what many will call the finest picture of her career.

No Second Run For RKO-Roxy, Says H. B.

New York—Harold B. Franklin denies that the RKO-Roxy Theatre is to become a second run house. He says that RKO considers the two Radio City houses as one unit, although attractions will not be held over in the Music Hall, in spite of the business it is doing.

Beck-Rose Revue May Go Into Palace

It is understood that the Palace theatre in New York will again close its doors, this time due to the heavy competition of the Radio City houses, and will open again for the Martin Beck-Billy Rose musical revue.

Fannie Brice and Lou Holtz will share honors in the musical if the latter's terms can be met. Jack Curtis is handling the Holtz deal.

Monta Bell To Direct Own Story For Lasky

Jesse Lasky has purchased an untitled original by Monta Bell, and will make the picture as one of his group for Fox.

Bell will direct, with production slated to start next month. Marion Dix is writing the screen play.

Team Set For 'Nora'

Gene Markey and Katherine Scola have been signed by MGM to write a new treatment on the Jean Harlow story, "Nora."

Chic On Personals

Chic Sale has been signed for personal appearances for a week in Chicago and Kansas City.

Majestic Convention

New York.—Majestic Pictures is planning to hold its spring convention in New York on March 3.

Daughter For Nugents

A baby girl was born yesterday to Mr. and Mrs. Elliot Nugent.

Farrow In Court Admits U.S. Charge

John Farrow appeared before Federal Judge Hollzer yesterday and pleaded nolo contendere to the indictment charging him with making false statements in his application for registry as an alien visitor. Judge Hollzer set February 20 as the date for sentence.

Roger Marchetti, attorney for Farrow, explained that the plea meant that Farrow admitted the truth of the allegations in the indictment and would not contest the Government's charges. The plea is equivalent to one of guilty, according to the Federal district-attorney.

Columbia Deal For Joel McCrea Goes Cold

Columbia's negotiations with Radio for the loan of Joel McCrea in "Tampico" went cold yesterday.

Columbia is hunting for a player to take the role for which McCrea was wanted and latest report has it that company is ready to give a promising "unknown" a chance, providing the right type of player can be found.

Furthman On Script of 'Sun of St. Moritz'

Jules Furthman has been assigned to write the screen play of "The Sun of St. Moritz," which MGM is preparing as a second starring vehicle for Greta Garbo pending the deal on her new contract.

The company expects to star her first in "Christina."

Jones Finishes First

Bobby Jones completed the first of a series of golf shorts for Warners, titled "Hands and Grip," with Joe E. Brown as the principal star, and will start the next one Monday with Guy Kibbee.

Seymour-Warner Split

Turning in his script work on "High Life," James Seymour leaves the Warner payroll today, terminating a term deal. A deal is in the making for him at Radio. Bren and Orsatti are representing him.

'Declassee' Delayed

Rehearsals of "Declassee," Ann Harding's next for Radio, have been called off temporarily, and Director E. H. Griffith is seking a new leading man. Joel McCrea had the spot, but has been taken out.

Freund on 'Bluebeard'

Carl Laemmle has assigned Karl Freund to direct Boris Karloff's next picture, "Bluebeard," by Gordon Morris, to start immediately after the shutdown at Universal.

Re-takes On Fox Pix

Fox is shooting re-takes on "Walking Down Broadway," the Erich von Stroheim picture, from script prepared by Edwin Burke.

Yesterday in NEW YORK with HELEN GWYNNE

True story number ten thousand on the brilliance of the present system of testing potential stars for pictures in New York. A very lovely and charming young girl was requested to report to a major company for a screen test. She did, and was to'd to be at a certain studio at a certain hour on a certain day. She was. When she got there, the cameras were all set up and the girl was wondering just what she was supposed to do. . . . After waiting around a while, the "director" finally came up to her and told her to stand in front of the camera and te'l the story of "Goldilocks and the Three Bears." The lady almost collapsed. She explained that she hadn't heard that story since she was four years old. The director said that was fine. If she cou'd tell that story with emotion, she could read any lines. . . . . Well, the gal made a brave attempt while still dazed and, on coming to, heard herself repeating "three bears, three bears, three bears," until finally with a grand gesture she said, "Oh, to hell with it!" and stamped off the set. The last line was the best part of the test. P. S. She didn't get the job.

•

Hal Horne is writing a series of Mickey Mouse articles for Red Book which will start in the May issue. They will consist of discussions and opinions of Mickey on big issues of the day. The first will be Technocracy. . . . June Knight is enjoying a unique distinction these days. She's actually had her salary cut after a week or two in order to keep a show running. . . . Humphrey Bogart will go through his third opening night for this season when "Our Wife" comes to town the end of the month. June Walker is the lead in this and the title sounds like a sequel to "Design For Living." . . . Tallulah Bankhead was put out to say the least when Mary Duncan "Forsook all the others" by grabbing the chance to make a moom pitcher. Millicent Hanley replaced her in Washington.

•

There's a bright, ambitious lad at the home office of Paramount about whom there seems to be something fatalistic to say the least. After trying for months to get an appointment with Sam Katz, the date was finally made. And the day before the big moment, Sam Katz resigned from Paramount. More recently the lad succeeded in making an appointment with Eugene Zukor, only to have it indefinitely postponed because of receivership. But he's still bright and ambitious and, fortunately, young.

Our idea of a colyumist's nightmare—walking into Reuben's and finding nothing but colyumists in the place. . . . Funny thing about the Embassy Club. A few months ago it was dying from lack of patronage and then everybody discovered it was hard to get into and now the place is crowded. In fact, it is seriously threatening the other late spots in town, and George Metaxa is the big attraction there.

Speaking of

LUXURY LINER

(PARAMOUNT)

Rob Wagner Says In His Sparkling "Script"—

"- - - - ADD TO THIS THE VIVACIOUS AND INTELLIGENT DIRECTION OF LOTHAR MENDES AND THE SUPERB CAMERA WORK OF VICTOR MILNER, AND WE HAVE ONE OF THE MOST ENTERTAINING PICTURES OF A BRILLIANT SEASON.

"BEN SCHULBERG PROVES HIS PRODUCTION ABILITY - - - - - "

R. W. — PLEASE NOTE!

Ben Schulberg ALSO Proves His Wisdom in Providing His Cameraman With

EASTMAN

SUPERSENSITIVE PANCHROMATIC
NEGATIVE

J. E. BRULATOUR, INC.

New York Chicago Hollywood

CL



Congratulations, Carl Laemmle, Sr.

Carl Laemmle

A 'Reel' Pioneer Celebrating His 27th Year in Pictures

ON ST. VALENTINE'S DAY, 1884, a young man lugged a heavy telescope valise down the gangway of the Steamship Neckar, just arrived in New York from Hamburg, and eagerly set foot in America, the land of opportunity. He had only $50 in his pocket and his entire material goods and chattels were included in the telescope valise which carried his clothing and the few personal articles he had brought with him from his little home in Laupheim, Germany. But he had the fire and enthusiasm of 17 years and unbounded confidence in his own ability in this new land.

A few days later found him in his first job in America, handy boy in a little drug-store in lower New York, running errands, making deliveries, and sweeping the floor. It was an inauspicious beginning for an ambitious youngster. Neither did it appeal to his sense of hope and progress. He did not find the foreign quarter vastly different from any European city.

As soon as he could save railroad fare, he passed the drug-store broom on to less ambitious hands and started for the Great West. This time he got as far as Chicago. Again, stern necessity halted his craving for adventure and he was forced to sign his name to the payroll of a Chicago department store.

The West still called—the great open spaces beckoned and several months later he moved on, this time to South Dakota, where he became a full-fledged farmer's helper, in a land that was only a few brief years removed from redskin raids and uprisings. For his daybreak to dark work, vieing with men twice his size and hardened by experience, he received the gigantic sum of $4 a month and board. The hard work made a valiant ally of his appetite, which helped him to even up that $4 a month proposition.

For an inexperienced and unhardened boy, of small stature and slight build, farm work is the last occupation in the world. He finally decided that his future lay in the city rather than in the field. Thus, 1886, the following year, found him back in Chicago, where be obtained employment with Butler Brothers. He began to develop a wizardry at figures and accounting that was to stand him well in the future.

Two years later he became an expert book-keeper, and for the next six years he was engaged in that capacity by several Chicago concerns. In the meantime, he had thoroughly made up his mind that America was his land henceforth, and as soon as his five-year period was up, completed his naturalization.

Then, in 1894, just ten years after landing in America, he went to Oshkosh, Wisconsin, to fill an important position as book-keeper in a big department store. Four years later he was made general manager of the company, a position he occupied for eight years more. During the latter part of this time he began to take an interest in motion pictures—not a personal interest, but a more than usual interest in this new and uncanny amusement, then represented by occasional store-show lecturers with assorted motion picture shots. As he rode to and from the clothing store on his bicycle, he noticed these stores and frequently stopped off to get in line and see them. They were a marvel to him as to others. The only thing he thought peculiar was that all of the pictures seemed to have been taken in the rain.

In 1906, he took stock of his success. He matched his progress with the dreams of that day long before when he sailed up New York Bay past the Statue of Liberty and greeted the Land of Opportunity. He balanced his accounts. He found to his credit, $2500, a good steady but unprogressive position, plenty of ambition left, and the health and vigor of a man in his prime, 39 years old. On the other side of the ledger was the fact that he was getting in a rut. There was little chance for advancement, and his private fortune did not promise to accumulate any faster than the first $2500.

He decided to "move on" again. This time back to Chicago. There he started to look around for a business where his $2500 would double, treble and pyramid. He thought of a Five and Ten Cent Store and while he was looking, he found the opportunity to visit several new motion picture shows, such as the now famous Hale's Tour, with the store converted into the resemblance of the interior of a railroad coach and the motion picture thrown to represent the scenery as viewed from the rear of a train.

What astounded him the most, however, was not the pictures but the stream of people who marched in unending line up to the ticket window, paid their dimes, marched in, saw the picture and were out again in a few minutes. Here was a Five and Ten Cent idea for you! Over and over again he saw the little coach filled and emptied, all in a single day, and his eager eye glimpsed the owner staggering to the bank with his bags of dimes and other coin,—the day's intake.

Right then and there he decided that the sure road to success, the short cut to fortune was in operating a moving picture theatre. After consulting with a young Chicago advertising man whose advice he esteemed, he acquired a store in Milwaukee Avenue, Chicago, and on February 24, 1906, opened the White-front Theatre, store-front, camp chairs and everything.

The day of Carl Laemmle's decision to forsake the clothing business in Oshkosh and to launch his ship upon the moving picture sea was a momentous one, not only for him, but for the industry. Almost every progressive step taken in the industry from that day to this bears the stamp of his initiation.

Two months after his first theatre opened, he opened another one, also in Chicago. The young advertising man was constantly at his right hand and in his councils. He has been so ever since. His name is R. H. Cochrane, now vice-president of the vast Universal interests to Laemmle's president. The industry offers no parallel to such a continued and successful teamwork on the part of two men.

Laemmle's rise to position and power in the moving picture industry since that eventful day in 1906 has been continuous and along epochal lines. It is a clear-cut demonstration of the axiom that far-sightedness is the greatest element of success. Opportunity never had to knock on Laemmle's door but once. He always answered promptly.

The ascendancy of Carl Laemmle may be readily catalogued An analysis shows the definite steps of his growth. His second great step, and it was epochal for him, occurred in October,

1906. As an operator of two theatres, he found great trouble in obtaining good and sufficient films to show. Ergo, he decided, the solution of my problem would be to have my own film exchange. So he established the Laemmle Film Service, in Chicago, to provide a proper supply of films for his own theatres and to add to his profits by supplying others.

The new venture grew by leaps and bounds. He knew the problems of the exhibitor because he was one himself. Other exhibitors found his service best calculated to their needs. In 1907 he increased his service by establishing exchanges in Evansville, Memphis and Omaha. The next year saw new Laemmle exchanges in Minneapolis, Portland, Ore., Salt Lake City, Montreal and Winnipeg. The exchange activity dwarfed his theatre interests, but for a time he continued to hold onto his original houses for the purpose of keeping his fingers on the pulse of the exhibition game, the better to serve his exchange customers.

It was about this time that the great Patents fight began to come to a head in the film industry. The Patents Company, later absorbed by the General Film Company, was very exacting towards exhibitors, charging them special fees for the privilege of using projection machines and threatening those using independent pictures not made under the paternal wing of the Patents Company and its patented cameras.

Laemmle took another big step—a daring step because he pitted his puny power against the might of the Big Money interests in the industry. He severed his relations with the Patent Company and declared himself an Independent.

This was in April, 1909. Immediately Laemmle became the rallying point for the independents. He soon was their recognized standard bearer. In May of that year, Laemmle took another great step. He became a Producer of film. This step was forced by his desire to get a proper supply of pictures for his exchanges. It was a move similar in motivation to that which forced him into the exchange field to get a supply of pictures for his theatres.

Entry into the producing field was brought about by the formation of the Independent Moving Picture Company by Laemmle—this name abbreviated to IMP, the brand of pictures which led the vanguard of the Independent forces struggling against the General Films Company. The first picture made by the IMP concern was "Hiawatha," which had the astounding length of 989 feet, a long picture in those days. This initial production was released in October 1909. A second, "Love's Strategem," 954 feet in length, followed several weeks later.

The next three years saw that epic battle between the Independents, led by Carl Laemmle and William Fox against the Film Trust, in which fortunes were made and lost and the entire industry at stake time and time again. This war, month in and month out, saw that novel and brilliant series of cartoon advertisements and statements evolved by Laemmle and R. H. Cochrane, which pounded, ridiculed and deeply wounded the"General Flimco" as the trust was amusing depicted in the campaign. This campaign forced a Federal investigation of the trust and ultimately led to its dissolution by the Government, although by the time the decision was handed down, the Independents had won their battle and the industry had taken a new lease on life.

The next big step taken by Laemmle, was the formation, in May, 1912, of the Universal Film Manufacturing Company, composed of six of the leading independent producers, controlled by such veterans as Laemmle, Charles Bauman, David Horsley, P.A. Powers and W. H. Swanson. Offices were opened at No. 1 Union Square, New York City. During the summer of this same year, Laemmle initiated another important move in the industry. He established the first European exchange for independent American pictures.

The history of Universal from 1912 has not been without its struggles, its bitter fights, and its perilous periods, but nevertheless it has been one of continuous progress and rapidly rising prestige. Struggle for control of the company existed over a number of years, one after another of the original incorporators dropping out. The control finally narrowed down to Laemmle and his ally, Cochrane, on the one hand and P. A. Powers on the other. This status quo existed until 1920 when Powers sold out to Laemmle and Cochrane and the corporation was reorganized into the Universal Pictures Corporation.

In the production field, Laemmle forward steps were, in turn, the moving of his production unit to New York, early in his fight with the Film Trust, and shortly after Universal was formed, the beginning of production in California, in a studio in Hollywood, more recently known as the Stern Brothers studio, which burned last summer. In 1914, Universal bought a large tract several miles from Hollywood, and in 1915 Universal City, the first big production plant, was opened as the wonder of the age. Today this plant stands unique in the production field as the most elaborate and complete production center in the world.

Although Universal later built a studio and factory at Fort Lee, N. J., 99 per cent of production was handled on the west coast. Laemmle has never swerved from his belief that California and his Universal City plant offer the best opportunities for picture making.

Even in its physical moves, Universal led the way for the industry. It was the first company to move up-town from the Union Square section. This move, made late in 1912, was to 1600 Broadway, and shortly was followed by other companies, until that section became the recognized film center. In 1924 Universal again moved, this time to the beautiful Heckscher Building, Fifth Avenue and 57th Street.

In 1925, the Universal Pictures Corporation issued its first stock to the public and became established upon the New York stock exchange. This year also saw another big move on the part of Laemmle. During the years between his first theatrical venture, and the final entry of Universal into its full strength, power and prestige, Laemmle's threatre holdings were nominal, being merely enough to enable him to keep touch with the exhibitor's problems, and to serve Universal pictures in a few of the key centers, not only in the United States and Canada, but also in other parts of the world, where the far flung Universal banner was rapidly being pushed to complete the encircling of the globe with Universal exchanges, now an accomplished fact.

Laemmle's Twentieth Anniversary in the industry was celebrated far and wide by film men, exhibitors and others in the industry. His ever-fluttering banner of "Give the Exhibitor a Fair Break" has made him the best liked producer in the industry. Thus, when he was stricken with appendicitis on a trip to Europe and barely escaped with his life, undergoing a severe operation and weeks of recuperation, bulletins from his bedside were eagerly read throughout the cinema world.

He recovered, returned to America, and bought the Thomas Ince estate near Hollywood, announcing that henceforth he would spend most of his time near the Universal City studios and personally supervise Universal's great output of pictures for the future.

It is a far cry from the little immigrant boy of 1884 and the venturesome theatre pioneer of 1906 to the Carl Laemmle of today, with an organization extending into every civilized country of the globe and a prestige such as never could have been dreamed of by him in his early days. The answer is simple and it will be found in any lexicon—It is summed up in the words—ambition, determination, daring, far-sightedness and above all, humanness.

BIG MONEY



ROME EXPRESS

A Gaumont-British Production

A UNIVERSAL SPECIAL

NAGANA

The Picture with

The BATTLE ROYAL of the JUNGLE BEASTS!

GEORGE SIDNEY and CHARLIE MURRAY in

THE COHENS and KELLYS in TROUBLE

SLIM SUMMERVILLE AND ZASU PITTS in

THEY JUST HAD TO GET MARRIED

PICTURES!

The BIG CAGE
with CLYDE BEATTY
A UNIVERSAL SPECIAL

KARLOFF
(The Uncanny) in
THE MUMMY



DESTINATION UNKNOWN
PAT O'BRIEN—RALPH BELLAMY
BETTY COMPSON—ALAN HALE

LEE TRACY in
PRIVATE JONES

CL

Congratulations

To A Grand Boss

L. J. Schlaifer
General Sales Manager

F. J. McCarthy
Eastern Sales Manager

E. T. Gomersall
Western Sales Manager

Congratulations, Carl Laemmle, Sr.

Carl Laemmle

President Universal Pictures Corp.

CHRONOLOGY OF HIS LIFE AND IMPORTANT HAPPENINGS IN HIS BUSINESS CAREER

◆

1867—January 17, 1867—Born in City of Laupheim, Wuerttemberg, Germany. Son of Julius Baruch and Rebekka Laemmle.

1884—February 14, 1884—Landed in New York, coming on the steamer Neckar with three companions, neither of whom had over $50 in his pocket after they had paid their passage money.

1884—Entered employ of a drug store in New York.

1884—Employed in department store in Chicago.

1885—Employed on a farm in South Dakota $4.00 a month.

1886—Employed at Butler Bros. in Chicago.

1888—Employed as bookkeeper in wholesale jewelry firm of L. Heller & Co.

1889—Clerk in stock yards for Nelson Morris & Co.

1889—June 28, 1889—Naturalized in Cook County by Hon. J. P. Altgeld.

1890—Employed by wholesale jewelry firm of Otto Young and Company.

1894—Went to Oshkosh as bookkeeper in Continental Clothing House.

1898—Promoted to company manager.

1898—August 28, 1898—Married Recha, daughter of Loeb Stern, of Flieden, Germany.

1906—Went back to Chicago and moved his family there with the intention of establishing a chain of five and ten cent stores but became interested in moving picture theatres instead.

1906—February 24, 1906—Opened his first theatre, the Whitefront, at Milwaukee Avenue, Chicago. Two months later opened second theatre at Halsted Street.

1906—October 1, 1906—Established Laemmle Film Service, in Crilly Bldg., Monroe & Dearborn Sts., Chicago.

1907—Established exchanges in Evansville, Memphis and Omaha. In June, 1907, returned for visit to Europe.

1908—Established exchanges in Minneapolis, Portland, Ore., Salt Lake City, Montreal and Winnipeg

1909—April—Quit the Patents Company and became an independent.

1909—May—Formed Imp Company incorporated as "Yankee Films Co."

1909—June—Sailed for Europe on second trip.

1909—October 25—First Imp release, "Hiawatha," 989 feet.

1909—October 30—Returned from four months' trip to Germany.

1909—November 15—Second Imp release, "Love's Strategem," 654 feet.

1909-1912—Fought Patents Company.

1912—May 20, 1912—Carl Laemmle, Charles Bauman, David Horsley, P. A. Powers, W. H. Swanson combined their interests and formed Universal Film Mfg. Co. Offices opened at No. 1 Union Square.

1912—June 10—Sales Company incorporated as Universal Film Mfg. Co.

1912—July—Carl Laemmle went to Europe; opened first American independent manufacturers' foreign office.

1912—October 20—Crystal Film Co. added its production to Universal.

1912—November 23—Universal released first war pictures showing actual battle scenes in the Balkan War.

1912—December 15—Universal offices moved to 1600 Broadway, N. Y. City. Universal announces it would increase its output to 28 reels a week.

1914—February—Universal purchased the present site of Universal City in the San Fernando Valley.

1915—March 15—Opening of Universal City.

1916—Universal studio and laboratory constructed at Fort Lee, N. J.

1919—Smithsonian expedition—Cape Town to Cairo.

1920—March 16—Laemmle and R. H. Cochrane buy out P. A. Powers and obtain control of Universal.

CL

My heartiest congratulations to a great man.

Beloved by all who know him.

PAUL KOHNER

Producing for Universal in Europe

"The Rebel" — "SOS Iceberg"

CARL LAEMMLE:

Here's to twenty-seven more years.

My tribute,

EDWARD LAEMMLE.

Congratulations, Carl Laemmle, Sr.

CL

MR. CARL LAEMMLE:

The stars, Universal's and those in international skies, predict:

THAT your 27th year in the business you love so much will be your happiest and most successful, and

THAT with you and Junior at the helm Universal City will continue to be "the studio of hits."

DAVID BADER
Universal Pictures Ltd.
London, England

Congratulations, Carl Laemmle, Sr.

CL

TO MR. CARL LAEMMLE:

The founder of Universal;

The inspiration of Universal;

The guiding hand of Universal—

We all love you!

May you continue to enjoy the happiness and success you have won through perseverance and honorable dealing.

JOSEPH PASTERNAK,

Universal Pictures Corp.
Berlin, Germany.

24th January, 1933.

MR. CARL LAEMMLE
Universal City.

Dear Mr. Laemmle:

On the occasion of the 27th year of your entrance into the motion picture industry, I take the opportunity of extending my very best wishes for your continued success, happiness and progress as leader and pioneer in the film business.

It has been my great pleasure to have spent the last ten years with Universal, and I want you to know that, even before I had the honor of meeting you, your leadership and enthusiasm were a great inspiration, and on this occasion of your 27th anniversary of having entered the business I extend my hand across the sea, and say, "Good luck, and God bless you."

With sincerest good wishes for your welfare and happiness always.

I am, cordially yours,

S. F. DITCHAM.

Congratulations, Carl Laemmle, Sr.

CL

20th January, 1933

May your vital influence and untiring energy in this film industry continue for many years to come. I have many pleasant pioneer memories of my association with you.

JOHN CECIL GRAHAM

January 20, 1933

Dear Carl Laemmle:

Salutations and congratulations, you grand little gentleman of the movies. We admire you and we love you — and may we all have you for years and years to come.

Cordially yours,
ROD LA ROCQUE
VILMA BANKY

January 22, 1933

Dear Mr. Carl Laemmle:

I wish I could shake you by the hand! I wish I could tell you how deeply I respect and admire you! Every day in every way the business has been better because of your being in it.

Good luck always is my heartfelt wish.

Sincerely and cordially,
VICTOR VARCONI

January 23, 1933

To "Uncle Carl" Laemmle:

May the industry get as much pleasure from the knowledge that you are celebrating your 27th year in the business, as I am personally getting. You are a grand little gentleman, and an inspiration to us all.

Yours sincerely,
LUIS TRENKER

Congratulations, Carl Laemmle, Sr.



CARL LAEMMLE

THERE IS A HOMELY BUT HEART-FELT SAYING THAT "OLD FRIENDS ARE THE BEST."

•

IT IS to you, Mr. Laemmle, as an old friend, rather than as the Chief-executive of a great company, that we offer with the warm enthusiasm of long standing friendship, our heartiest congratulations on this, your 27th Anniversary Jubilee.

•

AMID your world-wide activities, you may have forgotten that in the days past, you gave us our first trailer contract. We have not and we trust that our services to you in the future, as in the past, will be eloquent evidence of our sincere desire to justify your confidence in us.

NATIONAL SCREEN SERVICE

THE Hollywood REPORTER

Vol. XIII. No. 21. Price 10c. TODAY'S FILM NEWS TODAY Monday, February 13, 1933

INDUSTRY STRENGTHENED

Marked Improvement Already Caused by Revamping — Enthsiasm Replacing Depression

It will take much more than a few receiverships and a world panic to lick the motion picture industry with its task of furnishing entertainment to hundreds of millions of people. Recent moves, which at first had a depressing effect, are now the cause of great enthusiasm on the part of every company and the individuals in those companies.

The result is that, in place of a weakened industry, the business now finds itself strengthened through the moves that were necessitated in order to meet the economic condition of the world.

Receiverships, thoughts of bankruptcies, salary cuts, loss of jobs in efforts to trim down overheads, poor pictures as a result of the worries of those making them, all have been superseded by enthusiasm, by the realization that what has happened, had to happen, and that, as a result of everything, we are in a new business and one scaled to meet any emergency.

Better pictures will be made, the return of theatres to the hands of show-

(Continued on Page 3)

Raft Will Quit Rather Than Play In 'Temple Drake'

George Raft has definitely decided that he will not play the role to which Paramount has assigned him in "The Story of Temple Drake," based on William Faulkner's "Sanctuary," even if his refusal means the severing of his relations with that company. He and his representative, Nat Goldstone, feel that the role will prove so repulsive to the average audience that it would mean virtual "screen suicide" for the player.

Raft's option comes up within a few days and it was understood that he intended to ask a salary of $2500 a week to renew. But the "Temple Drake" trouble so far transcends the salary question in his opinion that he does not care even to discuss money matters until the other is settled. Paramount, so far, has given no definie answer to Raft's ultimatum, and Goldstone says that, if Raft splits with the company, he will take the player to Europe on a personal appearance tour.

Berman Gets New Term As Aide To Cooper

B. B. Kahane handed Pandro Berman, associate producer at Radio, a new contract for one year as assistant executive producer to Merian C. Cooper, recently appointed general production manager.

Berman will assume his new duties immediately along with the pictures he is now producing.

Universal Studios Closed For Six Weeks

Universal studios officially closed Saturday for six weeks, with completion of work on the Summerville-Pitts feature, "Niagara Falls." Only execs and a skeleton crew will be retained on the payroll, in addition to about 15 writers who are preparing material for pictures to go into work when the plant reopens.

'Buddy' Lighton East

Louis D. Lighton, associate producer at Paramount, was summoned to New York yesterday morning by the Paramount home office and, with Mrs. Lighton, left by United Air Lines.

Fox Execs Arrive

Winfield Sheehan, George Bagnall and Mr. and Mrs. Henry Garat arrived last night on The Chief from New York.

Thalberg Improving

Irving Thalberg has shown greater improvement during the past ten days than at any time since the start of his illness almost two months ago. It is understood now that his complete recovery is only a matter of two or three weeks.

Bill To Tax Film Sales Sneaked In

A bill to impose a sales tax of 1½ cents a foot on motion pictures was introduced in the closing hours of the State Legislature and will come up for vote when the body re-convenes. For some reason, probably because of the usual last minute rush of bills, it got by without being noticed.

It was introduced by Assemblyman Albert F. Ross, of Shasta county, and is designed to "regulate the sale and distribution in this state of motion picture films sold or distributed by any

(Continued on Page 2)

Col.'s Mussolini Pix To Go Into Criterion

New York.—The Columbia home office is rushing work on its synthetic Mussolini feature and, when it is completed, will show it at the Criterion Theatre.

Jack Cohn is arranging a heavy advertising and exploitation campaign for it.

Hurley On Vacation

Harold Hurley left his Paramount job as assistant to Emanuel Cohen Saturday, and returns to the company March 20 to assume new duties as associate producer of the Zane Grey Westerns.

SAM JAFFE ELEVATED TO PRODUCER AT RADIO

Sam Jaffe, production manager at Radio, has been elevated to a producer's berth by Merian C. Cooper, and from now on will confine his activities to the actual making of pictures, with C. D. White, former assistant to Jaffe, taking over the studio duties.

For some weeks Jaffe has been combining two assignments, that of production manager and producer, with the preparation of the Wheeler-Woolsey picture and another for Constance Bennett But, with the realignment of production activities by Cooper, it was felt that Jaffe would be of greater importance to Radio as a producer than

(Continued on Page 2)

'Emperor Jones' Will Be Made Into Picture

New York.—John Krimsky has secured an option on the Eugene O'Neill drama, "Emperor Jones," for picture purposes. An opera made from the play was performed at the Metropolitan recently.

Bell Yarn Lasky's Next

Jesse L. Lasky's third picture for Fox will be "The Worst Woman In Paris," the original by Monta Bell, instead of "Berkeley Square" as previously announced.

Seven U. S. Pictures Do Well In London

London—There are seven American pictures playing the big London houses and, from present indications, all of them will roll up good grosses.

"Sign of the Cross" is doing exceptionally well at the Carlton, and the business done by "Rockabye" at the Alhambra has held it over. "The Mummy" is okay at the Capitol, and Radio's "The Conquerors" has caught on at the New Gallery and is held another week.

The newcomers include "Blessed Event," which has just started at the Regal to a very fine reception, "Flesh" at the Empire with good reviews, and "Under Cover Man" at the Plaza. This last named picture seems sure of a good run because George Raft is immensely popular here.

'Tillie's Romance' To Be Released With Sound

Charles R. Rogers and Harry Joe Brown have completed synchronizing the old silent film, "Tillie's Punctured Romance."

They will release the picture in two versions; one, a three-reel short, is to be sold to class A houses in key cities, and the other as a full length feature, running six reels, for second run houses. The film has music, sound effects and an off-stage voice.

Selwyn On Re-make

MGM has handed Edgar Selwyn the task of re-making the Joan Crawford production, "Possessed," for the foreign market.

J. B. Fagan Very Ill

James Bernard Fagan, the noted playwright and scenario writer, has suffered a severe heart-attack and is confined to his home.

Wm. ANTHONY McGUIRE Producing for UNIVERSAL

THE Hollywood DAILY REPORTER
Today's the news Today

W. R WILKERSON.....Editor and Publisher
FRANK POPE.....Managing Editor

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RAMBLING REPORTER

Ernst Lubitsch was that impressed with the beauty of the women at the Sam Goldwyn party for Mr. and Mrs. Gilbert Miller Friday night—and well he might have been. Joan Crawford in white, Marion Davies in black, Joan Bennett, Virginia Bruce, Virginia Cherrill are a dazzling array for any room. The Dick Barthelmesses, Mr. and Mrs. Alan Lehman, Captain Cohen, Irene Selznick, Major and Mrs. Lyons, the Lionel Barrymores among the guests. Lubitsch (in rare form) supplied Viennese waltzes—on the piano, mind you. Clark Gable sang. Doug Fairbanks Jr. sang. Gene Markey sang. Moss (Caruso) Hart sang the loudest and knew all the words. Fortunately, the singing was en masse and it lasted for hours. Five WOMEN agreed that Mrs. Jack Gilbert was the most beautiful girl they had ever seen—and that, in case you don't know, is NEWS!

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Some time ago, we warned in these columns, of a girl who was passing herself off whenever possible, as the "sister of Hal Wallis," "the niece of Mike Levee," "the cousin of Ben Schulberg," etc., in order to introduce herself to many film stars. Well, now it develops that it is this same girl who, only a week or so ago, nearly wrecked the career of a certain star by accusing him of assault and worse and entangling him with the law. Fortunately, it has been proved that the girl is quite mad and suffering from hallucinations, with the result that the man has been cleared of the charges. But the girl comes from a wealthy family and is liable to remain on the loose anyway. She seems to have a particular "lech" for Paramount players, and three of them have recently unconsciously laid themselves open to her machinations. One of them found himself in a spot where he had to pay $2000—or else. He paid it—and for NOTHING.

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The Bruce Cabot-Loretta Young romance waxes warmer. And it IS Loretta. Winchell said it was Sally Blane—and other chatterers said it was Polly Ann. But we said it was Loretta. And Bruce says it's Loretta —and he oughta know!

New York REVIEWS

"HALLELUJAH, I'M A BUM"

United Artists prod.; director, Lewis Milestone; writers, Ben Hecht, S. N. Behrman; music and lyrics by Richard Rodgers and Lorenz Hart.
Rivoli Theatre

World-Telegram: The names of such eminent directors, authors ,composers and lyricists should presuppose a film of great originality, charm, dash and vigor. But in this instance the label is deceptive. None of the expectations materialize. Indeed, the film plods along without ever reaching a given point.

Herald-Tribune: It must be reported, with dutiful melancholy, that the result of so much activity on the part of so many master minds is not a happy one. Much has been made, in the advance billing of the picture, of something or other known as "rhythmic dialogue." It turns out that rhythmic dialogue consists of having the characters burst, from time to time, into couplets that rhyme very vaguely, and having them stomp around the screen in time with the speeches and the music.

Mirror: Jolson never has had a more engaging role than that of the vagrant Bumper. He never uses blackface, never mentions Mammy. But that magnificent personality never has been more potent, and that voice never more affecting.

Journal: What it lacks in action and plot it makes up in musical interludes, since just about all the people concerned in the proceedings warble to, at and with each other. Jolson, of course, does most of the singing. The songs, however, are part of the dialogue rather than separate selections.

Post: Evidently Mr. Hecht and those others who worked on the shaping of the story were loathe to expose their formula. Rather than tramp out in the open with an honest-to-goodness tale, they preferred to cloak their intentions under a series of drawing-room experiments by the talented team of Rodgers and Hart, who, in turn, slyly hid their light under a bushel of what the publicity department is pleased to call a blanket of "rhythmic dialogue."

Times: It is Mr. Jolson's best film. It is a combination of fun, melody and romance, with a dash of satire, all of which make for an ingratiating entertainment.

News: There's considerable of worth in "Hallelujah, I'm A Bum" because it is novel in treatment and well acted. We hope it does right by the little old box-office.

Joe Rock To 'U'

Joe Rock today goes on the payroll at Universal on a deal which has him join the company to supervise one production. He is on a story hunt and has been given a free hand in company's story files.

Devine To Paramount

Andy Devine goes from Universal to Charles R. Rogers at Paramount for a part in "Legal Crime." Universal has taken up option on term ticket of Devine, also renewing on contracts of Tom Brown and Gloria Stuart.

'Menu' Short By MGM

MGM is preparing to make a short, titled "Menu,"which will demonstrate the fine art of preparing food. It will be made in the kitchen of the Ambassador Hotel, under the supervision of Jack Cummings.

'Greta' Script Done

Lou Heifitz and Neil Brandt have turned in their script on "The Great Greta" for Joseph I. Schnitzer at RKO-Pathe and have gone off the payroll.

Dickie Moore At MGM

MGM has signed Dickie Moore for a role in "Gabriel Over The White House," which Gregory LaCava is directing.

Kelly, Bischoff, Saal To Settle Future Plans

Eddie Marin is scheduled to wind up shooting activity this morning on "A Study In Scarlet," which is to be the last of the KBS productions to be made by the Kelly-Bischoff-Saal trio.

The company is slated to have an important conference during the next few days at which time the future plans of the individual producers and their relations to Earle Hammons, the majority holder of the unit, will be made known.

Praskins Collaborated On 'Secrets' Dialogue

Through an oversight on the part of the studio publicity department, the name of Leonard Praskins was omitted from the credits in the Reporter's review of the Mary Pickford picture, "Secrets." Mr. Praskins worked with Salisbury Field on the dialogue.

Invincible To Handle 'Maedchen In Uniform'

New York.—Invincible Pictures has secured the distribution rights to "Maedchen in Uniform" for the New York metropolitan district.

Weston Out of Para.

Finishing work on the script of "Supernatural" for the Halperins' unit, Garnett Weston washes up with Paramount and has left the company's writing staff.

Party At Lakeside For Bobby Jones

Lakeside Golf Club is staging a party in honor of Bobby Jones Saturday night at the club house. It will include dinner, dancing and entertainment provided by nearly 50 "name" artists from the stage, screen and radio.

The entertainment is under the direction of Harry Joe Brown, and Frank Craven will be master of ceremonies. Among those already lined up to provide laughs are Robert Armstrong, Donald Brian, Burns and Allen, Joseph Cawthorn, Charley Chase, Andy Clyde, W. C. Fields, Walter Huston, Guy Kibbee, Harry Langdon, Eddie Quillan, Mack Sennett, Slim Summerville, David and Ernest Torrence, Regis Toomey and Charlie Williams.

Jones is using Lakeside during the production of his new series of golf shorts for Warners.

Picture Golfers To Gang On Caliente

The big motion picture golf tournament to be pulled off at the Agua Caliente course on February 25 and 26 is going to get a big play from the Hollywood colony. Already more than 100 entries have been received, representing every branch of the industry.

A change in the team championship competition has been made to permit those studios which have a professional on the staff to use him as a fifth, or anchor man . There will be prizes for both four and five-man teams.

Schoedsack Arriving With African Shots

Ernest Schoedsack is due in from New York. The film explorer spent several months in northern Africa, getting scenes for an adventure picture for Radio. Dramatic episodes for the production will be made in the studio here.

Three For Filmusical

Edmund Breese, Franklyn Pangborn and Harrison Green have been signed by Paramount for parts in "International House," forthcoming filmusical drama.

Beryl Mercer Signed

Beryl Mercer has been signed by the Halperin Brothers for a part in "Supernatural," which they will produce for Paramount.

Jaffe Made Producer

(Continued from Page 1)

as a combination man, so he has been given a post in the cbainet.

Jaffe is well qualified for this new job. He is one of the production veterans of Hollywood, having been at Paramount in charge of studio activities for six or seven years before going to Radio, and before that was active with B. P. Schulberg in their independent production unit. His first picture will be the Wheeler-Woolsey yarn, which goes into production today under the direction of William Seiter.

INDUSTRY SNAPPING OUT OF WORRIES, BETTER THAN EVER

Needed A Lesson And Has Learned It

(Continued from Page 1)

men will contribute greatly to this new progress. These moves are vivid indications that the whole business is being strengthened.

Those at the head of the industry awakened too slowly to a condition that enveloped the world. Where other industries became conscious immediately, and made adjustments slowly and surely, our leaders continued their drive with the resultant high expense as if nothing had happened at all, as if the world were still spending dollars where there were only pennies.

The crash had to come. It could not be avoided and, coming as it did, all at once, adjustments had to be made so fast that it took the breath away from each and everyone involved. But now that the full effect of it has been realized, measures taken to plug the holes and the necessity of these measures impressed on each and every individual, enthusiasm has taken the place of chaos and discontent, activity such as has never been known before has taken the place of the sluggish movements that were riding on the back of an inflation that could never have succeeded, even in boom times.

There will be a closing of many theatres, and by closing is meant a permanent closing, with those buildings turned to other enterprises. The overseated condition of the country will be adjusted and, when this is accomplished, those houses will be in the hands of showmen, independent showmen, men whose contributions had more to do with the progress of this industry than any other individual factor. Production has been trimmed to reasonable costs, overheads have been slashed in places where there should never have been such expenses. Salaries, where they have meant anything to the progress of pictures, have not been touched and will not be touched. Foolish expenditures in production, insane shooting schedules, and time for preparation that did not contribute to better pictures have been shown the door. The answer is the better pictures that are being made and will continue to be made, calling for larger grosses and greater profits.

The industry has had a great lesson. It took all its profits of the previous years and invested them in a development that has caused its present condition. That will never happen again. Producers will produce, distributors will give their attention to the distribution of their product for showmen to exhibit.

A return of good times is truly around the corner for pictures. Those millions upon millions of individuals who formerly bought tickets to the movies and were driven away because of a lack of entertainment in the product being made by an industry intoxicated by sudden progress, will now be brought back by these same forces. These forces have now sobered up, are willing to make amends for their big spree. The people will be given the entertainment they want at the prices they can afford to pay, such payment being sufficient to pay the freight and give the business some profit.

More Circuits Go Into Bankruptcy

New Orleans.—The Plaza Amusement Company and the Saenger Theatres of Alabama have been placed in voluntary bankruptcy through petitions filed by Howard McCoy, vice-president. The first creditors' meeting will be held next Monday.

Para. Lot Silent For Heath Services

Funeral services for Percy Heath were held Saturday afternoon at 3:30 o'clock at Forest Lawn Cemetery, with Rev. Neal Dodd officiating.

Samuel Hoffenstein delivered the eulogy, and Ray Harris, Louis Lighton, William Slavens McNutt, B. P. Schulberg, Emanuel Cohen, Grover Jones, Carroll Dunning and Hoffenstein were pallbearers.

Paramount studio stopped all work for five minutes at the hour for the services.

Wanda Tuchock Stays At Radio On Week Basis

Although her option as a member of the writing staff at Radio has expired, Radio has made an agreement with Wanda Tuchock to continue with the company on a week-to-week basis.

She is writing the screen play for "Bed of Roses," a coming Constance Bennett production for which Gregory LaCava is slated as the director.

MGM Wants Byron

MGM wants Arthur Byron for a featured role in "Gabriel Over The White House" and is holding a part for him, providing he finishes in "Reform School" at Warners in time to catch the shooting schedule.

Weitzenkorn Assigned

Returning from his leave of absence Louis Weitzenkorn has been handed Sinclair Lewis' "Ann Vickers" as his first assignment at Radio where he is on term contract.

Gibson Starting One

M. H. Hoffman is starting "The Dude Bandit" this week, starring Hoot Gibson, with Gloria Shea opposite. Jack Natteford wrote the yarn and George Melford will direct.

Fox Has Six in Work, Six More Starting

With the return of Winfield Sheehan from New York yesterday, Fox studios are hitting a heavy production stride, with six pictures in work, and a similar number due to start during the balance of this month.

Now in production are "Pleasure Cruise," with Frank Tuttle directing; "Bondage," directed by Al Santell; "Pilgrimage" with John Ford directing; "Trick For Trick," co-direction by Hamilton MacFadden and William C. Menzies, and two Jesse Lasky productions, "Zoo In Budapest" and "Warrior's Husband."

Those slated for production start before March include "Adorable," "Five Cents A Glass," "I Loved You Wednesday," "My Lips Betray" and "Husbands Cost Money."

D'Usseau and Schlager Plan Producing Outfit

Leon D'Usseau and Sig Schlager are planning the formation of a company which will not only produce four features, but will finish and arrange distribution for "Chichi and Her Papas," which Radio started and then shelved.

They claim that the four features are to be made in conjunction with I. E. Chadwick and that an RKO release has been arranged.

3 Features, 64 Shorts On Van Beuren Program

New York.—The program of the Van Beuren Enterprises for 1933-34 will include three features and 64 shorts. One of the features will be the Frank Buck picture and the others will be films made by special expeditions sent out by the company.

Whale Off 12 Weeks

James Whale, Universal contract director, takes a 12 weeks layoff on his ticket, and, when he returns, will direct "The Invisible Man" for that company. R. C. Sheriff is now writing the script in London and will not come to Hollywood as reported previously.

Bryson Suit Held Over

London.—James V. Bryson's suit against Universal, based on allegations of a broken contract, was postponed until this week.

Film Tax Threatened

(Continued from Page 1)

person, firm, corporation or association in this state." It also makes provision for "methods and penalties for the enforcement of this tax."

The bill was referred to the Committee on Revenue and Taxation and was ordered printed. There are eleven members of this Assembly committee, those from this section being Kent Redwine, Lawrence Cobb, Charles W. Lyon and Clare Woolwine.

Yesterday in NEW YORK ... HELEN GWYNNE

While waiting for a blizzard to blow in from Chicago, (the advance notices on which had the U. A. office plenty worried,) a goodly portion of New York's population went to the opening of the Jolson picture, "Hallelujah, I'm A Bum." Sidney Skolsky (who used to be a newspaperman himself,) scored the biggest personal hit of the evening in the underwritten part of the check casher, with Chester Erskin running a close second as a photographer—he used to be a director, himself. . . . Al Jolson made a curtain speech, a rather uncertain curtain speech, but the applause should have told him that his popularity has not suffered any. The eight forty-five performance got under way around nine five after they had seated Peggy Fears (with a new hair comb that almost hides the golden streak,) A. C. Blumenthal; William Rowland; Jack Kirkland and Billy Seaman; Arthur Schwartz; Lupe Velez and Johnny Weissmuller (will this never end?) Armida; one Moskowitz; Louis Shurr and two of what were beautiful enough to be a coupla gudgeous Goldwyn goils; Paul Gangelin; Tony Canzoneri; Jerry Wald; and a blonde gal who had everybody guessing what she came as in a costume of a very much caped white ermine coat trimmed with fox, black walking shoes and a small black hat trimmed with a red pom pom, from the hat of a sailor, no doubt.

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And now we give you what Broadway colyumists are made of. Ran into a well known one as he was leaving the theatre and asked him how he liked the picture. Said he didn't care much for the rhythmic dialogue—which turned out to be a coupla rhymes. So we upped and said it was really nothing new either, for after all it's been done in opera for years and years. And the bright Broadway colyumist came right back with, "And Gilbert and Sullivan BEFORE opera!"

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We cannote understand the general apathy toward the National Council Against Censorship. They simply get no support at all from this glorious industry and they are constantly busy working in its behalf. We know we have mentioned it before, but somehow the apathy continues. . . . It is the one organization of its kind that is entirely unfettered by political affiliations, that is not afraid to go out after—and get a revision of censorship bugaboos that hinder free expression. They work so hard and so constantly that they give progress all their time and have no high-powered publicity force to stir up sympathy. . . . They have their lighter moments, too—some of them unintentional as, for instance, the slip of the tongue that happened at their last meeting this month because all the legislatures are in SEASON and they had to work fast! But why, oh why, aren't there hundreds of members from the picture industry working with and for them?

"DESTINATION UNKNOWN"



Twelve men and one woman adrift on a derelict ship!

STEP OUT WITH UNIVERSAL

With Pat O'Brien, Ralph Bellamy, Alan Hale, Betty Compson, Tom Brown, Rollo Lloyd. Story by Tom Buckingham. Produced by Carl Laemmle, Jr. Directed by Tay Garnett. Presented by Carl Laemmle.

JOIN THE REST OF THE TRADE IN CELEBRATING CARL LAEMMLE'S 27TH ANNIVERSARY!

Tay Garnett Directed "DESTINATION UNKNOWN"



With Pat O'Brien, Ralph Bellamy, Alan Hale, Betty Compson, Tom Brown, Rollo Lloyd. Story by Tom Buckingham. Produced by Carl Laemmle, Jr.

PICTURES NOW SHOOTING

STUDIO PRODUCTION IS HEAVIER, WITH 38

Columbia

"BENEATH THE SEA"

Cast: Ralph Bellamy, Fay Wray, Frederick Vogeding, Paul Page, Trevor Bland, W. J. Kelly.
Director .....Al Rogell
Original by.....Jo Swerling
Cameraman .....Joseph Walker

"THE LOVABLE LIAR"

Cast: Buck Jones, Dorothy Revier, Arthur Rankin, Alice Dahl, Ed Le Saint, Frank LaRue, Al Smith, Jack Long, Clem Fuller, Willie Fong, Eddie Kane, Bob Parrish.
Director .....George B. Seitz
Original and screen play....Harry Hoyt
Cameraman .....Teddy Tetzlaff

"MURDER OF THE CIRCUS QUEEN"

Cast: Adolphe Menjou, Greta Nissen, Donald Cook, Dwight Frye, Harry Holman, George Rosenor.
Director .....Roy William Neill
Story by.....Anthony Abbott
Screen Play.....Jo Swerling
Cameraman .....Joseph August

"TAMPICO"

Cast .....Jack Holt, Raquel Torres
Director .....Irving Cummings
From novel by....Joseph Hergesheimer
Screen Play.....Jo Swerling
Cameraman .....Ben Kline

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Fox

"MANEATER"

Cast: Marion Burns, Harry Woods, Kane Richmond.
Director .....Clyde Elliott
Story .....James Spearing
Cameraman .....Carl Berger

"ZOO IN BUDAPEST"

(Lasky Prod.)

Cast: Loretta Young, Gene Raymond, O. P. Heggie, Wally Albright Jr. Murray Kinnell, Ruth Warren, Roy Stewart, Frances Rich, Niles Welch, Lucille Ward, Russ Powell ,Dorothy Libaire, Dora Meranda, Paul Fix.
Director .....Rowland V. Lee
Story by.....Melville Baker, Jack Kirkland
Screen Play: Dan Totheroh, Louise Long, Rowland V. Lee.
Cameraman .....Lee Garmes

"WARRIOR'S HUSBAND"

Lasky Production

Cast: Elissa Landi, Ernest Truex, Marjorie Rambeau, David Manners, Helen Ware, Helene Madison, Maude Eburne, John Sheehan, Lionel Belmore, Ferdinand Gottschalk, Bobby McLeod, Janet McLeod.
Director .....Walter Lang
From play by.....Julian Thompson
Adaptation and dialogue Ralph Spence
Continuity .....Sonya Levien
Cameraman .....Hal Mohr

"PLEASURE CRUISE"

Cast: Roland Young, Genevieve Tobin, Ralph Forbes, Herbert Mundin, Minna Gimbell, Theodor von Eltz, Frank Atkinson, Robert Greig, Arthur Hoyt, Fred Hillson, Robert Corey, George Kirby.
Director .....Frank Tuttle
From play by.....Austen Allen
Screen Play.....Guy Bolton
Cameraman .....Ernest Palmer

"BONDAGE"

Cast: Dorothy Jordan, Alexander Kirkland, Merle Tottenham, Nydia Westman, Edward Woods, Isabel Jewell, Herta Lind, Catherine Navarro, Jane Darwell, Dorothy Libaire, Betty Barriscale.
Director .....Alfred Santell
Original .....Grace Leake
Screen Play.....Arthur Kober, Doris Malloy
Cameraman .....Lucien Andriot

"PILGRIMAGE"

Cast: Henrietta Crosman, Marion Nixon, Norman Foster,William Collier Sr., Heather Angel, Louis Carter, Adele Watson, Charles Grapewin, Betty Blythe, Frances Rich, Robert Warwick, Hedda Hopper, Lucille LaVerne, Maurice Murphy, Jay Ward, Inez Palange, Greta Meyer, Margaret Mann, Esther Michaelson.
Director .....John Ford
Original by.....I. A. R. Wylie
Screen Play: Philip Klein, Barry Conners, Dudley Nichols, Henry Johnson.
Cameraman .....George Schneiderman

"TRICK FOR TRICK"

Cast: Ralph Morgan, Victor Jory, Tom Dugan, Sally Blane, Luis Alberni, James Burtis, Adrian Morris, Edward Van Sloan, John George, Willard Robertson, Jimmy Leong, Dorothy Appleby, Booth Howard, Clifford Jones, Herbert Bunston.
Director .....Hamilton MacFadden
From play by Vivian Cosby, Shirley Warde, Harry Wagstaff Gribble.
Screen Play.....Howard Green
Dialogue .....Thomas Dugan
Cameraman .....L. W. O'Connell

MGM

"THE WHITE SISTER"

Cast: Helen Hayes, Clark Gable, Lewis Stone, Edward Arnold, Alan Edwards, Louise Closser Hale, May Robson, William Stack, Sarah Padden.
Director .....Victor Fleming
From novel by.....F. Marion Crawford
Screen Play.....Donald Ogden Stewart
Cameraman .....William Daniels

"RIVETS"

Cast: John Gilbert, Mae Clark, Robert Armstrong, Warner Richmond, Sterling Holloway, Robert Burns, Vince Barnett, Muriel Kirkland, Reginald Barlow, Herman Bing, Mimi Alvarez.
Director .....Tod Browning
Original by.....John McDermott
Screen Play.....Karl Brown, Ralph Wheelwright
Cameraman .....Peverel Marley

"MAN ON THE NILE"

Cast: Ramon Novarro, Myrna Loy, Reginald Denny, C. Aubrey Smith, Edward Arnold, Louise Closser Hale, Marcella Corday.
Director .....Sam Wood
Cameraman .....Len Smith

"GABRIEL OVER THE WHITE HOUSE"

Cast: Walter Huston, Karen Morley, Otto Kruger.
Director .....Gregory La Cava
Cameraman .....Bert Glennon

"REUNION IN VIEVNNA"

Cast: John Barrymore, Diana Wynyard, Frank Morgan, Henry Travers, Charles Giblyn, Una Merkel, Bodil Rosing.
Director .....Sidney Franklin
From play by.....Robert E. Sherwood
Screen play.....Claudine West, Ernest Vajda
Cameraman .....George Folsey

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Paramount

"A BEDTIME STORY"

Cast: Maurice Chevalier, Helen Twelvetrees, Edward Everett Horton, Minor Watson, Leah Ray, Baby LeRoy, Sir Guy Standing, Paul Panzer, Henry Kolker, Gertrude Michael, Ernest Wood.
Director .....Norman Taurog
Original and screen play: Waldemar Young, Nunally Johnson, Vincent Lawrence.
Cameraman .....Charles Lang

"PICK-UP"

Cast: Sylvia Sidney, George Raft, William Harrigan, Lilian Bond, Clarence Wilson, Louise Beavers, George Meeker, Dorothy Layton, Florence Dudley, Patricia Farley, Eddie Clayton.
Director .....Marion Gering
Original by.....Vina Delmar
Screen Play: S. K. Lauren, Agnes Brand Leahy, Daniel Rubin.
Cameraman .....David Abel

"DEAD RECKONING"

Cast: Charlie Ruggles, Neil Hamilton, John Halliday, Verree Teasdale, Shirley Grey, William Janney, Jack LaRue, Morgan Wallace, Paul Hurst, Thomas C. Jackson, Charles Hancock, Bobby Dunn.
Director .....Paul Sloane
Original by.....Robert Presnell
Screen Play.....Harvey Thew Manny Seff
Cameraman .....Harry Fischbeck

"STORY OF TEMPLE DRAKE"

Cast: Miriam Hopkins, George Raft, William Gargan, William Collier Sr., Irving Pichel, Sir Guy Standing, Elizabeth Patterson, Kent Taylor, Florence Eldridge, Harlan E. Knight, Oscar Apfel, Clarence Sherwood, Henry Hall, Harold Goodwin, Clem Beauchamp, Arthur Belasco, Grady Sutton, George Pearce.
Director .....Stephen Roberts
Original by.....William Faulkner
Screen Play.....Maurine Watkins, O. H. P. Garrett
Cameraman .....Ernest Laszlo

"THE SONG OF SONGS"

Cast: Marlene Dietrich, Brian Aherne, Richard Bennett, Hardie Albright, Alison Skipworth, Helen Freeman.
Director .....Rouben Mamoulian
From novel by....Herman Sudermann
Screen Play.....Edwin Justus Mayer, Benjamin Glazer
Cameraman .....Victor Milner

"UNDER THE TONTO RIM"

Cast: Stuart Erwin, Fred Kohler, Raymond Hatton, Verna Hillie, Fuzzy Knight, John Lodge, George Bar-

PICTURES Now SHOOTING

FEATURES THIS WEEK AS COMPARED TO 34 LAST WEEK

bier, Kathleen Burke, Patricia Farley, Edwin J. Burke.
Director .....Henry Hathaway
From story by.....Zane Grey
Screen Play.....Jack Cunningham, Gerald Geraghty
Cameraman .....Archie Stout

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RKO-Radio-Pathe

"KING KONG"

Cast: Fay Wray, Robert Armstrong, Bruce Cabot, Frank Reicher, Sam Hardy, Noble Johnson, James Flavin, Steve Clement.
Director .....Ernest Schoedsack
Original by.....Merian Cooper, Edgar Wallace
Screen play.....James Creelman, Ruth Rose
Cameraman .....Eddie Linden

"PIGMY"

Cast: Joel McCrea.
Director .....Shirley C. Burden
Screen play.....Felix Reisenberg

"DECLASSEE"

Cast: Ann Harding, Mary Duncan, Henry Stephenson.
Director .....E. H. Griffith
Screen Play.....Jane Murfin, John Balderston

"SON OF THE BORDER"

Cast: Tom Keene, Julie Haydon, Creighton Chaney, Edgar Kennedy, Claudia Coleman, Charles King, Al Bridges.
Director .....Lloyd Nosler
Original and screen play .....Wellyn Totman
Cameraman .....Nick Musaraca

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Universal

"S. O. S. ICEBERG"

(In Production In Berlin)

Cast: Gibson Gowland, Leni Reifenstahl, Sepp Rist, Ernst Udet, Walter Riml.
Director .....Arnold Fanck
Story.....Frank Wead, Arnold Fanck
Cameraman .....Hans Schneeberger

"COHENS AND KELLYS IN TROUBLE"

Cast: George Sidney, Charlie Murray, Maureen O'Sullivan, Andy Devine, Frank Albertson, Jobyna Howland.
Director .....George Stevens
Original....Homer Croy, Vernon Smith
Screen play.....Fred Guiol, Al Austin
Cameraman .....Len Powers

Warner-First National

"THE MAYOR OF HELL"

Cast: James Cagney, Badge Evans, Allen Jenkins, Arthur Byron, Dudley Digges, Frankie Darro, Farina, Robert Barrat, George Pat Collins, Mickey Bennett, Sidney Miller, Charles Cane, Raymond Borzage, George Offerman Jr., Dorothy Peterson.
Director .....Archie Mayo
From Play by.....Iselin Auster
Screen Play.....Edward Chodorov
Cameraman .....Barney McGill

"PRIVATE DETECTIVE"

Cast: William Powell, Ruth Donnelly, Margaret Lindsay, Arthur Byron, Gordon Westcott, James Bell, H.B. Warner, Natalie Moorhead, Sheila Terry, Theresa Harris, Renee Whitney, Ann Hovey, Irving Bacon.
Director .....Michael Curtiz
From story by.....Raoul Whitfield
Screen Play.....Rian James
Cameraman .....Tony Gaudio

"LILY TURNER"

Cast: Ruth Chatterton, George Brent, Frank McHugh, Guy Kibbee, Ruth Donnelly, Lyle Talbot, Marjorie Gateson, Robert Barrat, Gordon Westcott, Grant Mitchell, Hobart Cavanaugh, Marget Seddon, Mayo Methot, Claudia Coleman, Ethel Wales.
Director .....William Wellman
Play by.....Philip Dunning, George Abbott
Screen play.....Gene Markey, Kathryn Scola
Cameraman .....Sid Hickox

"GOLD-DIGGERS" OF 1933"

Cast: Warren William, Joan Blondell, Ruby Keeler, Dick Powell, Aline MacMahon, Guy Kibbee, Ginger Rogers, Allen Jenkins, Ned Sparks.
Director .....Mervyn LeRoy
From story by.....Avery Hopwood
Screen Play .....David Boehm, James Seymour
Music and lyrics.....Harry Warren, Al Dubin

"NARROW CORNER"

Cast: Douglas Fairbanks Jr., Patricia Ellis, Dudley Digges, Ralph Bellamy, Arthur Hohl, Henry Kolker, Willie Fung.
Director .....Alfred E. Green
From story by.....Somerset Maugham
Screen Play.....Robert Presnell

INDEPENDENTS

HAL ROACH

"FRA DIAVOLO"

Cast: Stan Laurel, Oliver Hardy, Dennis King, Thelma Todd, Henry Armetta, Jimmy Finlayson.
Director .....Hal Roach
Screen Play.....Jeanie McPherson
Cameraman .....Art Lloyd

TIFFANY-KBS

"A STUDY IN SCARLET"

Cast: Reginald Owen, Alan Dinehart, June Clyde, Anna May Wong, Alan Mowbray, John Warburton, J. M. Kerrigan.
Director .....Edwin L. Marin
Story .....Robert Florey
Adaptation .....Reginald Owen
Cameraman .....Arthur Edeson

MONOGRAM

"FALSE FRONTS"

Cast: Ralph Forbes, Arnold Gray, Big Boy Williams.
Director .....Phil Rosen
Original and screen play .....Tristram Tupper
Cameraman .....Archie Stout

"GALLOPING ROMEO"

Cast .....Bob Steele, Doris Hill
Director .....J. P. McCarthy
Story .....Harry O. Jones
Cameraman .....Faxon Dean

ALLIED

"DUDE BANDIT"

Cast .....Hoot Gibson, Gloria Shea
Director .....George Melford
Story .....Jack Natteford
Cameraman .....Harry Neumann

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SHORT SUBJECTS

WARNER BROTHERS

"HOW TO BREAK NINETY"

Cast: Bobby Jones, Joe E. Brown, Lyle Talbot, Preston Foster.
Director .....George Marshall
Continuity .....Andrew Bennison
Cameraman .....Arthur Todd

MACK SENNETT

"IN THE BAG"

Cast: Walter Catlett, Emerson Tracy, Joyce Compton, Franklyn Pangborn.
Director .....William Crowley
Story ..... Staff
Cameraman .....John Boyle

EDUCATIONAL

UNTITLED

Cast .....Harry Langdon
Director .....Arvid Gillstrom
Story .....Dean Ward, Willaim Watson
Cameraman .....Gus Peterson

"THE SOCK OF AGES"

Cast .....Moran and Mack
Director .....Charles Lamont
Story .....Ernest Pagano, Ewart Adamson
Cameraman .....Dwight Warren

HAL ROACH

TAXI BOYS SERIES—UNTITLED

Cast.....Ben Blue, Billy Gilbert
Director .....Del Lord
Story ..... Staff
Cameraman .....Art Lloyd

RADIO-LOU BROCK

"BRIDGE MURDER"

Cast .....Ely Culbertson
Director .....Murray Roth
Story .....Stanley Rauh, H. W. Hanemann
Cameraman .....Jack Mackenzie

"SHAKESPEARE WITH TIN EARS"

Cast: Harry Sweet, Harry Gribbon, Tom Kennedy.
Director .....Harry Sweet
Story .....Harry Sweet, Les Goodwin, Hugh Cummings
Cameraman .....Jack Mackenzie

TEC-ART

"HOLLYWOOD ON PARADE"

Voice of Hollywood Series
Cameraman .....Otto Himm
Director .....Louis Lewin

THE *Paramount*-**Liberty** MAGAZINE ALL-STAR STORY
BY TEN OF THE WORLD'S GREATEST AUTHORS

5,000,000 LIBERTY READERS
ARE WAITING TO SEE IT!

The Woman Accused



BY TEN WORLD-FAMOUS AUTHORS
RUPERT HUGHES VICKI BAUM
ZANE GREY VINA DELMAR
IRVIN S. COBB GERTRUDE ATHERTON
J. P. McEVOY URSULA PARROTT
POLAN BANKS SOPHIE KERR
Dramatized by BAYARD VEILLER

with NANCY CARROLL
· CARY GRANT ·
JOHN HALLIDAY

A Paramount Picture



Courtesy of "Liberty"

THE Hollywood REPORTER

Vol. XII. No. 22. Price 10c. TODAY'S FILM NEWS TODAY Tuesday, February 14, 1933

BRITISH WANT TO TRADE

TRADEVIEWS
by W. R. WILKERSON

•WHAT has become of the producer agreement, that agreement that was ushered in at the tag end of 1931 in an effort to prevent one studio from stealing from another? What has happened to it? What has happened to all those protections that were to be guaranteed by that document?

Recently we have been in touch with three astounding incursions into the supposed rights of that agreement, actions on the part of one studio towards another that presented the most larcenous bit of star-thievery we have ever encountered. This thievery not only had as its inspiration the securing of the services of a particularly good piece of box-office material, but it was accompanied by actions that were intended to discourage any further work for the studio for which those particular artists are working under contract.

•

We knew that the agreement would never function, and said so in this column. We were told by all parties to the agreement that it WOULD work, that it had to work and that no producer would dare go back on his signature for, in this instance, it might cost him a fine upwards of $100,000.

In a business that is as highly competitive as this, in an industry that feeds on personalities, and where there are people who have made it a practice for years to sharp-shoot and double-cross, to do anything to grab elements that will contribute to entertainment, NO AGREEMENT could ever be formulated that would keep the producers in line. They said that it cou'd be done, that it would be done, and we now tell them that it can't be done, won't be done and IS NOT-BEING DONE.

•

Every hour of every day finds some producer tinkering with the properties of another. If it were only a question of putting in a bid for the services of an artist not within the limits of the producer agreement, that would not be so bad, but when that bidding is aimed at MAKING THE ARTISTS DISSATISFIED with the company to which they are under contract and which is paying them, then we say THERE IS NO HOPE.

We had one producer, wise to what

(Continued on Page 2)

London Censors Bar 'Life Begins'

London.—The Entertainment Committee of the London City Council objects seriously to Warners' picture, "Life Begins," and has refused to permit it to be shown in theatres coming under its supervision.

Selznick Moves To MGM Today

David O. Selznick officially severed his connection with Radio Pictures last night, moving off the lot with his personal belongings.

He will take possession today of his new quarters at the Metro-Goldwyn-Mayer studio, where he becomes an associate producer.

William Wyler Signs New Universal Contract

William Wyler signed a new directing contract with Universal yesterday, with deal on a straight year's basis without options. As a result, Wyler called off his negotiations with MGM.

His first picture on the new ticket at Universal will be "The Man Who Reclaimed His Head," by Jean Bart.

Griswold Out of Para.

New York.—Glenn Griswold, formerly of Fox and more recently in the finance department of Paramount, is out, the receivership having put an end to his duties.

Will Soon Contact U. S. With View To Making Contracts For Production Assets And Dates

(From the London Office of The Hollywood Reporter)

London.—Encouraged greatly by their recent production progress and finally alive to the fact that personalities and production assets, including writers, directors and technicians, are the sole requirements for the making of good pictures, the British producers, backed by Parliament, will soon make overtures to the production industry of America and to its exhibitors for actual trading contracts which, it is felt, will benefit both England and America.

The British producers, more now than ever before, have the enthusiasm to push ahead. They recognize that America is still tops with its product and probably always will be. They feel the need of better working conditions between London and Hollywood and of the play dates in the theatres throughout the English-speaking na-

(Continued on Page 4)

Dudley Murphy Will Direct 'Emperor Jones'

New York.—Dudley Murphy has been selected by John Krimsky and Gifford Cochran to direct the talking picture version of Eugene O'Neill's "The Emperor Jones."

New Term For Finston

Nathaniel Finston, musical director at Paramount for a number of years, has been given a new term contract.

Lloyd Sheldon May Produce For Fox

E. Lloyd Sheldon, Paramount associate producer for the past 11 years, may join the Fox organization as an individual producer, handling a small number of pictures annually for that company.

Sheldon had lunch yesterday at Fox with Jesse L. Lasky to discuss preliminaries, according to report.

Jack Bachmann Gives Up Quarters At Pathe

The King Features production unit, headed by J. G. Bachmann, has given up its quarters at RKO-Pathe.

The Shapiro Brothers hold the Radio contract for the release of one more picture, three of four pictures on the original deal having been delivered. Whether or not the fourth picture will be made will be decided in New York next week.

New Term For Lighton

Prior to his departure for New York Sunday for conferences with Paramount officials, Louis D. Lighton, associate producer for that company, was signed to a new term ticket by Emanuel Cohen, vice president in charge of production.

Del Ruth Assigned

Roy Del Ruth's last picture before the Warner shutdown is slated to be an original story by Edward Chodorov, titled "Fellow Prisoners." Picture is scheduled to start about the first of the month.

Bernie Fineman East

Bernie Fineman pul's out tonight for a vacation trip East. He returns in six weeks to resume his post with MGM as a producer.

ATTORNEYS FOR PARA. HOLDERS AIR OPINIONS

New York.—Attorneys M. B. and D. W. Blumenthal, representing the independent stockholders' protective committee of Paramount, stated here yesterday:

"The corporation in 1930 and 1931 sustained severe losses through agreements to repurchase stock at 80 for theatre chains acquired at the time, and the balance sheet in 1930 did not show the true financial condition of the corporation because the various real estate items which had been represented at a depreciated value were, in fact, investments that had been appreciated in previous years to a total

(Continued on page 5)

Bancroft-KBS Deal Off

The deal which KBS was negotiating with George Bancroft to star in "The Great Brain," a story by Si Bartlett, chilled yesterday when the producing company and the player were so far apart on terms that no agreement cou'd be reached.

Bancroft is en route to Florida for a vacation.

Morosco Assigned

Walter Morosco has been handed the supervision of "My Dear," by May Edginton, at Fox. Robert Gore Brown yesterday turned in his screen play.

FORMS CLOSING On Writers Number OUT NEXT WEEK

THE Hollywood DAILY REPORTER
Industry Film News Today

W. R. WILKERSON ... Editor and Publisher
FRANK POPE ... Managing Editor

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RAMBLING REPORTER

Phil Gersdorf must be renewing his youth—he's laid up at home with the chicken-pox! . . . The Sam Goldwyns are leaving today for Europe, via New York. . . . Mary Duncan is back in Hollywood, hunting for a house—and Laddie Sanford is here too, which makes it unanimous. . . . The George Fitzmaurices, the Raoul Walshes, John Ryan, the Dick Rodgers, Larry Hart, the Bill Goetzes, Eddie Kane at the Gene Markeys' dinner party Saturday night—and Lou Schreiber, who is really a "customers man" for the Empress of Britain, if you ask us. . . . The Markeys' new home is veree, veree attractive. . . . Countess Frasso is back in town after getting a wire in Chicago that her father is ill here.

•

The Sam Hoffensteins moved to Tower Road yesterday . . it was a terrible strain on Sam. . . . Mrs. Eddie Cantor left last night to join Eddie in New York and they will make their home there from now on. . . . The wife of a certain MGM exec is ruining her appearance trying to imitate a famous, glamorous star—and she'll never make it! . . . Lilyan Tashman, sending great gobs of her opening night flowers to the Children's Hospital. . . . Everyone turned out to give her a big hand, and she deserved it. . . . Ruth and Edgar Selwyn at the opening together in spite of it all. . . And all the stars you could name at the theatre, giving the autograph-hounds a thrill. . . The lobby-talkers between the acts said plenty of nice things about George Lewis, also in the show. . . . The Lionel Barrymores' party for la Tashman turned into a huge mass-meeting before the night was over—some hundred guests arriving for midnight supper.

•

What's this, what's this?? Eleanor Boardman and King Vidor stepping out together again lately—and stepping! . . . The Beverly Wilshire did all right Sunday eve too—Loyce Whitman got peeved though when Groucho Marx got up and sang her stuff, and walked offen the stage.

New York REVIEWS

"SHE DONE HIM WRONG"

Paramount prod.; director, Lowell Sherman; writers, Mae West, Harvey Thew, John Bright; Music and lyrics, Ralph Rainger.

Paramount Theatre

World-Telegram: Here's one of those drop-everything pictures—you've got to see it whether you have time or not.

Times: Miss West gives a highly amusing performance, which necessarily overshadows the commendable efforts of Cary Grant, Noah Beery, Owen Moore, David Landau and Rafaela Ottiano. Lowell Sherman's direction is light and fast.

Post: Here is a resurrected Fourteenth Street melodrama that deals with crooks and flowing beer and hot intrigue, and the warmth is supplied by Miss West's own central heating plant. It is a colorful and lively show.

Journal: The picture is guaranteed to keep you hugely amused from the moment it starts until the moment it ends. It's slangy, gaudy, naively coarse and frankly ribald. It's a play about a lady who isn't bothered with inhibitions, problems or complexes. The dialogue, written by Mae West, is a succession of howls, refreshingly free from stilted smartness. The story, written by Mae West, is a riot, a rowdy melodrama with no pretensions to Higher Art or the Intellectual Plane.

News: Lots of action, much colorful background, tough-mug acting and snappy direction by Lowell Sherman—plus songs by Mae in her inimitable manner—make "She Done Him Wrong" strong for the box-office.

Herald-Tribune: A hearty, hilarious and handsomely rowdy motion picture.

Mirror: Bold, blowsy, lusty and uninhibited, it is the greatest entertainment the good old Paramount has offered in seasons. A man's picture, it will restore grandpa's boyhood and age the sophomores.

American: Miss West, assuredly in a class all by herself as a screen personality, it a sure enough lure. Praise, too, for Lowell Sherman who has done an adroit directorial job with a none too easily hand'ed vehicle.

"WHAT! NO BEER?"

MGM prod.; director, Edward Sedgwick; writers, Carey Wilson, Jack Cluett, Robert E. Hopkins

Capitol Theatre

World-Telegram: Those portions of "What! No Beer?" that are Jimmy Durante are excellent, but on the whole the film is far from being a side-splitting farce.

Sun: "What! No Beer?" is a sort of timely talkie that manages to seem even more old-fashioned than it would have seemed had it not been hooked up to present day issues.

Times: "What! No Beer?" has many hilarious incidents, with the hoarse-voiced Mr. Durante delivering the lively comedy and Mr. Keaton being comically foolish.

Herald-Tribune: A hasty and disorganized sort of film which runs for less than an hour, it gives every evidence of being a carelessly thrown-together stop-gap.

American: Don't ask about the plot of the picture—it just doesn't make any sense. Neither do Buster and Jimmy. When it comes to nonsense, however, that's something else again.

News: Noisy, nutty screen fare which succeeds its purpose—judging by the hurrahs and chuckles which resounded throughout the big picture house yesterday.

Mirror: Fast and funny, this slapstick comedy is one solid riot of laughs. It's all rowdy and hoodlum fun ,an exciting uproar of gags and nonsense.

"THEY JUST HAD TO GET MARRIED"

Universal prod.; director, Edward Ludwig; writers, Gladys Lehman, H. M. Walker, Cyril Harcourt.

Mayfair Theatre

Mirror: "They Just Had To Get Married" is light and amusing, incredible but entertaining.

Herald-Tribune: For those brief comedy scenes with Miss Pitts at her best, and where Mr. Summerville's thoughts are registered in O'Neill asides, the picture may be said to be handsome entertainment.

News: Now we don't say "They Just Had To Get Married" is ace funny stuff, but we find that this one makes a fair enough hour's worth of entertainment.

American: It provides some unsubtle fun, but there aren't enough laughs to last, and there are stretches of unmitigated dulness. They've gone pretty far back for some of the gags.

Itinerary Set For The Warner Train

New York.—The Warner exploitation department has set the itinerary for the trainload of stars and featured players that will make the trans-continental trip.

The train leaves Los Angeles next Tuesday, arriving at Denver February 23, Kansas City the 24th, St. Louis the 25th, Indianapolis the 27th, Chicago the 28th, Detroit March 1, Cleveland March 2, and, on successive days Pittsburgh, Washington, Baltimore, Philadelphia and Boston, reaching New York on March 9.

The picture, "42nd Street," in the interests of which the trip is being made, opens at the Strand March 9. Ed Selzer, of the Warner office here, leaves today to join the train, which will be in general charge of G. P. Sully, of the studio publicity department Chef Basetti, of the Los Angeles Ambassador, will be in charge of the kitchen.

Wampas Baby Stars To Frisco For Pageant

The Wampas Baby Stars go to San Francisco as special guests for the dedication of a new veterans' memorial building, February 22. A military pageant and ball is scheduled for the Civic Auditorium in the evening.

To placate theatres in the northern city, arrangements have been made for the Wampas stars to make personal appearances at the RKO Golden Gate and Paramount theatres in San Francisco and one of the Fox West Coast first runs in Oakland.

Reed Aide To Glazer

Ted Reed joined the Paramount production staff yesterday as assistant to Benjamin Glaer, associate producer. Reed, chairman of the Academy conciliation committee, was former production manager for Douglas Fairbanks and Mary Pickford, and recently had charge of the sound department for United Artists studios.

Gaynor Starting Soon

Janet Gaynor is due back from her Honolulu vacation trip Friday, and is slated to start work on "Adorable," her next starring production for Fox, next week.

Tradeviews

(Continued from Page 1)

is going on, tell us that he would never attend a meeting of the producers' group here again. He said:

"It's a waste of time, and agreements made at those meetings are broken just as fast as most of them (producers) can get out on the street."

Hugh Herbert
Management
BREN & ORSATTI

REPORTS OF CURRENT WARNER SUCCESSES HOLD SPOTLIGHT IN FILM NEWS OF WEEK



READY TO RIDE: Hollywood's snappiest showgirls get set for "42nd Street" Special joining galaxy of stars in Warners' 5-week coast-to-coast ballyhoo starting Feb. 21st.*



"UNTAMED AFRICA," unique wild life adventure film completed after 2 years thru Dark Continent perils, is readied for release by Warners.



REPEAT FOR ARLISS: Winter Garden, N. Y. dates "King's Vacation" for Broadway after film's phenomenal week at Radio City Music Hall.*



CAGNEY OUTDRAWS CAGNEY: Jimmy's "Hard to Handle" plays to biggest gate of all previous Cagney shows forcing holdover at N. Y. Strand.*



START "LILLY TURNER": After 3 days snowbound in log cabin Ruth Chatterton and husband George Brent return safe to star in Warner film of stage hit.†



"CINCY'S BIG DRAW" reports *Variety* of Stanwyck in "Ladies They Talk About" as Fay's, Providence, and Met, Washington, ditto with town's high money.*



B'WAY GETS SET for "The Mystery of the Wax Museum" as Strand announces opening Friday of industry's new All-Technicolor special.*

VITAGRAPH, INC., DISTRIBUTORS

*A Warner Bros. Picture †A First National Picture

'MIND READER' CLICKS BIG; 'LADY'S PROFESSION' FUN HIT

Allen Jenkins Steals The Show

"MIND READER"
Warner Brothers

Director ..... Roy Del Ruth
Original story ..... Vivian Cosby
Screen Play..... Wilson Mizner, Robert Lord
Photography ..... Sol Polito
Cast: Warren William, Constance Cummings, Allen Jenkins, Natalie Moorhead, Mayo Methot, Clarence Muse, Earle Foxe.

By giving Allen Jenkins, our idea of America's most effortless actor, a nice fat part; by endowing the production with a screen play combining novelty and originality with down-to-the-terrain dialogue; and by giving Warren William, America's hardest acting actor, the restraining direction that sets him off best, Warner Brothers have in this modeled a certain hit in the program class.

The piece is entertaining and interesting from the start because it purports to give the lowdown on one of the most fascinating of contemporary rackets, i.e., fortune telling, crystal gazing, astrology, as it is variously known.

Warren William has the role of "Chandra the Great," who took his name from a box of cookies and his learning from pamphlets of other charlatans.

Allen Jenkins is his chief confederate, and Clarence Muse another worthy assistant. All is well until, in Kokomo, the head man of the show falls for a country lass, Constance Cummings, and marries her.

When he wants to go straight, temptation in the form of Jenkins is right around the corner, and he and Jenkins work up a fat racket in New York by using secrets obtained from chauffeurs of the rich. Not until William has involved his wife in a murder case does he start atonement for his crimes and once again begin to go straight.

Using what are easily recognized as the salty quips of Wilson Mizner, Jenkins nails attention to himself from the opening footage and turns in a marvelous performance, dragging down laugh after laugh. This will undoubtedly put him on the road to bigger and better things.

Constance Cummings is plausible and arresting as the small town girl who falls for the glib charlatan, and she wisely skirts the danger of playing the role too much ingenue.

Mayo Methot stands out in an emotionally charged bit, portraying a broken believer, driven to suicide by the "Great Chandra's" deceptions.

Clarence Muse is his usually capabl self as "Sam," and Earle Foxe, Natalie Moorhead and Harry Beresford also register well. Photography is first rate and the art direction should take a bow for its recreation of the small town Southern hotel. Any one who had ever been in one of them could almost smell the plumbing, it was so realistic.

Was his er-Face Red?

Charlie MacArthur is sort of losing his faith in the healthful effects of light rays. He went to sleep for five hours under one of his lamps the other day and spent two days in the doctor's care.

Morosco To Make 4 For Radio Release

Oliver Morosco has closed a deal with Radio Pictures for a releasing contract for four features and today moves into quarters at the RKO-Pathe lot.

The unit will be known as Oliver Morosco Productions, and it is understood that the producer will utilize several of his old plays, rights to which he controls, as part of his program. His last interest was in a Long Beach stock company.

Consol. Sues Gunning And Cinema Patents Co.

New York.—Consolidated Film Industries has sued U. S. Cinema Patents Corp. and Wid Gunning for $33,996 balance on a note.

Kalmar-Ruby For Wynn

MGM is negotiating with Bert Kalmar and Harry Ruby to write an original story, music and lyrics for the Ed Wynn starring picture, to be David O. Selznick's first picture under the MGM banner.

Ornitz With Rogers

Sam Ornitz, who has just returned from a month's vacation in New York, has been engaged by Charles R. Rogers to collaborate with Casey Robinson on the beer story, "Legal Crime," which Harry Joe Brown will direct.

Radio Wants Ruggles

Radio wants Charlie Ruggles for a top spot in "Maiden Voyage," the filmusical which Mark Sandrich is to direct under Lou Block's supervision.

Maxwell With Cagney

Edwin Maxwell, one of the screen's pet "menaces," has been added to the cast of the Cagney picture, "The Mayor of Hell," at Warners.

Grashin-Townley Team

Mauri Grashin and Jack Townley are writing an original story for Lou Brock's next Headliner short for Radio, starring Joseph Cawthorn.

Calhern At Radio

Louis Calhern has been signed for a featured spot in the Wheeler and Woolsey production at Radio.

Crouch Quits City News

Bill Crouch, who has been motion picture editor of the City News Service, has resigned.

Cast, Direction, Script All Good

"A LADY'S PROFESSION"
Paramount

Direction ..... Norman McLeod
Original by..... Nina Wilcox Putnam
Screen Play..... Walter DeLeon, Malcolm Stuart Boylan
Photography ..... Gilbert Warrenton
Cast: Alison Skipworth, Roland Young, Sari Maritza, Kent Taylor, Roscoe Karns, Warren Hymer, George Barbier, Dewey Robinson, Billy Bletcher, DeWitt Jennings, Edgar Norton, Ethel Griffies, Claudia Craddock, James Burke.

There are many reasons for calling this picture good entertainment, but they can all be summed up in Alison Skipworth, Roland Young and a script that is mercifully short on plot, but as full of good ,rib-tickling comedy as a film is of sprocket-holes.

Put these ingredients in the hands of a clever entertainment chef like Norman McLeod, and you have a dish to set before your patrons that will make them forget mortgages, bank failures and salary cuts—for the moment, at least

"A Lady's Profession"—the title is the only thing in the picture, by the way, that seems out of place—is all about a very old and very insolvent group of British aristocrats who come to America and find themselves in the middle of American boot-legging and speakeasydom without quite knowing how they got there. There's a lovely niece, of course, in Sari Maritza, and a hot-tempered American plutocrat and his son. And that's all you need to know about the plot.

The answer is just what you'd expect. But in the meantime, there is Alison Skipworth, a veddy, veddy British lady trying desperately to get a number from an American telephone girl the day she arrives—and having no luck. Alison plays it all by herself, with just a telephone and a directory—and it may have run for five hundred feet, for all we know. Suffice it to say she had the audience in convulsions, and sorry she gave it up when she did.

And there's Roland Young, doing less than he usually does, but doing just as superbly. When he's not trying to get his hat from under the hoofs of his horse, Wellington, he's munching toast or biscuits, to his sister's disgust.

These are just sample highlights of a picture that is studded with them like a schoolboy with pimples. If this isn't entertainment, then the country's too far gone to laugh, and the preview audience last night was no criterion of what the average exhibitor can look for in his own bailiwick.

We'll bet on "A Lady's Profession" in any theatre where they appreciate first-rate comedy and where Skipworth and Young have any following at all. Get your audience in, and they will go out boosting the picture to the zenith.

Shorts Producers Fight Double Bills

A direct-to-the-public survey of the "double feature" problem for the benefit of the industry has been inaugurated by the Hal Roach studios. The organization has enlisted the aid of Mrs. Thomas G. Winter of the Hays office, who will contact 700 leaders of the Better Picture movement to secure unbiased expressions from theatre patrons throughout the country.

The questionnaire, prepared by the Roach organization, and which will be broadcast through the various contacts of the Hays offices, include:

1. Do you prefer patronizing the theatre showing double features, namely two pictures, during one performance?

2. Would you prefer a more diversified program, i.e., such as one good feature, supplemented by short comedy subjects, newsreel, etc?

3. What objections, if any, have you to the double-feature policy? We will appreciate a comprehensive summary of your opinion, and the general attitude of the membership of your organization.

Brower In Nosler Spot

Otto Brower stepped in to handle direction of the final three days of Radio's Tom Keene western, "Son of the Border." Lloyd Nosler was forced to drop direction of the film in favor of Brower because of a severe flu attack.

British Want to Trade

(Continued from Page 1)

tions and, rather than fight a force which they feel can not and will not be defeated, they will soon make overtures to align themselves with that force.

The British producers know that it is next to impossible to go into the open market and compete with the American producer on the purchase of stories, on the signing of personalities that mean money at the box-office, and in the selection of writers, directors and technicians. As a consequence they want to bargain at times for the exchange of all the elements that mean most to pictures and in return, offer America a free trade with its product throughout the Empire, etc.

In short, the British want to make better pictures, want the American market in which to play them, if the quality will stand it, want the help of Hollywood in an interchange of production forces, and offer their market for the unrestricted play of American pictures and the use of anything of value for the making of pictures that will be of help to Hollywood. Suggestions have even been made in authoritative quarters of a free trade in motion picture entertainment between England and the United States.

Just how far and how rapidly this movement will go is hard to say, but that it will be touched off is a certainty. What America and Hollywood may think of the idea is another question altogether. But England is about to stage its great push for the top in the making of pictures.

'MASQUERADER' VERY GOOD: COLMAN AND LANDI AT BEST

Wallace Direction, EstabrookScript OK

"THE MASQUERADER"
United Artists

Director .....Richard Wallace
From novel by.....
Katherine Cecil Thurston
Screen Play.....Howard Estabrook
Dialogue .....Moss Hart
Photography .....Gregg Toland
Cast: Ronald Colman, Elissa Landi, Juliette Compton, Halliwell Hobbes, David Torrence, Claude King, Creighton Hale, Eric Wilton, Helen Jerome Eddy.

Should Ronald Colman really decide to make his exit from the talking screen with "The Masquerader," he will, we are sure, have the satisfaction of realizing that his final "bow" was a decidedly graceful and dignified one. Though "Masquerader" is undeniably a "formula" picture, it is nevertheless a very entertaining one. The film is beautifully mounted, intelligently and smoothly directed by Richard Wallace, well acted by its entire cast, and a completely convincing performance by its stars affords the well-worn theme an interest that might otherwise not have been obtained.

The play from which "The Masquerader" was screened has most certainly undergone extensive renovation, unless it is a case of "history repeating itself." For the situations and English political background pictured herein are not so dated as to be detectable. The fact that the entire action and speech of "The Masquerader" as a picture are in no way reminiscent of the antiquity of the play is creditable to the fine screen play by Howard Estabrook, and the equally good dialogue of Moss Hart.

Colman plays a dual role. He is a dissolute member of the House of Commons, and also the obscure cousin of this man, who, because he is physically and mentally ably to do so, takes the politician's place during a crisis. He falls in love with the wife of the man into whose shoes he has stepped, and neglects the mistress of the same gentleman, thereby arousing her suspicions, and almost bringing about his exposure. When the M. P. dies in his hide-away, it is the family servant who enlightens the wife, and the "masquerader" remains in his new identity, since she is willing and glad to have it so.

Colman is at his best in many scenes of this picture. The two parts offer him a variety of characterization that is welcome. Elissa Landi has never appeared to better advantage photographically, and her work was sincere. It was a pleasure to see Halliwell Hobbes with really something to do and say. He was excellent. Juliette Compton Helen Jerome Eddy, Claude King and David Torrence appear in support. Gregg Toland's photography was unusually fine.

"The Masquerader" has enough romantic interest and entertainment to recommend it for any type audience. It is a far better audience picture than Colman's last, "Cynara," and should please high and low-brows as well.

Mae West Picture Held Over At Para.

New York.—Mae West's first starring picture for Paramount, "She Done Him Wrong," hit a heavy gross on the first four days at the Paramount and will be held over for a second week.

Bob Welsh To Make One to 4 For Radio

Robert E. Welsh will act as production head of Southwest Producers, which has just signed a contract to make at least one feature for Radio release.

Production will be at the RKO-Pathe studios, where office space has already been allotted. Deal gives both the producer and Radio joint privilege of options for further pictures after the first, with maximum of four during the year. First picture may be a talker remake of "The Rosary."

Col's. Mussolini Film May Go To Winter Garden

New York.—Warners are giving up the Winter Garden Thursday, the date of the expiration of their lease, and Columbia may take the house for a Broadway run for its Mussolini features.

Spence With Schnitzer

Joseph I. Schnitzer has assigned Ralph Spence to write the screen play for a mystery story, tentatively titled "The Black Flash," which the Jefferson unit slates as its last release through Radio.

SEP Yarn For Monogram

New York.—Monogram has bought a Saturday Evening Post story by Edgar Wallace, called "The Ghost of John Walling." This is the eleventh story the company has bought.

Werker On Re-make

Fox started the re-make job on "Walking Down Broadway" yesterday with Al Werker moving in to direct. Will Stanton is an added member of the cast.

LaRue In 'Drake'

Paramount has assigned Jack LaRue a top spot in "The Story of Temple Drake," replacing George Raft. Stephen Roberts is directing.

Cummings Sailing

Constance Cummings left last night for New York on The Chief. She arrives in New York in time to catch the Europa Saturday.

Fox Going Heavy for Musical Pictures

New York.—Fox Film Corporation will go into a rather heavy production schedule of musicals during 1933-34. This was indicated by the activities of W. R. Sheehan while he was here. He signed quite a few people including artists, song writers, dance directors, etc.

It is understood that Buddy DeSylva will be in general charge of the production of musicals.

Foy Productions Will Make 'He Lived To Kill'

Shelving "Free Women" because a casting problem presented itself, Foy Productions slates "He Lived To Kill," an original by Willard Mack, as the next feature for release through Columbia.

Bela Lugosi has been set for the top spot and Beatrice Van assigned to the screen play. Ben Stoloff will direct.

Towne-Baker At MGM

Gene Towne and C. Graham Baker are writing the treatment and screen play for "Bombshell" at MGM. Hunt Stromberg is producing the picture, which will have Lee Tracy and Jean Harlow in featured spots. John Mahin is slated to write the dialogue.

Seek Role For Widden

MGM is still interested in Jay Widden, orchestra leader, and execs are looking for a possible part for him in a current picture. If and when he goes to work for MGM, company will take an option for a term ticket.

White On Bridge Series

Sam White, cutter at Radio, has been made a director for Lou Brock and will complete the remaining five Culbertson bridge shorts for Radio. Stanley Rauh and H. W. Hanemann are writing the stories.

Baxter Back Next Week

Warner Baxter gets back from a vacation trip to Havana early next week. His next assignment at Fox has not yet been set.

Attorneys Air Views

(Continued from Page 1)

of $25,000,000, which appreciation was not disclosed.

"Upwards of $10,000,000 was paid out as premiums for capital stock of the consolidated subsidiaries and listed as assets, which were not assets."

The attorneys made other charges involving the balance sheet and concluded with the statement that "a rearrangement of the entire industry must be accomplished in order for the business to get back on its feet."

Neither the Paramount legal department nor Root, Clark and Buckner, attorneys for Paramount, would make any statement regarding the above.

Yesterday in NEW YORK with HELEN GWYNNE

Every once in a while comes a day when there might have been a good reason for being twins. Two or three cocktail parties on the same day at the same hour is enough to wear you down. However, we picked the two goodies to show up at and hurrah for Fox—they've completely eliminated the tipping evil from their parties. Kelcey Allen please note. The hat-check girl refused our hard-earned money and we were shocked to point of suspicion. . . The Fox party was at the Waldorf-Astoria in honor of Henry Garat, the new French find. He's a personable fellow and, if the material he gets is as good as his acting, the trip to the coast will be well worth the while. . . . He says his first night in New York was entirely sleepless on account of his room insisted on thinking it was part of a boat and kept rocking. Miriam Jordan dropped in to make things pleasanter.

•

Up at the Park Central Danny Winkler and Charlie Morrison were greeting well wishers in their brand new offices and the well wishers were mobbing them. . . . They're having "amateur night," at the Mayfair this week and wait'll you hear about the elegant entertainment Jack Rumsey has devised for the following gathering. Sounds like an idea right out of Hollywood—or one that will be there soon. . . . He's going to put on a boxing show and lookee who's on the card: K. O. Clancy, 146, vs. Sunny Ray Cohen, 142. The Harlem wildcats: Emma Maitland, 120, vs. Hurella Wheeldoin, 124. Miss Tarzan (the jungle lady), 160, vs. Terrible Tessie Terry, 155. And there aren't any featherweights in that entertainment.

•

Anent that story the paper, (and by THE paper is meant the Hollywood Reporter,) ran about the discovery that Rochelle salts works such wonders in amplifying apparatus, we suppose future radio programs and talkies will be taken by the public with a "grain of Rochelle salts." . . . They cer'nly took Harry Bannister pretty in his first theatrical producer venture. To the tune of thirty-three thousand dollars. . . . And part of it is no wonder. When props were needed he simply gave order for the best of everything with the result that, where pictures were needed for decoration, they went to art dealers and hired masterpieces for fifty dollars a week, and a flower bowl that couldn't be seen because of flowers, cost fifteen dollars a week to hire. 'S wonderful what you can get for a dollar these days.

•

Have you seen the "Cavalcade" book published by Grosset and Dunlap? It's really beautiful—in fact, Noel Coward was completely bowled over by it and consented to autographing fifty copies. . . . Also that jigsaw puzzle murder story will be out in about five days; story and puzzle for the sum of one dollar and put out by the same people.

The Man For The Job!

Associated Motion Picture Advertisers announce the formation of an Unemployment Committee, appointed by Hal Horne, president of A.M.P.A.

The purpose of this Committee will be to recommend to the advertising, publicity, art, exploitation and allied departments of Motion Picture Advertisers, those men who may be available to fill vacancies existing at any time.

By maintaining a complete record of each man's experience and capabilities, the Committee will work to save the time of the advertising heads in recommending only those who are best suited for the vacancy.

The Committee invites all Motion Picture Advertisers to communicate with it when the need for additions to their staffs exist.

All unemployed members of the craft are invited to send, at once, to the Committee, complete details as to their experience, capabilities, previous connections, salary and all other details that will assist the Committee in placing them.

The service of AMPA Unemployed Committee is entirely without charge to either applicant or employer. All communications to the Committee will be held strictly confidential. If you are looking for a job or know about one that is open, kindly communicate at once with any of the undersigned members of the Committee.

Chairman—MONROE W. GREENTHAL, United Artists, 729-7th Ave.

JOE GALLAGHER, Box Office, 551 Fifth Avenue

RAY GALLAGHER, Motion Picture Herald, 1790 Broadway

JACK HARROWER, Film Daily, 1650 Broadway

GERALD GRIFFIN, Hotel Astor

PAUL BENJAMIN, National Screen, 630-9th Avenue

Let's Help Each Other!

What The New York Critics Say About "TOPAZE"

SUN

The talkie has been beautifully and atmospherically directed by Harry D'Arrast. He has given "Topaze" a quiet, tickling humor and has touched it off with irony.

◆

JOURNAL

The Pagnol play is rich in cynical humor and its pointed charm has been skilfully retained in the screen version with the help of Harry D'Arrast, one of Hollywood's most adroit and intelligent megaphonists.

◆

NEWS

You may have seen Frank Morgan in the title role of the Marcel Pagnol stage play when it enjoyed a successful Broadway run. You may not have. Be that as it is, the Music Hall's screen version is a smartly made piece, excellently acted and megaphoned—a choice morsel for particular audiences who'll take depth of thought along with amusement. And once again we'll commend Harry D'Arrast's direction as megaphoning extra-special.

◆

MIRROR

This charming picture was adapted from a recent stage hit. Skilfully directed, cleverly written, handsomely mounted, splendidly acted, "Topaze" is wholly delightful.

◆

HERALD-TRIBUNE

Brilliantly acted by the curiously uneven John Barrymore and wisely directed by that excellent film-maker, Harry D'Arrast, the screen version of "Topaze" is a definitely superior motion picture. It is my opinion that the big scene is more shrewdly wrought in the current version than it was upon the stage.

◆

WORLD-TELEGRAM

It is not a particularly fresh story, and still it has been worked out with freshness and taste by Harry D'Arrast, the director. "Topaze" is one of the finest pictures of the season.

◆

POST

The screen version, with the help of Mr. Barrymore and the sympathetic direction of Harry D'Arrast, manages to surmount the problems with fair success.



MERMAID
Comedies
starring
HARRY LANGDON



MORAN AND MACK
Comedies



ANDY CLYDE
Comedies

TO MR. EXHIBITOR

★

We've been for you
The whole year through
With profit-making shorts;
May this Valentin-y
message show
That you're still
in our thorts.



TOM HOWARD
COMEDIES



TORCHY
Comedies



SPIRIT of the CAMPUS
featuring
REINALD WERRENRATH





BABY BURLESKS

VANITY COMEDIES
Al Christie Productions
★
THE GLEASONS'
Sports Featurettes
★
TERRY-TOONS

Kendell-deVolly
OPERALOGUES
★
The GREAT HOKUM
Mystery
★
BATTLE FOR LIFE

CAMERA ADVENTURES
★
DO YOU REMEMBER?
★
BRAY'S NATURGRAPHS

Lyman H. Howe's
HODGE-PODGE
★
BROADWAY GOSSIP

from *Educational Pictures*

Distributed in U. S. A. by FOX FILM CORPORATION

Someone KNOWS I'M ALIVE

THE Hollywood REPORTER

Vol. XIII. No. 23. Price 10c. TODAY'S FILM NEWS TODAY Wednesday, February 15, 1933

"KING KONG" A WINNER

TRADEVIEWS
By W. R. WILKERSON

•LOOKS as if Sam Goldwyn has a winner in Anna Sten. We saw a rather lengthy test of her yesterday, one made more than three months ago, and we're willing to cast our vote for her in all popularity contests that may be run next year. She has beauty, great charm and is an excellent actress. She has mastered the English language sufficiently to make her remaining accent intriguing.

•

This producer mania for individual publicity has gone beyond all bounds, with a handful of Hollywood producers giving more time to their personal publicity than to their productions.

Those particular producers, trying to plant their own yarns in particular spots, hiding them away from others, little realize what it is doing to them and their product, for immediately it is found out just what is back of the planting, then the whole publishing industry will fold up at the mere mention of their names or that of their product.

•

Publicity men are supposed to be hired by studios to handle the publicity, so why not let them handle it for a while? Certainly they will be more successful than the methods used at present.

This is not written in worry or peeve about some other publication getting stories ahead of us. We employ men to go out and dig our yarns. We expect nothing from those publicity-mad individuals or their publicity departments as at present conducted. But we ARE worrying about the material, or lack of it, that goes out of this town every day for fan consumption. And most of the fault for all the peeves over press stories that hurt this business is laid right at the door of the producers and production heads themselves, trying to crash their names instead of that of their company or the pictures they make.

•

The public is not interested in the activity of a producer. He never drew a penny to the box-office and never will. The public wants news but won't get it as long as those in control of it here (the producers) continue playing favorites and not giving their material a general news break.

Receiver Asked For Para. Distributing

New York.—Federal Judge Hough will hold a hearing in Columbus, Ohio, Saturday on action for a receivership for Paramount Distributing Corp. The Paramount legal department is opposing the action on the grounds that that subsidiary is solvent.

Paramount Forms New Scenario Dept.

A new scenario department at Paramount, which combines the functions of the editorial and writing departments, has been created by Emanuel Cohen.

Merritt Hulburd, formerly in charge of the writing staff, has been assigned to head the new department, and he will have Jeff Lazarus as assistant and chairman of the editorial board. Bogart Rogers, on the Paramount writing staff for some time preparing the treatment of "Eagle and the Hawk," will assist Hulburd in contacting writers' representatives.

Uncle Carl To N. Y.

Carl Laemmle Sr. is leaving tonight for New York to visit the home office of Universal for two or three weeks.

Radio Production Should Be Answer to Exhibitor Prayers—Exploitation Value Limitless

After working the better part of a year on the production of "King Kong," Radio finally uncovered it the other night in completed form. It bears all the earmarks of a winner, presenting, as it does, something entirely new and something that can and will be exploited into plenty of money.

"King Kong" is a showman's picture for showmen. It has everything that any showman could ask for. It's a good picture on an entirely new theme, produced masterfully, and offering exploitation values the like of which have hardly ever been seen in a picture before. It's a swell piece of picture merchandise and if any exhibitor or group of exhibitors doesn't make the most of it, they ought to look for a new business to do their sleeping in.

Mechanically and technically nothing

(Continued on Page 6)

Swanson Film At Rivoli

New York.—The new Gloria Swanson picture, "A Perfect Understanding," which was made in England, will have its New York premiere at the Rivoli next Wednesday.

N.Y. Censors Warn Against Nudity And Revolution

That there may be a general tightening up in censorship ranks throughout the entire country as a result of an over-stepping of the rules of good taste on the part of some Hollywood producers from time to time, is indicated by a letter from the head of the New York Censor Board directed to James Wingate, of the Producers Association. The New York censor wrote to Wingate:

"I wish it were possible for you to get across to the producers that the audiences which the industry must

(Continued on Page 2)

POLITICIANS ANGERED BY FILM APPOINTMENTS

New York.—Resentment has broken out among the Democratic party leaders over the fact that the juicy receivership plums in the picture industry are being handed to Republicans. The matter came up for discussion at a recent meeting of Democratic big shots at Miami and much indignation was expressed.

Although no overt threats were made, the inference was that, with the Democrats holding national and state power for the next four years, they may seek retaliatory measures unless some of the big Democrats in or out of the business get a crack at these lucrative jobs.

Among the men mentioned who are considered capable of handling such positions and helping to straighten out picture affairs are Frank C. Walker, Joseph P. Kennedy, Charles C. Pettijohn, Arthur Mullins, of Nebraska, and various other attorneys and theatrical men.

'U' Wants Estabrook As Associate Producer

Junior Laemmle is negotiating with Howard Estabrook to become an associate producer at Universal.

Estabrook, who recently left Radio, is now at MGM, and Universal wants him as soon as he finishes there.

Buddy Rogers Lead In 'Five Cents A Glass'

Fox is holding up production on the beer yarn, "5 Cents A Glass," for the arrival of Buddy Rogers to play opposite Marian Nixon. This is Rogers' first assignment for Fox. Frank Craven will direct.

Morgan With Lasky

Jesse L. Lasky has assigned Ralph Morgan a featured spot in "Power and the Glory," Preston Sturges' story with Spencer Tracy in the top spot. William K. Howard will direct.

Eddie Cantor To Make 'Androcles and Lion'

Eddie Cantor's next picture for Samuel Goldwyn will be "Androcles and the Lion," made from the delightful satire by George Bernard Shaw.

Ernest Pascal and Nunnally Johnson are doing the adaptation.

The play was produced in New York years ago by Granville Barker with O. P. Heggie in the role of Androcles.

Another 'Horizontal' Planned For Bette

Warners are looking for a story that can be used as a starring production for Bette Davis and which will lend itself to treatment of "horizontal photography," similar to "Ex-Lady." If yarn can be found, Warners will shoot the picture into work prior to the annual shutdown next month.

'U' Buys Hatton Play

Universal has purchased the screen rights to "This Is The Age," a play by Frederic and Fanny Hatton. The company will make a picture from the yarn under title of "Youth Aflame" for the 1933-34 program.

JOHN ADOLFI directed "KING'S VACATION"

THE Hollywood DAILY REPORTER
TODAY'S FILM NEWS TODAY

W R WILKERSON.....Editor and Publisher
FRANK POPE.....Managing Editor

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THE LOW DOWN

Well, now—a certain famous blonde (very blonde) actress is proving her "versatility" in no small way these days. Funny too—because up until a few months ago she was considered the world's worst actress. But the girl has obviously learned to "read lines" after working hours as well as before the camera. Otherwise, we ask you, how could she so successfully be charming to distraction not only to the head of the studio where she works, but one of this studio's producers as well? Both of them are steady callers—and, from what we are told, neither is aware that the other is getting any kind of a break. So y'see, the lass is not only a good actress—but a good business woman—she must be!

•

Merian C. Cooper, newly crowned king of Radio Pictures, had the National Broadcasting chain in stitches the other night and raised Cain with the RKO hour as a result of his re-writing his "Kong" speech at the last minute and continually snapping his fingers in the "mike" during his enthusiasm. His new speech, which had not been presented for a broadcasting okay, ran overtime, necessitating the elimination of the regular signing-off tune.

•

At a party the other night, Moss Hart was informed that the wife of a gentleman who was present had left this gentleman for another man. "Don't be silly," answered Hart. "She left him because he was a terrible bore—she just told him THAT to make him FEEL GOOD!"

•

George Lawyer of Pittsburgh wired collect for $2.50 worth to "Glogauer Studios, Hollywood," and Western Union delivered it to Universal. Message was lengthy, stating he understood the company was looking for new talent and that he is a real Tarzan type. He requested a contract and expenses to the coast to start work.

New York REVIEWS

"TOPAZE"

RKO-Radio prod ; director, Harry d'Abbadie d'Arrast; writers, Ben Hecht, Charles Lederer, Marcel Pagnol, Benn W. Levy.
Radio City Music Hall

Sun: The talkie has been beautifully and atmospherically directed by Harry d'Arrast. He has given "Topaze" a quiet, tickling humor and has touched it off with irony—even though the story itself is a bit sentimentalized at the end. Barbarian that I am, I believe the talkie result to be far superior aesthetically to the play.

Journal: Utterly delightful entertainment. Barrymore has in "Topaze" a role that suits him perfectly.

News: "Topaze" provides delightful cinema entertainment for the John Barrymore fans—a treat in rare characteristics and directorial sophistication. And once again we'll commend Harry D'Arrast's direction as megaphoning extra-special. We know you'll like "Topaze."

Mirror: Barrymore is simply delightful. "Topaze" is a little gem. It is too light and unpretentious to rock the movie world, but an exhilarating little picture for adults.

American: Besides the fine show put on by Mr. Barrymore, there is a suave and knowing portrayal by Reginald Mason, Miss Loy does well and Jackie Searl is as artfully objectionable as ever. "Topaze" is a lot of fun—and so is John Barrymore.

World-Telegram: And so it is again possible to advise you not to miss this picture. This "Topaze" is one of the finest pictures of the season.

Times: It is an agreeable and effective film, and Mr. Barrymore lends no little artistry to the role of the benign Professor Auguste Topaze.

Post: The screen version, with the help of Mr. Barrymore and the sympathetic direction of Harry d'Arrast, manages to surmount the problems with fair success, but the picture never quite lives up to the promise of the earlier sequences.

Herald-Tribune: Brilliantly acted by the curiously uneven John Barrymore and wisely directed by that excellent film-maker, Harry d'Arrast, the screen version of the much-admired stage play, called "Topaze," arrives from Hollywood as a definitely superior motion picture.

"CHILD OF MANHATTAN"

Columbia prod.; director, Eddie Buzzell; writers, Gertrude Purcell, Preston Sturges
RKO-Roxy

World-Telegram: An uncommonly dreary melodrama of stale and feeble subterfuges.

Post: It is a thoroughly trite and artificial tale, freighted with mediocre dialogue and shameless descents on antiquated joke books.

American: A well-directed, nicely played picture that provides satisfactory entertainment for any theatre.

News: The plot isn't tremendous, but it is meaty and constantly moving.

"TERROR TRAIL"

Universal prod.; director, Armand Schaefer; writers, Jack Cunningham, Grant Taylor.
Seventh Avenue Roxy

American: The scenery and the riding are thrilling. The love story is typically silly. The production as a whole is thoroughly juvenile.

Herald-Tribune: There is much in "Terror Trail" to revive memories of the good old silent days when Westerns painted the West as the picturesque home of red-blooded men.

Quillan and Davidson In Finals At Lakeside

Eddie Quillan meets W .B. Davidson Sunday in the 36 hole finals for the annual championship of Lakeside Golf Club.

Harvey Hicks was the winner in the first flight, taking the final match from Harry Hawkins on the 19th hole. Gene Merritt won the trophy in the second flight with a 6-5 victory over Sid Sutherland.

Col. N.Y. Manager Quits

New York.—Phil Meyer, New York exchange manager for Columbia, has resigned.

'Tillie' In Six Reels

After getting a look at the sound version of "Tillie's Punctured Romance" at preview, Charles R. Rogers has decided against the two versions, one in three reels for first runs and the 6-reeler for subsequent runs. It now goes out to all houses in the six-reel length.

Clara Bow Arriving

New York.—Clara Bow will arrive here on the Rex tomorrow and will leave for the coast the end of the week.

Rogers Re-aligns Work of Directors

In a realignment of directing assignments for the final three Charles R. Rogers productions this season for Paramount, Harry Joe Brown will direct "I Love That Man," formerly titled "Bedfellows," which starts today.

"Legal Crime," with the new title of "The Beer Baron," originally assigned to Brown, will be directed by Ralph Murphy. Elliott Nugent will direct the third picture of the group for Rogers.

The switches were made to enable Harry Joe Brown to get away for a vacation trip to Europe prior to preparations for next season's pictures. He leaves upon completion of "I Love That Man" for a three month trip.

Appendix Operation For Benita Hume Today

Benita Hume goes to the Cedars of Lebanon Hospital today for an appendix operation, with Dr. William Branch operating.

She is in the cast of "Service" at MGM, and Director Clarence Brown will shoot around her until she bets back.

Millen On Original

James Knox Millen, Universal contract writer, has been assigned to develop an original story which may be used as a starring picture for Andy Devine.

Producers Warned

(Continued from Page 1)

depend upon finally for the continued existence of the industry, are heartily sick of all these ATTEMPTS TO PORTRAY NAKEDNESS on the screen and they are also heartily sick of having put into most of the decent pictures and those that are really worth while, a scene or bit of dialogue that may not be censorable, but still is offensive and cheapens the picture.

"I think we are beginning to sense a change in the public mind. When money was free and everybody was happy, the public was full of jazz and anything went. There are a good many serious-minded people these days and ribaldry won't go, except among a very few who would be pleased with a crude burlesque show.

"Another thing that producers should be careful about in my opinion, is these remarks about REVOLUTION. God knows there are enough people who are afraid of something of that sort without stirring it up on the screen. Even in the Jolson picture there was a remark by one of the bums in the park somewhat as follows: 'When the revolution starts—,' meaning, if anything, that he expects a revolution to start here, in this country.

"Of course, the whole setting is more or less of a joke and probably will not be taken seriously by anyone, but it is just to illustrate what foolish things will be run into a picture that is otherwise good entertainment."

'KING KONG' EXCELLENT PIX SUPERBLY PRODUCED-ACTED

Fay Wray Shines; Rest of Cast Good

"KING KONG"
Radio

Direction .....Merian C. Cooper, Ernest B. Schoedsack
From story by.....Edgar Wallace, Merian C. Cooper
Screen play.....James Creelman, Ruth Rose
Photography ..... Edward Linden
Cast: Fay Wray, Robert Armstrong, Bruce Cabot, Frank Reicher, Sam Hardy, Noble Johnson, James Flavin, Steve Clemente, Victor Wong.

Picture to yourself a beast, larger than the largest you ever have seen, even in books, falling in love with a beautiful girl. In protecting her he literally wrecks the animal kingdom in which he lives. He kills first one monster, then another and another. He destroys practically an entire tribe of cannibals. Finally he is captured and brought to New York for exhibition. He escapes, throws the city into a panic, scales high buildings, wrecks subways, always in search of or believing he is protecting the girl. If you can picture these things in your mind, you have a faint idea of "King Kong."

It is a great piece of imagination, hatched in the brain of a showman for showmen, produced in grand style and good taste, and most capably acted and directed.

The story concerns a motion picture expedition into the wilds of an almost unheard-of island, seeking shots of a mighty beast (Kong), represented as being so large and so strong he could push over skyscrapers almost without effort.

On arriving at the island, the girl of the picture expedition (Fay Wray) is kidnapped by a tribe of natives and offered in tribute to the mighty Kong, hoping to appease his hunger and restrain his passion for wrecking their walls and killing off their people.

The hunt for and recovery of the girl by the picture troupe also brings the capture of Kong, whom the director (Robert Armstrong) believes will earn $1,000,000 if placed on exhibition. He is brought to New York, escapes, throws the city into panic and is finally killed.

The yarn is a 'beauty and the beast' story, done in an entirely different setting, with much of your sympathy going to the beast. Even though he kills off anything and everything that seeks to intrude on his romance with the beauty, when he is finally killed at the top of the Empire State building in New York, by thousands of bullets from airplane guns, you almost have to choke down a tear for his passing.

Fay Wray has never been more beautiful before the camera, nor acted as well as she does in this production. Robert Armstrong, out of the villain class for the time being, is more than capable in the role of the director. Bruce Cabot, while not astonishing in his histrionic ability, does ably as the hero. All other members of the cast are well fitted to their parts and offer excellent support.

The production department of Radio can take deep bows for its work. The sets and locations added greatly to the realism of this fantastic story.

Warners Seek German Non-Bobbed Blonde

Warner Brothers are hunting for a German girl, about 15 years old, with long, golden hair. They want her for a role in "Fellow Prisoners," a story by Sir Philip Gibbs, which they are to make with Roy Del Ruth directing.

New Pictures On B'way This Week

New York—Seven new features are being introduced at the big New York picture theatres this week. "She Done Him Wrong," with Mae West on the stage at the Paramount, and "What! No. Beer?"with Ed Wynn on the stage at the Capitol, are being held over.

The newcomers are: Today—"Nagana" at the Mayfair and "Don't Tell Me Who You Are," a German musical, at the Globe; tomorrow—"Wax Museum" at the Strand and "The Great Jasper" at the RKO Music Hall; Friday—"Face In the Sky" at the RKO-Roxy, and "The Ghost Train" at the Seventh Avenue Roxy; Saturday—"Lucky Devils" at the Palace.

Columbia and Briskin Talking Over New Deal

Irving Briskin, heading Meteor Productions, and Columbia are talking a new deal on a series of outdoor western pictures, starring Tim McCoy. Briskin probably will make another group.

Briskin is winding up his present schedule with "Rusty Rides Again," which he has just purchased. Story is by Walt Coburn and goes into work by the end of this month.

Rian James To Write Screen Play For Para.

Paramount signed Rian James yesterday to write the screen play of "Probation Woman." Schulberg and Feldman made the deal.

James, who was given a new contract at Warners, was given permission to free lance during the two months shutdown.

Mitzi Green Starting To Make Transcriptions

New York.—Mitzi Green is breaking out in a new spot. She is going to make electrical transcriptions for the World Broadcasting Company, the sponsor of the program being the Ward Baking Company.

Blackton Picture Novel, Interesting

"THE FILM PARADE"
J. Stuart Blackton

This is distinctly a novelty, a pictorial history of the motion picture business, beginning with the Egyptians, who sought the illusion by driving their chariots rapidly past pillars on each of which there was the same character in a different pose, down to Mickey Mouse in Technicolor.

It is interesting, educational, authoritative, and generally quite entertaining. Commodore Blackton, who has tastefully interwoven much autobiography into the production, has done a good job of assembling his material, and his lecture adds much to the picture's enjoyment.

The production doesn't deal so much with personalities of the game as with the evolution of the process of making a picture move, and the experiments of Leonardo da Vinci, Muyberg, Edison, Eastman and the other pioneers are interestingly explained. There are glimpses of some of the very first motion picture productions, the first motion picture theatres, and the stars of 20 and 25 years ago.

In libraries and other educational institutions generally throughout the English-speaking countries this picture will probably find an honored place beside Terry Ramsaye's "Thousand and One Nights," as a reference for students looking for the source of the industry.

The picture closes with a rhetorical flight of fancy, dealing with the future, and this to our notion is its only weak spot.

We believe this would be a splendid attraction for the art houses, but whether it would stand alone without cast names or exploitation possibilities is dubious.

Fay Wray In 'Tampico'

Fay Wray has been engaged for the leading role opposite Jack Holt in Columbia's production of "Tampico," which starts next Monday with Irving Cummings directing.

Snell-Marks Teamed

Earle Snell and Clarence Marks are writing a new treatment of "Alaska Bound" for Universal. Yarn is intended for a Summerville-Pitts feature comedy.

New House For Arthur

New York.—Harry Arthur takes over the management of the Fox Brooklyn Theatre next week. Irving Lesser will be house manager.

Pola Negri Abroad

New York.—Pola Negri is sailing for Europe Saturday to investigate several offers that have been made for her appearance there.

Kilpatrick At 'U'

Tom Kilpatrick is back on the Universal writing staff to prepare the treatment of his original yarn, "The Black Cat."

Yesterday in NEW YORK with HELEN GWYNNE

The key to the success of the AMPA meetings has finally been found. If they just let Ethel Merman come up every week and sing "Edie Was A Lady" they'd have to move into Madison Square Garden to accommodate the crowds. At that, we think the hot dogs in that place would taste better. . . . . Hal Horne took the usual awful ribbing in the best way and a resolution was adopted censuring producers for using society girls in shows and thus keeping one more actress out of work. The particular offender was Arch Selwyn with his production of "Evensong"—which closed after a two weeks run, thus throwing thirty-one society girls back on Park avenue, as Julius Cohen so aptly phrased it. . . Seriously, though, the AMPA is doing a really good work in its formation of a voluntary employment bureau that makes it its business to learn of any jobs, permanent or temporary, that are open and place unemployed members in them. The service works in favor of the picture companies too, for the committee has a complete list of men available, their experience and talents for the job and, though this bureau has been in operation only ten days, three men have already been placed to their and the companies' advantage. Monroe Greenthal of United Artists is chairman of the committee and if any of you need a good man—advertising, publicity, artist, etc., by all means let him know and you'll be helping yourself in helping others.

•

And while we're in a crusading mood, we'd like to go on record as hoping that the company that has the option on Maugham's "Of Human Bndage" makes a swell picture out of it. We've wondered for years why it hadn't been made. . . . Gregory Ratoff in town for a few days secretly, haunting the darker alleyways. . . . . Rube Goldberg hadda costume party t'other night with everybody supposed to come as his or her favorite star. Regina Crewe and Phyllis Haver among the gayer crowd. . . . We forgot to mention, along with that resolution against producers the AMPA suggested that they refuse to accept passes to shows employing society girls. Maybe they'd be surprised at the number of elite that need the money. Ask any Park Avenue landlord—in fact, ask any landlord. . . . We wonder if W. R. Hearst has seen the Pan-American airways "ad," the heading on which reads: "Go Pan-American!"

•

Terrific luncheon crowd at the Algonquin one day this week. S'funny the way everyone somehow decides to show up at the same place on the same day. . . . Leland Hayward tore himself away from "Twenty-One" to be there; Richard Halliday, Marc Connelly, Viola Brothers Shore, Madge Kennedy, looking perfectly grand, Margalo Gillmore, who leaves any day now to make "Berkeley Square" for Jesse Lasky, and Peggy Wood, whom you'd hardly recognize these days.

MAYFAIR

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HER MAD NIGHT
HEART PUNCH
MALAY NIGHTS
MIDNIGHT WARNING
BEHIND JURY DOORS
SISTER TO JUDAS (Special)
JUSTICE TAKES A HOLIDAY
REVENGE AT MONTE CARLO
WHEN CHINATOWN SLEEPS
WICKED WINGS
WHERE THERE'S SMI
SOCIETY'S CHILD
HOT PAGES
NIGHT
THE

FOUR
DEPRESSION-
PROOF
SPECIALS

TWENTY
PROSPERITY-
MAKING
MELODRAMAS

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PLAYDATES

ASHING AT YOUR BOX-OFFICE

We are keeping faith with the independent exchanges and their exhibitor clients. Half this season's program has been completed. The balance will be delivered according to schedule.

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E

N (Special)

B

PEN SWITCH

) HEADS vs. BLONDES

VISITING NURSE

VANISHING WOMEN (Special)

THE RIOT SQUAD

WHEN MARINES SEE RED

DANCE HALL HOSTESS

BROTHERS OF THE ROAD

VELVET VULTURES

HER RESALE VALUE (Special)

E S

NEW YORK

THREE NEW MELODRAMAS FAIL TO AROUSE BROADWAY

All Sad and Only One Has Film Angle

New York.—Three new and mediocre melodramas have just hit the Broadway stages. Not one of the three is likely to last long and only one has any picture possibilities.

That one is entitled "Before Morning" and concerns a beautiful young actress, whose protector, a married man, drops dead in her apartment on the eve of her leaving him to marry the man she loves. Several of her friends, to avert scandal and save her from disgrace, remove the body to a sanitarium of shady reputation.

The doctor who runs the sanitarium learns that the dead man has left his fortune to the actress and he tries to blackmail her when he discovers that the man was poisoned. The actress defends herself and finally proves that the man was really poisoned by his wife, who wanted to be free to marry another. The fiance of the actress is big enough to overlook her past, so all ends happily for her.

Jessie Royce Landis gives an effective performance as the wife and McKay Morris is excellent as the doctor.

"Four O'clock" Bad

Another piece is "Four O'clock," written by Nan O'Reilly and dealing with the last years of vice investigators, crooked judges, etc. It is a pretty bad play and cold turkey for pictures. Ara Gerard does what she can with the unfortunate part handed her and the rest of the cast struggle manfully to keep the play going, but it won't last long.

"Sophistocrats" Sad

The third of the new group is a mournful charade, called "The Sophistocrats," written by Kenneth Britton and produced by Shepherd Traube. This tasty morsel busies itself with the doings of a group of literary lights living in Connecticut, and concerns itself particularly with a young poetess, whose lovers are supposed to be legion. Nothing happens but a lot of small talk, intended to be brilliant.

The theatre-going public won't understand what the characters are trying to talk about, and the real sophisticates who are caricatured in the play will run screaming past the theatre. The play has nothing for either Broadway or pictures.

Jack Hess and Hammer Resign From Paramount

New York.—Jack Hess, in charge of Paramount trade advertising at the home office, has resigned. His work will be handled by Arthur Mayer.

C. R. Hammer, in charge of the maintenance of Paramount real estate, has also resigned.

Taylor For 'Pompadour'?

Tests were made of Estelle Taylor at Warners yesterday for the role of Madame Pompadour in the "Voltaire" picture which George Arliss will make.

McLaglen To Make 'Turpin' In England

London.—The John Stafford Productions announces that Victor McLaglen has been signed to make a picture here, based on the life of Dick Turpin, England's most famous highwayman.

Peace Expected In Operator Unions

New York.—Some sort of working agreement between Local 306 and the Empire State operators' union is anticipated as a result of the election of Harry Sherman as president of the former body.

Sherman won by 530 to 350 in a bitterly contested fight with Mackler, and his choice was greeted with much enthusiasm. He is expected to make peace between the warring unions and to get the independent circuits back into the 306 fold.

Marie Dressler East; Returns In Two Weeks

Marie Dressler left for New York last night to consult her physician and attend to some private business.

She is slated to make "The Late Christopher Bean," next for MGM, but Lionel Barrymore, who will be in the cast, is tied up for ten days in "Service." The picture will start when Miss Dressler returns.

Griffith Searching

E. H. Griffith, who will direct "Declassee," Ann Harding's next at Radio, is having a lot of trouble finding a leading man. He made tests of eight candidates yesterday, but was not enthusiastic over any of them.

Breslow Out of Paramount

Lou Breslow finishes his work of comedy construction on "Grasshoppers," next Four Marx Brothers' picture for Paramount, and goes off the company writing staff today.

Rainger Recovers

Ralph Rainger is back at Paramount after a flu attack, and resumes his writing of original musical numbers for "Song of Songs" and "International House."

Jack Raymond At Radio

Jack Raymond has been signed for a featured spot in the Wheeler and Woolsey picture, which Sam Jaffe is making for Radio.

Apfel At Paramount

Oscar Apfel has been signed by Paramount for parts in both "Pick-Up" and "Story of Temple Drake."

Reception For Garat

Fox is having a press reception for Henry Garat today at 4:30 o'clock.

Para. Interested In 'Tiger Kamaina'

When Louis D. Lighton returned from New York recently, he told Emanuel Cohen of William LaVarre and an expedition he was heading to the Malay Peninsula to photograph a story, titled "Tiger Kamaina." On hearing the details, Cohen had Lighton take a plane East immediately to grab the rights.

It is understood that Paramount will help finance this expedition of LaVarre's and select the two girls he is to take on the trip.

Walter Lantz Gets New Universal Ticket

Universal has exercised its option on the contract of Walter Lantz, creator of the cartoons on the company's program. Lantz's new ticket is for six months, effective March 1.

He has five pictures in work. In the Oswald, the Rabbit series they are "Going To Blazes" and "Beau Best," and in the Pooch, the Pup series they are "Nature's Workshop," "The Lumberchamp," and "S.O.S. Icicle."

New 'Bluebeard' Script

A new treatment of Gordon Morris' "Bluebeard" is being prepared by Robert Donaldson for Universal. Karl Freund is working with the writer on the script and will direct the picture when Universal resumes production, with Boris Karloff starred.

Technicians Meeting

The Technicians Branch of the Academy will hold a meeting tomorrow night at Warners where the sound section will have its session. A feature on the program will be the screening of "The Film Parade," made by J. Stuart Blackton.

RKO Receivers In Jersey Discharged

New York.—Vice Chancellor Stein yesterday dismissed the receivership proceedings brought in Newark against RKO and discharged the temporary receivers, whom he appointed January 24.

The application for dismissal was made by Samuel Dreskin, counsel for Mrs. L. Charing, who filed the suit for a receivership. Dreskin gave no reason for asking for the dismissal.

The temporary receivers having taken over no properties, the court held there need be no accounting and should be no fees.

Para. Expecting Much Of Several New Ones

New York—Paramount officials are enthusiastic over the possibilities of several of the pictures on the coming program.

Among those supposed to be big ones are "The Eagle and the Hawk," written by John Monk Saunders; "Fifty Years From Now," an original by Philip Wylie, and the new C. B. De Mille production for which Bartlett Cormack is writing the story.

N.Y. Paramount Will Continue Stage Shows

New York.—Stage shows will be continued at the New York Paramount and the price scale will have no further cuts, according to the home office production department.

'Waterfront' Starts

Edward Small's production, "I Cover The Waterfront," with Claudette Colbert, Ben Lyon and Ernest Torrence, gets under way today on location at San Pedro. James Cruze is directing.

Fields and Hurst Cast

Stanley Fields and Paul Hurst have been signed by Paramount for parts in "Dead Reckoning."

Imagination Inspired 'Kong'

(Continued from Page 1)

has ever been exposed before celluloid that can equal "Kong." It presents for a great part of the picture exploits of a group of giant animals that remind you of the prehistoric beasts you read about in books and see in museums. Certainly the animals are faked, worked by wires or whatever means MerianCooper and his gang operated them, but there is hardly a foot of all that filming that you don't believe, due to the realistic manner in which they are operated.

The conception of the idea, the story and the manner in which it was made form the best exhibition of showmanship we have seen in this business for a long, long time, and certainly the major credit for it all goes to Merian C. Cooper. He had the idea, he helped develop it, produced it and did most of the direction.

Willis O'Brien is given credit as the chief of the technical crew, which included E. B. Gibson, Marcel Delgade, Fred Reefe, Orville Goldner and Carroll Shepphird.

The musical score by Max Steiner was excellent, as were the sound effects of Murray Spivak. Ranking with all other qualities of the production was the photography by Edward Linden and his assistants.

Pictures like "King Kong" show up too infrequently in this business. Lack of imagination is the reason. It is said the basic theme of Cooper's original idea was a beast so large that he could hold the beauty in the palm of his hand, pulling bits of her clothing from her body until she was denuded. Gentlemen, that's imagination. That was the start; the finish you will see in this Radio production.

With imagination running riot in the production of "King Kong," so ought the exploitation ideas of exhibitors to run riot. It's that kind of a picture.

MERRITT GERSTAD

PHOTOGRAPHED

'The Secret of Madame Blanche'

(Metro-Goldwyn-Mayer)

Supervised by Hunt Stromberg

Directed by

CHARLES BRABIN

EASTMAN

SUPERSENSITIVE PANCHROMATIC
NEGATIVE

J. E. BRULATOUR, INC.

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Shadoplay will be edited by the same able and experienced editors who produce Photoplay itself. William T. Walsh will be Managing Editor. Ivan St. Johns will be Pacific Coast Editor with offices in Hollywood. Kathryn Dougherty, Publisher of Photoplay, will be Publisher.

A feature of Shadoplay will be the covers, which will be full four-color portraits of prominent stars, drawn by Earl Christy. A striking and unusual technique is being used in their reproduction.

The magazine, which will consist of 102 pages, will be printed on a fine quality of English finished paper, and will permit the most effective reproduction of the lavish number of pictures which Shadoplay will contain.

The Publishers of Photoplay promise the same high editorial and advertising standards which characterize Photoplay itself.

PHOTOPLAY

KATHRYN DOUGHERTY
Publisher

THE Hollywood REPORTER

Vol. XIII. No. 24. Price 10c. TODAY'S FILM NEWS TODAY Thursday, February 16, 1933

FEWER PIX FOR NEXT YEAR

TRADEVIEWS by W. R. WILKERSON

•WE saw Irving Thalberg yesterday, had a two hours talk with him What a pleasure and what an inspiration!

What we thought we would see and hear from Thalberg is directly the opposite to what greeted our eyes and ears. We had been fed up with all kinds of talk about his health, about his physical condition, about his future in pictures, etc.

Thalberg is the healthiest looking sick man we have ever seen. We have never seen him look so well. That's as a result of seven weeks rest—more than he has ever had at one time in his 33 years of living. Certainly he has been sick, but never as seriously as the gossip of Hollywood had it. He realizes his mistake of last year in rushing back to work, and he is going to give it plenty of time now. He is sailing from here February 27 around to New York and thence to Europe for a two months stay at Bad Nauheim.

•

There never has lived a man (and probably never will) who knows the motion picture business as does Irving Thalberg. If you think otherwise (and could have our good fortune), catch him as we did yesterday. No phones to answer, no producers running in for advice on this or that, no production worries to stop his flow of information on production or any other branch of pictures. And you will say as we do: "He is the smartest man this industry has ever had."

Thalberg knows pictures because he loves pictures. They are his life, his one greatest pleasure. His work is play, rather hard play to be sure, but not hard for him because he loves it. His philosophies on the making of pictures and the people who go into their making are TRUISMS that should be plastered on the top of every desk in Hollywood for study and hourly reference by all who have anything to do with the making of pictures.

•

Irving Thalberg has a greater regard for the creative brains of this business than any other man. He feels that, when the whistle blows at the end of any working day at any studio, and the stars, the writers, the directors and associate producers, walk or ride out of that lot, the picture busi-

(Continued on Page 7)

78,565 People See 'Cavalcade' In N. Y.

New York.—Since the opening of "Cavalcade" at the Gaiety Theatre, 78,565 persons have paid to see it. The picture opens at Detroit today and at Kansas City next Sunday.

Hammons Rushing New Product Plans

New York.—Earle Hammons is going at high speed, rushing his line-up of Educational short product for the coming season and expects to have the entire situation well in hand within the next ten days.

S. R. Kent has been spurring these preparations. Fox produced very few shorts in the past year and Kent wants to be in a position to realize the maximum distribution on the Educational shorts along with the Fox features.

'Firebird' or French Play First For Miller

Gilbert Miller's first production for Columbia, which he will produce and direct, lies between "The Firebird," by Lajos Zilahy, which he produced in New York, and a French play, which Columbia recently acquired.

Jo Swerling will do the screen play and dialogue of the story decided upon.

Heads of Majors Seriously Discussing Big Cut In Number That Will Be Made In 1933-34

New York.—Everything points to fewer pictures being made by the major producers this coming year than at any time during the past ten years.

It is understood that unofficial meetings have been held during the past three months here in New York among company heads, distributing executives and chain operators, both large and small, and the results of these meetings and their recommendations will mean a cut of at least 25 per cent in the product made by those companies.

Opinions of the real students of the production, distribution and exhibition of pictures is that it is not physically possible for any one company to make 50 or more pictures during a 12-months period with any degree of success. Four or five hit pictures will carry any program, with the others

(Continued on Page 2)

'Made On Broadway' Next For Montgomery

Robert Montgomery's next picture for MGM will be "Made on Broadway," an original story by Courtenay Terrett, with Mae Clark, who was recently signed to a term contract, playing the leading feminine role. Harry Beaumont has been assigned to direct.

CukorGoes to MGM To Join Selznick

George Cukor started at MGM yesterday and will direct "Dinner At Eight" as his first picture for the David O. Selznick unit, if the deal with Sam Harris for George S. Kaufman's play goes through.

Cukor obtained his release from Radio to join the Selznick unit at MGM with the agreement that he return to direct "Little Women," which will star Constance Bennett, after which he will return to MGM permanently.

Harry Cohn Purchases New Novel By Al Cohn

Harry Cohn, of Columbia, has purchased the novel, "Take The Witness," by Al Cohn and Joe Chisholm, based upon the life of Earl Rodgers, famous criminal lawyer and father of Adela Rogers St. John. The novel will be published by Long and Smith in New York in April.

British After Ayres

British International Pictures has made an offer to Lew Ayres to come to England for one picture and, if Lew can arrange matters with Universal, he may go.

Paul Lukas To Warners

Paul Lukas has been set for one of the leads in the Warner production of "Fellow Prisoners," which will be directed by Roy Del Ruth from screen play of Edward Chodorov.

Schertzinger To Col.

Columbia has closed a deal with Victor Schertzinger to direct "Cocktail Hour." James K. Guinness is supervising.

RKO Buys 'Lady Cop'

New York—RKO-Radio has bought the screen rights to the novel, "Lady Cop," by Judith Revel.

PARA. FIRST RUNS MAY GO TO RKO MUSIC HALL

New York.—Paramount and Radio-Keith-Orpheum are working out a deal whereby Paramount product will have its first runs in New York at the Radio City Music Hall, the Paramount Theatre being abandoned as the company's ace New York house.

The underlying reason for the deal is the desire to stop the huge losses of the New York Paramount at times when business is bad because such losses hurt rentals in key city runs throughout the country.

By playing its product in the Music Hall, with its greater seating capacity Paramount expects to get greater profits for its first runs. If the deal goes through, the New York Paramount will be leased to independent operators.

Radio Names Wanted For Rapf Filmusical

Harry Rapf, MGM producer, is planning a filmusical drama that would include a flock of radio "names."

The producer has had preliminary negotiations with Jack Pearl, and figures to round up at least 10 network ether names for the pictures. Ben Bernie and his band are being considered for the musical end of the production.

Krasna A Supervisor

Harry Cohn has made Norman Krasna a supervisor for Columbia. Krasna has had a writing contract with that studio for the past year. His first production has not yet been announced.

ROY DEL RUTH will direct "Fellow Prisoners" for WARNERS

THE Hollywood REPORTER
Started June 4th, 1930

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FRANK POPE.....Managing Editor

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GEO. WHITE GOES HIGHBROW IN 'MELODY' WITH SAD RESULTS

Steps Out of Class With Dull Operetta

New York.—Admirers of the usually astute showmanship of George White were surprised Tuesday night by his production at the Casino of an extremely dull operetta, called "Melody." This is Mr. White's first offense in the operatic field and it is to be hoped it will be his last.

Done in the worst Shubert tradition, the piece opens in 1881, when Tristan, a composer, is in love with Andree, daughter of a count. Although torn apart by war and marriage, these two have an affair which results in the birth of a son who, Andree hopes, will inherit Tristan's musical genius. Tristan is killed in Africa and the son grows up a business man, like his foster father. He marries, and it is his daughter who is musically inclined. Finally this daughter is married to the grandson of Andree's dearest friend, thereby completing some sort of musical circle or other.

This arrangement permits three sets of lovers and provides opportunities for the singing and acting of Everett Marshall, Evelyn Herbert, Hal Skelly, Walter Woolf and Jeanne Aubert.

The book, by Edward Childs Carpenter, is incredibly poor. Sigmund Romberg's music is pleasing, but very familiar. The story wanders from Paris to New York and back again, rarely furnishing pathos or comedy. Everett Marshall has a splendid voice and is an excellent actor. Hal Skelly is not good until the modern episodes when he gives a fine portrait of a crochety old gentleman. Evelyn Herbert and Walter Woolf are the usual musical comedy puppets.

There is grave doubt that "Melody" will reach any degree of success unless White sees fit to force a run.

Work of Assembling 'Samarang' Starting

Bennie Zeidman last night completed his inspection of more than 100,000 feet of film which Ward Wing brought back with him from his recent expedition sponsored by the producer.

The production, the title of which is definitely set as "Samarang," goes into actual work today when Wing, its director, starts the work of assembling the film with Charles Hunt, chief cutter. World Wide will release the production.

Mussolini Picture Goes Into The Mayfair

New York.—The Columbia picture, "Mussolini Speaks," which was set for the Winter Garden, has been transferred to the Mayfair, opening in a week or two

Loew Planes Burned

New York.—Arthur Loew lost two airplanes when fire destroyed a hangar at Roosevelt Field

Jig Saw Puzzles For Exploitation

New York.—Exploitation departments have adopted the jig saw puzzle craze and are using them to boost business. RKO is sending out one of "King Kong" and Monogram has one on "Oliver Twist."

Para. Releasing Ten Before May 1

New York.—Paramount will release ten features within the next two and one-half months. The titles and dates are:

"A Lady's Profession," March 3; "Strictly Personal," March 17; "Pick-Up," March 24; "Under The Tonto Rim," March 24; "Murders in the Zoo," March 31; "Bedfellows," April 7; "Eleven Lives," April 14; "Story of Temple Drake," April 21; "Bedtime Story," April 28

Sistrom To Make 'TheWhipping Boss'

Pending Earle Hammons' approval of "Alimony Racket," which is slated as his next production for World Wide, William Sistrom is completing plans for a production, tentatively titled "The Whipping Boss."

He will produce it independently and said yesterday that he believed he had made a find in it. The story is based upon the exploits of two reporters, one of whom is said to be Oliver H. P. Garrett, of Paramount's writing staff, telling the hazards of their adventures while covering the chain-gang cruelties in the South several years ago for the New York World. Howard Higgin will direct and Bela Lugosi has been engaged for a featured spot.

Jeane Cohen Coming

Jeane Cohen, eastern story editor for Columbia, arrives in Hollywood next week to look over the story situation at Columbia.

Fewer Pictures For Next Year

(Continued from Page 1)

either out and out flops or sufficiently bad in quality or unattractiveness to patrons to cause a box-office lull during their run.

The main purpose of the cut, if it occurs—and there is hardly a doubt that it will—is to get rid of pictures that do not mean anything to any branch of this business and pictures that keep audiences away from theatres, not only during their play but during the run of good product.

If exhibitors know that they are to get just so many pictures from the majors and get the feeling that the cut in the schedules will add quality to those pictures released, it seems reasonably certain they will extend their playing time, go on a better exploitation spree and pull customers from every place it is possible to pull in order to keep houses on the right side of the ledger with the play of better product and pay the producer more money. One prominent exhibitor told this reporter yesterday:

"There are too many pictures and too many theatres to play them in. Old man economics is taking care of the theatre situation, with big gobs of them bound to be turned into department stores or housing other trades, but as long as those insane producers in Hollywood can get a few dollars together they will continue making more pictures than they should, and the more they make, the more lousy the program is.

"They (the majors) should all get together and agree on an amount. Organizations like MGM, Paramount and Warners should not attempt better than 25 pictures a year, and the smaller companies less. If this is done, we will get better pictures, the producers will make more money, the theatres will play to more people and we may get the business back on the profit side of the big book."

Hugh Herbert
Management
BREN & ORSATTI

RAMBLING REPORTER

Unless our eyes deceive us, the local Ritz Theatre has "Hot Pepper" and "Bitter Tea" booked for the same night! . . . Billie Dove leaves for New York tonight—for two weeks—but the last time she went for two weeks she stayed four months! . . . Jesse Lasky Jr. and Betty Grabiner leaping around together more and more. . . . The Stanley Bergermans called off their party for tonight because their daughter, Carol, is ill. . . . . Ricardo Cortez has improved enough to sit up and take callers—but he's still in the hospital. . . . Catherine Willard (Mrs. Ralph Bellamy) will be in "When Ladies Meet" when it opens at the Belasco here.

•

Eddie Sutherland, getting himself in condition for a trip to New York. . . The Packard Agency in Hollywood has had to close up shop. . . . Kay Francis and Ken MacKenna back in "Twenty-one" again after a big dash of health up at Lake Placid, N. Y. . . . . Lillian Harvey talked to M. Chevalier from the Fox commissary for exactly twenty-nine minutes, but the eaters politely went on eating. . . . . That's a lot of hooey about Tallulah Bankhead being furious with Mary Duncan for leaving the show—Mary says they parted the best of friends. . . . Capt. Jeff Cohen celebrated his birthday yesterday having lunch with Elsa Maxwell at the Beverly Derby. . . . Baron von Kuhlman, Countess Frasso, Gary Cooper, Mrs. George Cameron, the Marchese di Breglio also her guests. . . . . The Buddy DeSylvas, Mildred Jaffe, Alice Glazer, Billy Haines, Mrs. Hal Roach also lunching. . . . Jack Dempsey and June Gale are cooing.

•

The Bill Goetzes are entertaining with a formal soiree Saturday eve. . . When a certain Broadway star finally arrives here to fulfil his contract, we can really celebrate Old Homo Week! . . . Tst, tst, and him a Matinee Idol, too. . . The Victor McLaglens are giving a formal dinner party at the Club Chateau Gardens tomorrow night. . .

JOSEPHINE DILLON
(Gable)
ARTISTS' COACH
HE-1372
GEORGE LEWIS, "Grounds for Divorce," El Capitan
BRUCE CABOT, "King-Kong," RKO
ALICE WHITE, "Luxury Liner," Paramount
LYDA ROBERTI, "Pardon My English," New York Stage
MONA MARIS, "Secrets," Mary Pickford Production
ELEANOR HOLM, Warner-First National Contract
VIVA TATTERSOL, "Service," MGM
JULIE HAYDON, "The Conquerors," RKO

'AUCTION IN SOULS' GOOD: 'LIFE OF JIMMY DOLAN' FAIR

Nagel, Hyams and Schertzinger Tops

"AUCTION IN SOULS"
KBS

Direction .....Victor L. Schertzinger
Original by.....Eugene O'Neill
Adaptation .....F. Hugh Herbert
Screen Play.....Warren Duff
Photography .....Arthur Edeson
Cast: Conrad Nagel, Leila Hyams, Tommy Conlon, Claire Windsor, Stanley Fields, Alexander Carr, Fred Kohler, Three Ambassadors.

Heres' a picture that can stand on its own feet as a good old-fashioned melodrama, ably done by a director who knows his business, and an intelligent cast.

It's a top-notcher among independent pictures, and an excellent finale for the KBS combination, which has already rung up several worthwhile productions in the course of its brief career as a producing company.

As a story, it's one of those table d'hote affairs that sets everything imaginable before the customer in the way of situation and incident. That's one of its few weaknesses, together with some surplus footage here and there which can be readily eliminated.

Beginning in the leisurely but colorful atmosphere of a tent stock company, the picture winds up in a wild but convincing burst of melodrama on the grounds of a circus during the night show, when an elephant goes berserk, sets the big top on fire, and there's hell to pay before everything ends happily.

On the way to the circus, the story takes to the air, with several sequences in a modern broadcasting station.

From which it may be gathered that "Auction In Souls" is skirting the ragged edge of hokum melodrama of the time. That is doesn't go over the edge is due to Victor Schertzinger's direction. Time after time he takes the curse off a situation that would have sunk a less able director.

The circus sequence is played for all it is worth, as are the other pivotal situations in the picture.

Conrad Nagel and Leila Hyams are standouts in their roles. Tommy Conlon as the boy is a vividly real youngster. Stanley Fields delivers a roughneck masterpiece as the head of the stage crew and Nagel's loyal friend. Claire Windsor clicks decisively as the faithless wife, brief though her part is.

The title is a dud. A microscopic analysis of the story would fail to show any more reason for calling it "Auction in Souls" than "The Star-Spangled Banner" or "How Have You Been?".

Any live exhibitor can give this one both barrels and be sure of sending his customers home satisfied.

Bert Levy At Paramount

Bert Levy, famous caricaturist, has been added to the staff of the publicity department of Paramount, to do a series of drawings of stars and featured players of the company.

Polo Players Will Race At Caliente

Agua Caliente will stage a special mile race for gentlemen polo players on March 5 as part of its exploitation to attract the picture crowd. Eight men will ride their own ponies, and invitations have been extended to Los Indios, Riviera, Midwick and Uplifter teams. It is understood that Darryl Zanuck and Robert Montgomery will start.

Very Few Originals Done For Fox Films

New York.—Fox seems to be lagging behind the other producing companies in the matter of making original stories. Out of 31 pictures produced by the company so far in the year, only five were originals, and three are included in the remaining twelve that are scheduled.

Radio Pictures, out of 36 completed, has 16 originals, and there are five more on the tentative list of 26 to be made.

Brian Marlow Working On 'Supernatural'

Paramount has loaned Brian Marlow to collaborate with Harvey Thew on the adaptation of "Supernatural," the Halperin brothers' first picture for Paramount.

Randolph Scott has also been loaned for the male lead opposite Carole Lombard, and Lyman Williams replaces Kent Taylor. William Farnum and H. B. Warner have featured roles. Production is scheduled to start Monday.

Garat Meets The Press

Henry Garat, new featured contract player for Fox, was the guest of a press reception yesterday afternoon. Affair was staged by the studio publicity department to introduce the player to the press, and about 150 attended.

New Lead In Para. Film

Paramount has withdrawn Frances Dee from the lead of "Dead On Arrival," opposite Ricardo Cortez, which B. P. Schulberg is producing. George Somnes and Alexander Hall will co-direct.

Healy For New Yorker

Jean Malin has been handed his notice at the New Yorker and washes up with the club when Ted Healy and his gang arrive here from New York to replace him. The Weber office booked Healy.

Laura Crews At Radio

Laura Hope Crews has been signed by Radio for a part in "Silver Cord," which John Cromwell directs. Picture is slated to start within two weeks.

Cast and Direction Good; Story Weak

"THE LIFE OF JIMMY DOLAN"
Warner Bros.

Direction ....Archie Mayo
From play by..... .Bertram Milhauser and Beulah Marie Dix
Screen Play.....David Boehm, Erwin Gelsey
Photography .....Arthur Edeson
Cast: Douglas Fairbanks Jr., Loretta Young, Aline MacMahon, Guy Kibbee, Lyle Talbot, Fifi Dorsay, Harold Huber, Shirley Grey, George Meeker, David Durand. Farina, Mickey Rooney, Dawn O'Day, Arthur Hohl, Arthur DeKuh.

This one starts out as a violent melodrama, neatly larded with cynicism sidelights, and quite interesting. Several hundred feet south of the main title it degenerates into a standardized regeneration tale, the one about the city prize fighter who takes refuge on the farm and there, with fresh air, fresh milk, fresh eggs and a fresh girl, builds up his health and ideals to a point where he can stay four rounds and pay off the mortgage.

Judged as a formula programmer, or what is quaintly referred to as a "good audience picture," it is not inferior. Compared to the better grade topical pictures that have been coming out of the Warner plant, it's notsa hot. Archie Mayo's direction was everything that was required, which is not a great deal because, by now, this story should direct itself.

In the role of the prize-fighter, Douglas Fairbanks Jr., perhaps because of the inconsistency of the characterization, seemed sadly miscast. The situations deprive his role of any sympathy whatever and too many of his scenes were played on the borderline of hysteria.

Loretta Young is the Sunbonnet Sue of the piece and the story is set in the Utah mountains, where she and her aunt (Aline McMahon) run a ranch for crippled orphans. It is not the most prepossessing of the McMahon roles and what is intended for Scotch dialect on her part often develops a strong overtone of Bronx. Heaven forbid that this should sound like criticism of this sterling actress, but she too is out of her line.

Guy Kibbee plays the eccentric old detective who follows the boxer from New York to Utah after he has accidentally killed a newspaper reporter in a drunken brawl. Kibbee turns in a delightful performance.

All the kids are good, Farina grabbing round after round of laughs and Mickey Rooney also registering well.

Lyle Talbot clicks as the fighter's double-crossing manager, and Harold Huber, Fifi Dorsay, Shirley Grey and George Meeker do some nice bits. Photography is first rate and the piece is adequately mounted.

You exhibs will have to be satisfied with middling business on this because, if you oversell it, there are sure to be lots of the clients disappointed.

Sydney Cohen Back In Operating Game

New York.—The leasing of the Fox Brooklyn Theatre by Harry Arthur is understood to mean the return of Sydney S. Cohen as a big time theatre operator.

Arthur's name appears as lessee, but it is believed that Cohen is really behind the deal, which is for one year with renewal options. There is also a guarantee of a fixed annual rental, with the bondholders reserving the right to cancel the options if the rentals do not come up to the agreement.

Cohen recently sold his Empire Theatre in the Bronx to RKO at a big profit.

Stu Erwin Ill; Out of 'International House'

Stu Erwin has been brought down with the flu, holding up production on his current picture, "Under The Tonto Rim," for Paramount.

His illness forces Paramount to withdraw him from the cast of "International House," which starts Monday, as he will be unable to finish his present assignment before the end of next week.

Lyon and Ruggles in Radio Musical Film

Ben Lyon swings over to Radio after he finishes in Edward Small's "I Cover The Waterfront" for a featured spot in Radio's filmusical feature, formerly designated as "Maiden Voyage."

Radio also borrows Charlie Ruggles from Paramount, and has signed Dorothy Jordan for the same picture. Lou Brock will produce, with Mark Sandrich directing.

Skouras Leaving

New York.—Charles Skouras, operating head of Fox West Coast circuit, is due to leave for the coast today. Mike Rosenberg, of FWC-Principal theatres, will accompany him west. Skouras has been here for two weeks, conferring with Spyrous Skouras on plans and policies for FWC this spring.

Lugosi To Paramount

Bela Lugosi was signed yesterday by Paramount for the third leading role in "International House," which Eddie Sutherland is directing. The Sugarman-Delaney office negotiated for the player.

Ince On Boyd Picture

Ralph Ince has been assigned to direct the next William Boyd picture, "Power Man," for Radio. The story is an original idea of Jerry Sackheim, who will supervise the production.

Kenyon To MGM

Charles Kenyon, Warner contract writer, has been signed by MGM to write the screen play and dialogue of "Beauty" during his Warner lay off.

'Kay Dee' Arrives

Katherine Dougherty, publisher of Photoplay Magazine, has arrived in Hollywood for a visit.

"Four stars (★★★★) . . . a magnificent achievement." —*N. Y. Daily News*

"Nothing like this has ever been put on the screen before...nothing so vast or so stirring." —*Pittsburgh Sun-Telegraph*

"For sheer emotional sweep and showmanship the screen has produced nothing quite like it." —*N. Y. Eve. Post*

"If your budget permits but one film a year, I recommend 'Cavalcade.'" —*Philadelphia Public Ledger*

"Among the few really great classics of the screen." —*Buffalo Eve. News*

"The great film spectacle of the 20th century." —*N. Y. Daily Mirror*

"...high perfect . . . superbly acted, beautifully produced." —*N. Y. Sun*

"Frank Lloyd has wrought a masterpiece." —*Christian Science Monitor*

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"The finest talking picture ever made." —*Buffalo Courier-Express*

"The finest motion picture ever produced." —*Los Angeles Record*

"The 1933 version of 'The Birth of a Nation.' Truly marvelous."
—*Philadelphia Record*

"Stands supreme...you'd better see it, for you may never see the like again."
—*Pittsburgh Press*

"In every respect the peer of the very best films, silent or sound."
—*Boston Eve. American*

"Nothing that Hollywood ever produced can touch it."
—*Pittsburgh Post-Gazette*

"The most vivid, the most deeply stirring of cinema masterpieces."
—*Boston Traveler*

"Stands at the peak of cinema achievement...unutterably perfect."
—*Boston Globe*

"Greater even than 'The Birth of a Nation.'"
—*Los Angeles Examiner*

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THEATRE OWNERS FRAMING FIGHT ON ADVERSE BILLS

Big Exhib Meeting Called For Tuesday

The theatre owners of Southern California are ready to combat adverse legislation which is now pending in the State Legislature, and a special meeting has been called for next Tuesday at the Elks Club by the Independent Theatre Owners organization.

Several bills that vitally affect theatres and the interests of exhibitors are now before the California legislature for consideration. Leaders of the exhibitor organization figure all theatre owners of the territory must band together to combat any further taxation or restrictions, and hope to obtain unanimous approval of their plans.

Included in the bills now before the legislature is one that provides for an admission tax on all admission tickets, one taxing film at the rate of one and a half cents per foot, and another requiring two operators in a projection booth when performances are given.

In addition to consideration of the new bills presented in Sacramento, Tuesday's gathering will also discuss the general adoption by independents of single feature policies. This problem has been under consideration for several months by the unaffiliated exhibitors, and leaders hope to get unanimous consent of independent theatre owners to this policy so it can go into effect in Southern California at the start of the new season, next September.

Open Forum

The Hollywood Reporter:

I want to thank you for your extremely kind review of "King Kong." However, I would appreciate it if you would make one correction. I notice that you give me credit for practically everything in direction and technical work. As a matter of fact, the production of this picture would have been impossible without the sympathetic direction of Ernest B. Schoedsack, and without the wonderful technical ingenuity of Willis O'Brien. Indeed, Schoedsack did by far the major part of the direction of the human beings.

So that there may be no misunderstanding in the industry as to the true credits for the picture, I would appreciate it if you would publish this letter, in order that those who liked the picture may understand the real part that Schoedsack and O'Brien played in its making "King Kong" was really the result of the team work of the three of us.

MERIAN C. COOPER.

Radio After Denny

Radio is dickering with Reginald Denny to take a top spot in Ann Harding's "Declassee," before starting work on his independent productions for Mayfair, where he will produce four pictures.

'Mind Reader' New Del Ruth Winner

Roy Del Ruth, one of the the most consistent directors in the matter of good pictures, has just added another to his list of Warner winners in his production of "Mind Reader."

Columbia Starts One

"Soldiers of the Storm" gets under way today at Columbia, with Regis Toomey, Anita Page and Barbara Barondess in the cast and D. Ross Lederman directing under the supervision of Louis Sarecky.

DeVally Quits and Joins Jack Nelson

With four of its series of six operalogues for release through Educational delivered, the producing firm of Kendall-deVally has split. Differences over production policy arose, both producers calling quits when they were unable to get together on "The Canteen Girl," which was slated as the fifth of their series.

DeVally, production manager, has joined forces with Jack W. S. Nelson, of Borden Pictures. Nelson announces a series of musical romances to be made under the supervision of de Vally.

Tradeviews

(Continued from Page 1)

ness goes out with them, for THEY ARE THE PICTURE BUSINESS.

He ridicules the idea of this or that man making this or that star. Stars are of their own making, plus their recognition by the public. He pointed out not one but at least ten examples of this. He mentioned Gable, said he had hired him to play a couple of heavies he knew were coming up in pictures; and that the whole studio was awakened one morning to find a big audience demand for Gable. MGM had a star. Who made him? Gable! Plus an audience demand for Gable.

•

Throughout his entire talk, (and how he welcomed the opportunity to talk pictures), every action, every word bespoke his intense loyalty, AT EVERY TURN, for the artist, the writer, the director and the producers who have been associated with him. He cited this and that example with no idea that he was telling us of work devoted to their protection. To their protection because they are the picture business. Without them nothing would be possible. With them, and given the proper vehicles, pictures would prosper under any conditions because of entertainment.

He took a slam at us, at all so-called critics, at Hollywood as it views previews. He says there is only one critic and that is the patron who buys his ticket at the box office. They are the ones who tell you whether a picture is good or bad. Not trade papers, not newspapers, not Hollywood or the men and women who make the pictures. He pointed out pictures that were critical washouts that reached great grosses when released in the theatres, and vice versa.

•

He gave us a lesson on the building of ATTRACTIONS that we will not soon forget. And, again, all of that started and finished with the creative element. He justified the big salaries paid to the many in those groups who had succeeded, and followed with remarks that showed how much better this business would be if there were more big personalities to whom this industry could pay big salaries.

He spoke of some excellent pictures that had not done anything like the business they deserved, because there was no attraction in PERSONALITIES to entice patrons to buy that show. He pointed out other pictures that were out and out quality flops, but, draped around a personality, drew tremendous grosses because of that attraction to the public.

•

Yes, boys and girls, this young Mr. Thalberg knows what it is all about. You don't need us to tell you; his record speaks for itself. And the mention of record reminds us of his relating experiences in the making of a program of pictures for Uncle Carl, with a negative cost of around $25,000 a picture, of his reference to Gladys Walton, Frank Mayo, Hoot Gibson and other stars of that program. And of his big pictures during those days,"The Storm,""The Hunchback of Notre Dame" and others. You could easily recognize that his enthusiasm for that product was just as great as for the big pictures he has made for Metro-Goldwyn-Mayer during the last few years.

Motion pictures will never have a greater friend, a more loyal worker, a greater protector for the creative workers than Irving Thalberg. And he takes no bows for it, he wants no applause. His only ambition is to get the rest he now requires, a rest he should have had long ago, in order that he may return to his production desk to continue a work of building shows that will attract the public.

•

He has an intense gratitude for any and all who have been associated with him. He feels that he owes them more than he can ever possibly pay. And, astounding as it may seem, his contribution to pictures, his protection for the star, the writer, the director and the producers associated with him are modestly tossed off with the quip:

"I've been paid a lot of money for that service, if it has been a service."

N.Y. Critics Have Laugh At Ulric

New York.—When the daily papers here printed that the income tax appeals board had denied Lenore Ulric's request for a deduction of $11,-129, which, she said, was spent in entertaining critics, the boys and girls around the village were knocked for a loop, with the resulting statements, obtained by the Associated Press.

Alexander Woollcott: I will emerge from my retirement just long enough to say that Miss Ulric's statements to the income tax authorities provide the only real good entertainment she ever afforded me.

Brooks Atkinson: I never even got an autographed photograph.

Percy Hammond: Put it any way you like; I wasn't a recipient.

Burns Mantle: It just goes to show what I've long believed—that I'm not meeting the right people.

Gilbert Gabriel: I hope she had more pleasure out of it than I've had entertaining actresses.

John Anderson: I didn't think that anybody bothered to entertain the critics any more—not even the producers.

John Mason Brown: She certainly didn't entertain me that much in the theatre—she overestimates her ability.

Lazarus On New Job

Jeff Lazarus starts this morning in his new post at Paramount as chairman of the editorial board, supervising the operations of that board in the selection of screen material. Associated with him will be Merritt Hulburd, who has taken charge of the newly-created scenario department.

Craig and 'U' Dicker

Universal is negotiating with Richy Craig Jr. to join the company's writing staff on a two-picture deal. He is to be assigned to write two stories for Slim Summerville and Zasu Pitts.

Estelle Taylor To Rest

Estelle Taylor left for Palm Springs last night to rest there for a week or so.

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THE Hollywood REPORTER

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PARA. SUSPENDS RAFT

Dropped From the Payroll Because of His Refusal to Play "Temple Drake" Role

Paramount yesterday suspended George Raft for an indefinite period because of his refusal to play the role assigned him in "The Story of Temple Drake," the picture that is to be made from the William Faulkner novel, "Sanctuary."

This is the culmination of trouble that has been brewing over this matter for a long time. Raft has consistently objected to playing the role, contending that the character was so repulsive that audiences would be offended and that to play it meant "screen suicide" for him. Last Saturday he stated definitely, through his representative, Nat Goldstone, that he

(Continued on Page 2)

TRADEVIEWS
By W. R. WILKERSON

EVEN with the disaster that has always followed each and every attempt y an individual or individuals to control this industry, the old racket still oes on, with some of the old guard till kidding themselves that they can et control.

How silly! How stupid!

What would they have even if they ould get control? What is there to ontrol? A bunch of studio buildings ith their mechanical equipment . . . housands of theatres that should never have been constructed . . . a lot of ffice furniture in offices scattered hroughout the country?

•

No, not that. Those "big leaders" HINK they can control the creative lement in this business. They think y signing an important player, a successful writer, an able director that, ven though they may be kicked round day and night, may be given ad material to work with, for the ery reason the "leaders" have them nder contract, they can control their BRAINS.

This business will never be under he control of one individual or group f individuals. It is too creative. It is oo highly specialized to be bought by few contracts. If there were no such hing as contracts in this business it would be one million per cent better. That supposed security blanketed between the sheets of a contract is our hief difficulty. It is destructive because it furnishes a financial security among our creators that does not benefit their creative ability.

•

If, instead of seeking control of the industry or any of its branches, those gentlemen who are giving up nights and days in their attempt, would apply that time to the conception of something that would give them a legitimate profit, give the industry profit, how much better things would be.

Forget about control, forget about trying to tie the whole business in one bundle, welcome competition in all our branches for, from competition comes progress and, God knows, we should bend all efforts towards progress and getting this business on the right side of the ledger . . . if only for a change.

Para. Theatre Has 127,000 In A Week

New York.—A new weekly attendance record has been set at the New York Paramount theatre, 127,000 persons attending during the past week. The previous record in the past two years was 97,000, set a few weeks ago.

Salary-Personnel Cuts On Fox Lot

A general order has been broadcast on the Fox lot for a substantial reduction in all salaries and, through combinations in many departments of the studio, a big slash in personnel, tending to save the organization many thousands on each pay-Wednesday.

It is understood that W. R. Sheehan subjected himself to a drastic cut in his own salary while in the East.

Racketeers Arrange 'Scarface' Okay In Chi

It is understood that "Scarface" is to be okayed for showings in Chicago, where it has always been barred, through a deal arranged by Howard Hughes and a representative of the Chicago racketeers.

The understanding is that, if the permission for the showings is arranged, Hughes and the mob split fifty-fifty on the net.

Big Cast Suggested For 'Dinner At Eight'

Metro-Goldwyn-Mayer is planning to cast its production "Dinner At Eight" with the greatest assemblage of draw names that has ever been gathered for one picture.

Plans now center on putting Joan Crawford, Marie Dressler, Wallace Beery, John and Lionel Barrymore and Jean Harlow in the prominent roles.

Picture, of course, will be directed by George Cukor, on a loan from Radio Pictures.

Des Moines Theatre Wrecked By Bomb

Des Moines.—The Family Thearte here was wrecked early yesterday morning by a bomb planted in the box office. The employment of non-union operators is believed to be the cause.

The terrific explosion broke all the glass in the block in which the theatre is situated and two negroes were cut by flying glass. Fortunately the house did not catch fire.

Harry Hirstiner, the house manager, and George Hartnett, business agent of the operators' union, have been held for questioning. Since last November, eleven stench bombs and four tear gas bombs have been exploded in the theatre, which has been picketed by the union all that time.

Radio Again Planning To Make 'Sun Also Rises'

Radio has taken Ernest Hemingway's "The Sun Also Rises" off the shelf again and has engaged Rowland Brown to write a treatment. If it is satisfactory, Brown probably will direct it.

Felix Young Signed As Columbia Supervisor

Felix Young was engaged yesterday by Harry Cohn as a production supervisor at Columbia. He will start on his new duties next Monday.

'Topaze' Sets Record

New York.—"Topaze," which finished a week at the Radio City Music Hall, topped all grosses at that theatre since the start of the present policy.

'Kong' For The Chinese

The Radio production of "King Kong" has been set for the Chinese Theatre to open when "Cavalcade" closes.

SHUBERTS REORGANIZE TO BUY IN PROPERTIES

New York.—The Shubert Reorganization Committee, headed by Lee Shubert, is working out its plan to have the stockholders and bondholders get together and purchase the bulk of the Shubert properties. This is to be done by the formation of a new company and the issuance of 100,000 shares of six per cent preferred stock at $10 par and 1,000,000 shares of common of no par value. Lee Shubert will direct the new company.

Holders of receivership certificates will be entitled to receive a unit of one share of preferred and eight shares of common for each $12.50 worth of certificates, and creditors will be permitted to participate on the same

(Continued on Page 2)

MGM Trying To Hold Helen Hays For More

MGM is trying to hold Helen Hays for more pictures, particularly for "Another Language."

Miss Hays, up to yesterday, consistently refused further assignments. She wants a vacation and then to do a Philip Barry play in the fall, under the management of Max Gordon.

Swanson On Way Home

New York.—Gloria Swanson sails from England today on the Bremen to make a personal appearance at the opening of her new picture, "A Perfect Understanding," at the Rivoli Wednesday.

WILLIAM DIETERLE NOW PREPARING TO DIRECT "ADORABLE" JANET GAYNOR'S NEXT FOR FOX

THE Hollywood DAILY REPORTER
TODAY'S FILM NEWS TODAY

W. R WILKERSON.....Editor and Publisher
FRANK POPE.....Managing Editor

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'ONE SUNDAY AFTERNOON' CHARMS B'WAY. AUDIENCE

Delightful Play Good For Pictures

New York.—"One Sunday Afternoon," a sentimental and warm-hearted little play written by James Hagan, was presented at the Little Theatre Wednesday night.

It tells the story of a small town dentist who did not marry the girl he thought he wanted and who lived with another woman for some years before he realized he had been right all the time.

The play opens with a most amusing scene in the dentist's office, one Sunday afternoon, where Biff Grimes, tooth extractor extraordinary, is reminiscing over old times with a crony and feeling pretty bitter over the man who took his girl away from him twenty years before. The man himself comes in to have a tooth pulled and Biff, gloating over the chance of having his old enemy as a victim, contemplates a fitting revenge.

The play then cuts back to the time when Biff and the others were young and we see what happened when Biff's girl was snatched away from him by the city slicker. Following this is an epilogue where Biff meets the former girl of his dreams and is made to realize that he much prefers his own wife.

The whole play is charmingly produced, and the direction of Leo Bulgakov is excellent. Particularly good is Lloyd Nolan as Biff, and special mention should be made of Percy Helton, Rankin Mansfield, Francesca Bruning and Mary Holsman.

The play is very likely to achieve a substantial run and, furthermore, should make a good picture.

THE LOW DOWN

At a party the other night, Gilbert Miller was introduced to Joan Bennett for the first time, and he didn't quite catch her name, so, when the handshaking was over, he inquired: "And who—are you?" "Oh," answered Joan —"just one of the Bennetts." "Enid?" asked Mr. Miller—and he was serious.

•

And now it is Paramount, we hear, wherein a case of mistaken identity landed a nice contract for a girl who, Heaven knows, worked hard enough to deserve it anyway. Seems Cecil De Mille, while strolling on the lot one day, passed a little extra girl, bowed effusively and turning to the man who was with him inquired whether he remembered that she was the lass who did a fine bit for him in "Sign of the Cross." The man didn't remember, but at DeMille's suggestion saw to it that a test was made of this girl. The test was successful, BUT the girl was so overweight that she had to take off sixteen pounds within two weeks to win her contract—which she did. But, P.S.—the girl had never appeared in "Sign of The Cross" and was just as bewildered as she was happy to have her "big chance."

•

A supervisor who always has his crew of yes-men around him, suddenly got a bright idea for a gag in his picture the other day and, after telling the "boys," rushed onto the set with it. He excitedly told the gag to his director and laughed real hard at it himself until he noticed the "dead pan" on the director. "Don't you think that's a funny gag?" asked the supe. "NO!" said the director. "That's strange—" said the supervisor. "It went over big at the conference!"

•

Casualties to date on the Ely Culbertson series of bridge shorts, according to Lou Brock, include: two supervisors, two directors, six writers and an assistant director. The latter sprained his angle. The second short is now in work.

Bryson Loses Suit Against Universal

London.—Carl Laemmle, president of Universal, was victor in James V. Bryson's suit against Laemmle and Universal Pictures, Ltd.

Bryson, discharged as managing director of the company exchanges in this country a year ago, instituted court action, charging unfair dismissal and broken contract.

March On 'Gerhardt'

Joseph Moncure March has been taken off the script of "The Great Magoo" for Paramount to collaborate with S. K. Lauren on the script of "Jennie Gerhardt," the B. P. Schulberg production, starring Sylvia Sidney.

Norma Asks Passport

Norma Shearer yesterday made application for a passport for an extended tour of Europe with Irving Thalberg.

Pauline Garon Comeback

Pauline Garon and Harlan Tucker have been added to the cast of "False Fronts," which Phil Rosen is directing for Monogram.

Warner Bros. Cause Of New Theme Song

Since Warners have corralled all the available chorus girls for their coming production of "Gold-diggers of 1933" and put them in charge of Busby Berkeley, the theme song of Hollywood has become: "Busby, can you spare a dame?"

Futter Expedition Off To Australia

Walter Futter is sending an expedition to Australia and New Zealand to obtain scenic and adventure film that can be used in his series of Travellaughs and Curiosities.

Curtis F. Nagel will head the Futter troupe, and leaves tomorrow on the Malolo for Honolulu and Sydney, Australia. He will tour Australia for three months and then hop to New Zealand. Futter expects Nagel to bring back enough footage to cover several subjects of the two series, in addition to material which can be assembled into three and five reel educational subjects.

Gloria Stuart Lead In 'Dead On Arrival'

Paramount has borrowed Gloria Stuart from Universal for the lead in the B. P. Schulberg production, "Dead On Arrival" replacing Frances Dee. Ricardo Cortez has the lead, and George Somnes and Alexander Hall will co-direct.

Ford May Go To Para.

Wallace Ford is in line for a featured part in Paramount's "International House." Company wants him for the part originally intended for Stu Erwin, who will not finish "Under The Tonto Rim" in time to go into the film-musical.

Para. Suspends Raft

(Continued from Page 1)

would quit the company rather than play the part.

Paramount has had "Sanctuary" for some time but, up to a few weeks ago, was unable to get a treatment that would overcome the objections raised by the Hays office. Such a treatment obviously has been made now, although it was necessary also to change the title.

If Raft is off the Paramount list of players for any length of time it will mean a re-arrangement of casting at that studio, for he is already slated for at least four pictures. These are are "Trumpet Blows," one for B. P. Schulberg with Wynne Gibson, "Jennie Gerhardt" with Sylvia Sidney, and a story based on the life of Maurice, the dancer .

Reliance Will Make 'Shanghai Gesture'

Edward Small, producing head of Reliance Pictures, has acquired the film rights to John Colton's "Shanghai Gesture" and plans to make the picture as one of the group Reliance will release through United Artists. Small is negotiating with an eastern stage star for the top spot in the picture.

"Shanghai Gesture" was banned as acceptable screen material by the Hays organization several years ago. Since then several companies have tried to get adaptations prepared that would overcome the Hays ban.

New Position Created At Para. For Serlin

Oscar Serlin, former assistant to Lloyd Sheldon, has been appointed to a newly created post which will enable him to work with all Paramount producers as consultant on production material and casts.

Serlin, former New York play producer, was brought out here more than a year ago and is one of the few Broadway reputations to click in pictures.

Mary Brian With Rogers

Charles R. Rogers signed Mary Brian yesterday for the leading role in the beer story, titled, "The Beer Baron," with Richard Arlen and Charles Bickford. Ralph Murphy will direct.

Huston On Bart Play

Universal has signed John Huston to write the screen play of "The Man Who Reclaimed His Head" by Jean Bart. William Wyler will direct this picture after the shutdown.

Wilson Back With Levee

Harry Wilson has rejoined M. C. Levee as press agent, Wilbur Morse retiring from the job after five weks.

New Title For 'Fever'

Columbia has changed the title of "Fever" to "When Strangers Marry."

Shuberts Reorganize

(Continued from Page 1)

basis. It is understood that Lee Shubert holds about $300,000 worth of the certificates.

To make it possible for the plans to go through, $500,000 of new capital will have to be subscribed by March 14. The date set by the Federal court on which the Irving Trust Company, as receiver, will offer the Shubert properties at auction, is February 24.

Now In Preparation
CITY HALL
WM. BERKE PRODUCTIONS
Educational Studios

'PAROLE GIRL' PRETTY WEAK BRAZIL ADVENTURE FILM O.K.

Cast Does Its Best, But Without Avail

"PAROLE GIRL"
Columbia

Direction .....Edward F. Cline
Original Story.....Norman Krasna
Screen Play.....Norman Krasna
Photography .....Benjamin Kline
Cast: Mae Clarke, Ralph Bellamy, Marie Prevost, Hale Hamilton, Ferdinand Gottschalk, Ernest Wood, Sam Godfrey, John Paul Jones, Lee Phelps.

Pretty weak tea this one, and among the choosey fans will do more for the jig saw puzzle business than for the box office. The story and situations represent stuff that was acceptable in the business twenty years ago when people plunked down their dough for the novelty of seeing the figures on the screen move and didn't pay much attention what they were moving towards.

Mae Clarke has the role of a crook's moll and, of all things, Hale Hamilton is the crook, who uses her in an extortion racket on department stores. When Ralph Bellamy, the department store mogul, refuses to intervene to save Mae from arrest and she goes to prison, she swears vengeance, which she attempts to gain by marrying Bellamy and making his life miserable. Of course she learns to love him, and the feeble narrative collapses in a clinch and a threat of children.

Mae Clarke, a little difficult to recognize as a mannish-bobbed brunette, does right well with the shabby material. Hamilton is flagrantly miscast, but puts on a noble tussle with the crook role. Ferdinand Gottschalk stands out as a department store tycoon, who brings to a head the romance between the embattled newlyweds. Marie Prevost is something of a comedy foil for Miss Clarke, but the humor of her lines is obvious, elemental and labored.

Mounting and photography are okay, and Eddie Cline's direction got as much out of the inspid script as possible.

This is a weak programmer that will have a hard time standing by itself in the A houses.

MGM Buys Stong Yarn

MGM has purchased "The Strangers' Return," a story by Phil Stong, who will arrive in Hollywood shortly to write the adaptation and dialogue.

'Wax Museum'in 75 Dates

New York.—Warner Brothers have arranged 75-pre-release dates for "The Mystery of the Wax Museum" in key cities.

Muriel Evans Cast

Muriel Evans has been given an assignment as a nurse in "Rivets," John Gilbert's new starring picture for MGM.

Roxy Says He'll Be Back At Radio City

New York.—S. L. (Roxy) Rothafel hit back yesterday at all those who have been insisting that he is leaving RKO. He declares he will return to Radio City in April and that he will at once institute a change in the policy of the RKO-Roxy Theatre.

A New 'Red Head' For Jean Harlow

Metro-Goldwyn-Mayer is trying to develop a sequel to "Red-Headed Woman" as a starring vehicle for Jean Harlow. This one is to photograph the further exploits of this arch gold-digger.

If and when the story is set, it will be titled either "Red-Headed Woman In Paris" or "Red-Headed Woman In Berlin."

Receiver For Publix Colorado Subsidiary

New York.—Wilbur Newton has been appointed receiver for the Mountain States Theatre Corporation, a Publix subsidiary in Colorado.

He is connected with the Boettcher interests, which own the Denver and the Paramount in Denver.

Radio Signs Hepburn For 'Little Women'

Before leaving for New York last night, Katharine Hepburn signed a contract for a leading role in "Little Women" for Radio. George Cukor will direct.

'Made On Broadway' At MGM Next Monday

MGM will place "Made On Broadway" in production next Monday, with Harry Beaumont directing and Robert Montgomery in the top spot. Mae Clarke is also in the cast.

Albert Grey Bankrupt

New York.—Albert Griffith Grey, brother of D. W. Griffith, has filed a petition in bankruptcy, listing liabilities of $79,000 and assets of $150. Among the creditors are the Selwyns and Crosby Gaige.

First For Krasna

Norman Krasna's first assignment as a supervisor for Columbia is an original idea, "The Butcher of Kent," a murder yarn on which Lou Levenson and Krasna are collaborating.

Genevieve Tobin To Col.

Harry Cohn has practically closed a deal with Genevieve Tobin for the leading role in "Cocktail Hour," which Victor Schertzinger will direct for Columbia.

Plenty of Thrills, But Poor Narrative

"MATTO GROSSO"
Principal
The Brazilian Wilderness

Directed by.....Floyd Crosby
Photographers .....Floyd Crosby, Arthur P. Rossi
Text .....John W. Vandercook

This picture suffers, in its present form, from a lack of showmanship and showmanlike handling. That its potential entertainment value is materially greater than was evident at last night's preview is proven by the unflagging attention the audience gave to it, and the scattered applause that followed the showing. That applause would have been bigger and better if the picture had been given the right tempo in editing, and a livelier, snappier lecture, with an experienced actor reading the lines.

"Matto Grosso" is the pictorial record of the expedition led by Captain V. Perfilieff into the largely unexplored wilderness of southeastern Brazil. Superb camera work distinguishes the shots from beginning to end.

The wild life of "Matto Grosso" will be a welcome relief to motion picture fans who are fed up with the eternal procession of giraffes, impalla, water buffalo, wildebeestes, zebras and gnus from Tanganyika. The Brazilian jungle offers a refreshing array of curiosities—ant-eaters, tapirs, porcupines, armadilloes, and numerous kinds of bird life.

There are no lions to provide a hunting thrill, but there is the South American jaguar—"el tigre," as the natives call him—hunted with dogs until treed, and in reality, a fiercer foe than the much vaunted king of beasts. There is the puma, who can be caught alive in a snare, and a white man who knows the trick to show you how it is done.

There's plenty of material here to support a colorful, dramatic narrative —and probably still time to catch the public in a receptive mood, despite the years' abundant supply of wild animal film.

Demonstration of Sound Work Seen By 1500

More than 1500 attended the prerelease showing of J. Stuart Blackton's "Film Parade,"presented by the Academy at Warners' studio last night.

The exhibition was in conjunction with a regular meeting of the technicians' branch, and Major Nathan Levinson demonstrated sound track re-recording and dubbing developments prior to the showing.

'Ladies Meet' Held Up

With script finished and ready for the gun, MGM is compelled to hold up its production of "When Ladies Meet," due to casting difficulties. Only one set to date is Robert Montgomery.

Yesterday in NEW YORK with HELEN GWYNNE

Open letter to our editor on condensing our verbiage to make it fit a column; and for the benefit of our reader: We never have objected to the fact that every once in a while when we go skittish and indulge in a perfectly awful pun, you see fit to remember all of a sudden how to spell correctly—thus spoiling a gag and making just another sentence. Such procedure usually saves us a lot of ribbing from Hal Horne, than which there is no other who loves a pun better than his own. . . . BUT when we take time out to give a gal a hand and you, in your perverse way, put together the only two sentences that were never meant to meet and make an exclusive story read all wrong . . . we object and we mean to take up plenty of space doing it. . . . First of all, our apologies on your behalf to June Knight. The only part of the story printed about that swell entertainer that was correct was the spelling of her name. How that "K" ever got in we'll never know, you must have thought you were being funny.

•

However, the "unique distinction" that the lady is deservedly enjoying at the present time, is that she is the only performer on Broadway who has been able to rate herself a RAISE, (get it right this time.) In fact, her salary has been doubled and her show, "Take A Chance," is the only musical on Broadway that hasn't found it necessary to cut salaries in order to keep running. In fact, it's a honey, a knockout and a good substantial hit, no little credit for which is due to June Knight. . . . We hope that clears things up and that, even if you change a comma, it will make the same sense and good sense this time. . . Do what you will to make this correspondent humble but don't spare your type on someone who is really entertaining. Love and kisses, Nellie.

•

Now, lessee what happens to this story. In order to exploit Ed Wynn's personal appearance at the Capitol, they had a "Fire Chief" parade up Broadway the other morning that employed a number of Texaco trucks and a lotta people dressed up in firemen's helmets. And when Oscar Doob asked someone how he had liked the stunt he said he thought it was great and that it certainly made him want to go see that picture, "Texaco." . . . Louise Brooks was at Leon and Eddie's the other night with what is laughingly called a "business man" these days. And you haven't had a treat until you've listened to Eddie sing "Allez Ooop"—lyrics by Noel Coward. . . . . Friends in New York say that Donald Ogden Stewart isn't any more broken down from nerves than the next fellow and the next fellow always manages to be around.

'Bondage' Script Done

Doris Malloy completed the script of "Bondage" for Fox and is off the payroll.

ROY DEL RUTH

Directed

"The Mind Reader"

Now In Preparation

"Fellow Prisoners"

Both For

WARNER-FIRST NATIONAL

THE Hollywood REPORTER

Vol. XIII. No. 26. Price 10c. TODAY'S FILM NEWS TODAY Saturday, February 18, 1933

F.W.C. ABOUT TO FOLD

TRADEVIEWS by W. R. WILKERSON

•SINCE the very start of pictures there have been grumblings by stars and important players regarding parts allotted them in pictures. Many times the artists have been right, but most of the time it has been shown that the studios know a bit more about casting players than the players do themselves.

The trouble with an artist in reading a script is that he (or she) can only see one part in the picture and that part is the one he or she is supposed to play. A producer reads the script, and has it prepared for shooting, with the whole cast in mind and with a good picture in view.

•

These grumblings on the part of artists are resounding more now around studio halls, than ever before. And, as mentioned above, some of them may be right, but we venture the guess that most of them are wrong, for it stands to reason that studios with any kind of production intelligence must realize the necessity of PROTECTING their stars, their box office draws.

They should not, and in most cases do not, cast an important player in pictures that, shown to the public, will do that star harm, hurt his draw, make him less interesting to the public.

•

Everyone makes mistakes and more in this business than any large industry, because it's the picture business, a business where nothing is certain until the receipts are counted. What a producer may think will be great for a star might turn out a big bust, but producers, GOOD PRODUCERS, realize the value of personalities and know they must be protected.

In the long run, however, we will string along with studio heads in the allotment of pictures rather than listen to the grumbling of the player, simply because, as we have said many times, those players only read one part in reading a story or script and, by throwing out almost everything else, their visions are fogged.

Ruth Bigger Hit in Saloon Than Salon

New York.—The phenomenal success of "Frisco Jenny" is attributed by the Warner office to the fact that this picture "takes Ruth Chatterton out of the salon and puts her into the saloon."

20 Per Cent Slash, 250 Fired From Fox

The economy drive at Fox Studios hit with full force yesterday, with more than 250 employees given their notice and practically every person remaining on the payroll requested to take 20 per cent salary cuts. From inside sources yesterday, it was learn-

(Continued on page 4)

Theatre Men Band To Protect Leases

New York.—A number of owners and landlords of theatres have formed an organization to protect themselves against the "unfair" cancellation of leases of their houses by present or future receivers for the big chain theatre operators.

The organization is headed by Myron Robinson, formerly with RKO, and Walter Reade, who recently took back a group of theatres in New Jersey from Publix.

Big Coast Chain Will Ask Receivership—Midwest Group Will Probably Take Bow Also

New York.—From authentic sources it is understood that the Fox West Coast group of theatres will file papers for a receivership within the next few days and will, more than likely, be joined by the Fox Midwest group in Kansas and Missouri.

The Fox West Coast chain numbers about 160 theatres now in operation. Those, together with the Pacific Northwest chain (now in receivership) and the Fox Midwest Circuit, totaled 275 theatres that were formerly operated from the Fox West Coast Circuit in Los Angeles.

The strain of heavy rentals plus a flop in business, estimated as a 50 per cent drop below normal, have made it impossible for this big group to func-

(Continued on Page 4)

'Sign of the Cross' Gets Amazing Play

The business done by the C. B. De Mille picture, "The Sign of the Cross," in its opening runs in a number of cities has been surprisingly big. Reports of record grosses have come from Hartford, New Haven, Houston, San Antonio, Kansas City, Scranton, Wilkes-Barre and Oklahoma City.

In some of these places the picture is doubling the average business of the theatre, and in a few of them the average is being tripled.

Joe Schenck Buys 'Dinner At Eight' But MGM Will Make

Joseph Schenck, of United Artists, and Sam Harris, got together yesterday on a deal whereby Schenck acquires the picture rights to the big stage hit, "Dinner at Eight," for a reported sum of $120,000. Warners had bid $100,000 and MGM $110,000. Mr. Schenck said last night:

"The papers will be signed tomorrow and I will make the picture for United Artists release with production some time in June if I can assemble the right cast."

Insiders are of the belief that the Schenck purchase was for Metro-Goldwyn-Mayer and not for United

(Continued on page 3)

Legality of Sunday Shows Tested In N.Y.

New York.—Three suits have been filed in the Supreme Court here to test the legality of Sunday theatrical performances. The city plans to use these actions against the theatre managers as test cases.

Salkow As Director

New York.—Sidney Salkow expects to get a new contract from Paramount very soon which will make him a full-fledged director.

Lloyd Back Wednesday

New York.—Harold Lloyd, accompanied by his wife and children, is due from Europe on the Bremen Wednesday.

Publix R. I. Receiver

New York.—Kirk Smith has been named temporary receiver for the Publix houses in Rhode Island

'STATE FAIR' WILL PLAY FWC HOUSES AT 25 CTS.

Astonished and pleased at the great business that "State Fair" is doing, Fox West Coast has decided to show the picture throughout its circuit on a single-bill policy with a minimum admission price of 25 cents.

It is believed that the same policy will be adopted by the majority of independent exhibitors when they become aware of the picture's possibilities, and it is felt that this move will go far towards eradicating the double-billing evil, the give-away rackets and the bedrock admission schedules. On national distribution, the Fox exchanges have been instructed to sell

(Continued on Page 4)

Stuart Walker To Make 'Wiggs' For Schulberg

Paramount has finally turned "Mrs. Wiggs of the Cabbage Patch" over to B. P. Schulberg to produce, and Stuart Walker is set to direct.

Alison Skipworth will have the title role and Junior Durkin will be in the cast.

Hepburn In Akins Yarn

When Katharine Hepburn returns from her vacation in the East, her first picture for Radio will be Zoe Akins' "Morning Glory," and not "Little Women," as previously reported.

PAUL SLOANE directed "THE WOMAN ACCUSED"

THE Hollywood DAILY REPORTER
TODAY'S FILM NEWS TODAY

W. R WILKERSON.....Editor and Publisher
FRANK POPE.....Managing Editor

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RAMBLING REPORTER

The Cedars of Lebanon is quite the meeting place these days. . . . Benita Hume is on the mend. Herb Somborn is recuperating from whatever it was he had, Ric Cortez is wheeling himself all over the place, Ruth Selwyn is confined there with a nervous breakdown, and Joan Bennett goes into the hospital Monday for a silent overhauling. . . . So, if you want company—now is the time to have your ailments attended to. . . . Irma Weitzenkorn will open a flower shop in Beverly Hills shortly. . . . A certain producer, upon hearing that MGM was going to make "Dinner At Eight," said, "We'll beat 'em to it—we'll make one called "Dinner at Seven forty-five."

•

The Bill Powells think they're going to La Quinta for a week-end of rest. . . . Barbara Bebe Lyon is having her portrait painted. . . . The Al Newmans had a party after the concert the other night. . . . The Dick Rodgers, Charlie MacArthur, Helen Hayes, the Barney Glazers, Larry Hart, the Herman Mankiewiczes were there . . . and Moss Hart sang again before anyone could stop him. . . . Moe Reingold is planning to serve tea (or better) every afternoon at five, if he could just get the dishes . . . he has the stove! . . . The Hoot Gibsons (Sally Eilers) gave a huge party Thursday night for Sally's new Aunt.

•

Ad Schulberg, going in for tennis in a big way—and buying out a sports shop to prove it. . . . George Lewis seems to be getting plenty of movie action out of his appearance in "Grounds For Divorce"—it just goes to show. . . . Why did Walter Wanger give Katharine Hepburn that six-foot horn to use on her trip East? . . . We certainly hope that "Warrior's Husband" goes over big—because if it does, someone is sure to produce "Road to Rome" with Philip Merivale, which would be something to look forward to. . . Jean Malin is making tests for a part in "I Love That Man"(!)

Zasu Pitts Wins Suit Against Pathe

Zasu Pitts yesterday won her suit against Pathe for $5,000 due on a contract for one picture which the company failed to produce.

Judge Stutsman, in Superior Court, ruled that the company must pay on the contract, which went into effect May 2, 1930, and expired December 31 of the same year without the producers having taken advantage of their rights to her services. Ralph Blum represented Miss Pitts, with Neil S. McCarthy for the company.

Stars Ducking The Warner Free Ride

With the Sante Fe already steaming the engine up for the start of the Warner-General Electric special that is to leave here Tuesday to plant "42nd Street" on the front page of every paper in America, those in charge of the affair are pulling their hair out at the roots trying to get sufficient star representation for the ride to label the trip firs class.

Not only are players outside the Warner lot ducking the free ride, but the stars on the Warner payroll are giving it the go-by.

Term For Shirley Grey

Shirley Grey has been handed a term contract at Paramount, and company will attempt to build the player for featured billing. She had a small part in "Hell To Heaven," which clicked, and followed this with the lead in "Terror Abroad," which caught the eyes of company execs.

Chesterfield Buys One

Al Kingston yesterday closed a deal with George Batchelor, production chief of Chesterfield Pictures, for the purchase of "Strange Lady," an original by Lou Heifetz. The story will be the next production on the company's program for state right release.

Harvey Director Sails

New York.—Paul Martin, the noted Ufa director who will direct Lilian Harvey's first picture for Fox, sailed from Europe on the Bremen yesterday.

Ellis and Oakman Cast

Robert Ellis and Wheeler Oakman have been added to the cast of "Soldiers of The Storm," which D. Ross Lederman is directing for Columbia.

That's the title of Charles Rogers' new picture. . . . Leslie Howard, Grace Tibbett, Lilyan Tashman, Mrs. Milton Bren, Hedda Hopper, Mrs. Earl Anthony, Marion Marx, June Collyer lunching at the Beverly Derby—and everyone seemed to be having German pancakes.

Hugh Herbert
Management
BREN & ORSATTI

Dietrich-Chevalier Team Plan Chilly

With Marlene Dietrich going sour on Chevalier and being seen in the company of a very prominent Englishman, it looks pretty bad for Paramount on landing Dietrich for Chevalier's next picture.

James Bernard Fagan Dies From Flu Attack

James Bernard Fagan, English playwright, producer and screen writer, died at his home here yesterday, following a relapse after an attack of influenza. He was 59 years old.

Fagan produced plays in this country and in England for years, and wrote many which attained considerable success. His last screen work was on "Smilin' Through," for MGM.

Jack O'Donnell At 'U'

Jack O'Donnell has joined the Universal writing staff and is writing the screen version of William Anthony McGuire's "Kid Gloves," for which Pat O'Brien is slated for the top spot. McGuire is supervising the production.

Baldwin-Ahearn Team

Earl Baldwin has been assigned by Warners to collaborate with Danny Ahearn on the screen play and dialogue of the latter's original, "The Wild Boys and the Road," a yarn about boy hitch-hikers.

'Round the World' Honeymoon For Hill

In order to carry out his plan to travel, George Hill, famous director, is leaving MGM for an indefinite period. Following his forthcoming marriage to Lila Lee, he plans a trip to Central America, and, in October, a trip around the world including an extended stop in India.

Hill plans to make two pictures a year, and to pass four months of each year in foreign travel.

Cantor 'Androcles' From Old Fable, Not Shaw Play

The Samuel Goldwyn office denies that the next Eddie Cantor picture is based on the George Bernard Shaw play of "Androcles and the Lion."

The Goldwyn contention is that there is an ancient Greek fable about Androcles, or Androclus (pick your own spelling) and the story of the picture will be based on that.

Hurlbut On 'Lilies'

William Hurlbut, author of "Lilies of Broadway," which Universal has scheduled as a pretentious musical production, has joined the company to write the screen play for the picture. Sam Jacobson is supervising.

Mary Pickford Sailing

New York.—Mary Pickford and her secretary, Elizabeth Lewis, are sailing on the Rex today. Mildred Zukor Loew accompanies them.

Your Future Income

depends entirely upon whether or not you have adopted a sound investment policy. For nearly twenty years we have specialized in the underwriting and distribution of Municipal Bonds because they contain all the elements of a sound investment. What provision are you making now to provide an income for the future?

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NEW YORK SAN FRANCISCO

'OUR BETTERS' CLEVER, BUT NOTHING FOR THE MASSES

Bennett, Director and Cast Very Good

"OUR BETTERS"
Radio

Direction .....George Cukor
From play by.....W. Somerset Maugham
Screen Play.....Jane Murfin, Harry Wagstaff Gribble
Photography .....Charles Rosher
Cast: Constance Bennett, Gilbert Roland, Charles Starrett, Anita Louise, Phoebe Foster, Grant Mitchell, Hugh Sinclair, Alan Mowbray, Minor Watson, Violet Kemble-Cooper.

This is a close-up of decadence among the English upper classes. Granted that it's cleverly done, handsomely mounted, capably directed, we are still of the opinion that it's far too esoteric for the general trade and will never show more than middling draw at the box office.

As the boys in Paris (Ky.) used to say, it's as tony as all get-out. There is hardly a flat A in the entire piece, save a few dropped by Charles Starrett, and as for the characters, effeminate men, promiscuous women and gigolos, hardly anybody is less rank a lord.

Connie Bennett is an American hardware heiress who marries a title for love, only to find that her husband (Alan Mowbray) had married her for money and had no intention of giving up his mistress. Embittered, she makes herself a notorious social dictator in London.

The climax of her hectic career comes when she is trapped in conjugal juxtaposition with the pet gigolo (Gilbert Roland) of her friend, the duchess (Violet Kemble-Cooper), during a weekend party at her country place. This calls for considerable explaining, as the hostess cannot afford a row either with the duchess or her lover, who is also on the premises.

The only sweetness and light of the production are provided by Charles Starrett, as a Sir Galahad of an American, and Anita Louise.

Violet Kemble-Cooper begins stealing the show right and left from everybody else after a scene in which she, as the duchess, is cajoled into providing a new roadster for her gigolo.

Connie Bennett gets full value out of the brittle, polished dialogue, and Roland's portrayal of the gigolo is priceless. Grant Mitchell as a half-witted American expatriate turns in a smooth, chuckle-provoking performance. Alan Mowbray appears only briefly as the husband.

Anita Louise as the ingenue seemed at times to be doing an imitation of Ann Harding which would not have been a bad idea if she had done it better. George Cukor has given his usual brilliant direction.

In the urban centers this will find audiences who can appreciate and understand this kind of material, but out on the midwest steppes it probably will cause only vague wonder as to what it's all about. Photography and settings are excellent.

Guild Organized To Protect Models

New York.—The professional models of New York are to be protected against the wicked picture people, whether they like it or not. The Models Guild has just been organized with a screen department which will test the girls and make sure they are placed with reputable companies.

Fox Planning Big 'Name' Musical

Fox is planning the production of a musical revue which will be the biggest picture of its kind the company ever has attempted and which will have every star name on the lot in the cast. Preparations are under way already and Rufus LeMaire is set to supervise it.

Among those who are certain to be in the cast are Janet Gaynor, Will Rogers, Elissa Landi, Marion Nixon, Sally Eilers, Ralph Bellamy, James Dunn, Sammy Cohen, Buddy Rogers, Spencer Tracy, El Brendel and, possibly, Lilian Harvey, the new import.

Irving Trust Permanent Receiver For RKO

New York.—Federal Judge Bondy yesterday appointed the Irving Trust Company permanent receiver for Radio-Keith-Orpheum after the trust company had made a report on what it has accomplished so far and containing further recommendations.

More petitions will be presented to the court within a week or two.

Howe To Photograph Bill Howard's Next

James Wong Howe is on his way to Hollywood from Panama and will arrive here next Wednesday. He will have five days rest before he starts photographing William K. Howard's next picture for Fox, "The Power and the Glory," which starts February 27.

Compton To Sennett

Joyce Compton has been signed for the leading feminine role in "Young Nights," the new Mack Sennett comedy which features Walter Catlett. Leslie Pearce will direct.

Term For Lona Andre

Paramount exercised the option yesterday of Lona Andre, one of the panther women contests winners, for another six month period.

Thew Finishes One

Harvey Thew has completed work on the script of "Supernatural," which the Halperin brothers are producing for Paramount, and is off the payroll.

'Uncle Carl' To Quell Uprising

New York.—Carl Laemmle Sr. is due to arrive here Thursday to quell a slight uprising among the Eastern operators of Universal who have been making demands recently that have not met with the approval of the Universal boss.

It is said that those at the home office and having financial interests in the company are demanding a change in the production operation of the studio, and the number and the type picures planned for the program during the coming year.

Fowler Sells MGM His Tammen-Bonfils Yarn

The book which Gene Fowler is to write on the lives of Tammen and Bonfils, owners of the Denver Post and bosses of the Rocky Mountain regions for forty years, will be made into a picture by MGM.

Fowler is going to Denver to assemble data. He already has about 20 people gathering material for him.

Lack of Suitable Lead Holds Up 'The Doctor'

Radio has temporarily shelved "The Doctor," which John Robertson was signed to direct, as it is waiting for the availability of an actor suitable for the role of the doctor.

The studio wants either Emil Jannings or John Barrymore for that role.

Terrett On Own Yarn

Courtenay Terrett has joined the MGM writing staff to write the screen pay for "Made on Broadway," his original story which was sold to the company by the Frank and Dunlap office. Robert Montgomery and Mae Clarke get the leads.

Frederici At MGM

Blanche Frederici has been added to the cast of "Man on the Nile" for MGM.

Riskin On Revision

Robert Riskin is revising the script of "Rules For Wives" which Eddie Buzzell will direct for Columbia.

'Dinner At Eight' Sold

(Continued from Page 1)

Artists. This is because Sam Harris had persistently refused to listen to anything less than $150,000, and although MGM would have gone that far, it was figured that Schenck could make a better deal because of the friendship between himself and Harris.

It is expected that within a few weeks, Schenck will announce that he can not assemble the right cast for so important a story and will sell it to Metro-Goldwyn-Mayer, which intends putting every star on the lot in it.

Yesterday in New York with Helen Gwynne

The double feature evil is evidently annoying picture goers in England, too. Rebecca West complained of the fact that she only enjoyed half of "Trouble In Paradise"—it took her that long to recover from the effects of the "added attraction" that preceded it. Now it seems to us that anything that can ruin the complete enjoyment of a picture as good as that should be eliminated. Surely there must be some other way of giving people their money's worth that doesn't involve cheap bargains. . . . . We've heard so many complaints about the double feature practice lately, that we decided it was time to protest against it again. The Loew neighborhood theatres are the least of the offenders because they only indulge in the two for the price of one on their midweek programs, so most of the people go and enjoy themselves over the week-end.

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Of course we know that theatre men don't figure it that way. The idea being that the masses must have their movies, willy and nilly, on Saturday or Sunday nights, so you don't have to bother offering bargains on those evenings. That may be so. However, we believe that they'd be more inclined to spend money during the week too for a good picture on a well-balanced program at reasonable prices, if they didn't have to sit through seven terrible reels first. . . . Besides which, in playing only one picture, a mess of cheap, quickie production and inferior foreign films would be discouraged to the point of competitive elimination. It should also help in keeping up the price of rentals on good American, (wave flag here) product and it might help to reduce admission prices to where more people could afford them and still give the theatre owner a good profit. . . . Besides which, our motto is that a good picture deserves to serve as a TONIC to the audiences of our fair country—not an ANTIDOTE. And having used up our best line, the subject is temporarily dropped.

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Since Eugene O'Neill is once more figuring in picture sales news, how many of you remember or ever knew that O'Neill originally wrote the "Hairy Ape" as a scenario for Emil Jannings when Lasky requested a story for that star from him? It was suggested the other day that it might be a good story for Boris Karloff, because once O'Neill decides to sell something to picture producers, he doesn't care what they do to it. He figures the producers can only hurt themselves, not him. . . . Tallulah Bankhead is now directing "Forsaking All Others" herself, she having had the last work to Arthur Beckhardt.

'My Old Lady' Ready

Winifred Dunn has completed the continuity of "My Old Lady" for Universal. Production on this picture will start immediately after the shutdown.

Chinese Use Films To Build Nation's Ideals

Washington.—The central publicity bureau of the Chinese National Government is awakening to the value of motion pictures as propaganda, according to reports received by the Department of Commerce, and is carrying out plans to use the films to stimulate nationalistic ideals among the people.

An advisory board has been appointed to encourage the production of films suitable for the Government's purposes. It is, in a way, a censor board, but it operates aside from the regular military censorship, which watches closely for any revolutionary ideas.

Among the ideals which Chinese producers are asked to put on the screen are those which "vindicate the national dignity, arouse national sentiment, depict the glories of ancient China, expound Chinese culture, demonstrate the characteristics of fortitude, endurance, peacefulness and righteousness which are held to be the virtues of China, encourage productive enterprises, instill and demonstrate scientific knowledge, improve public morality, arouse courage and the dauntless spirit, and tend to expose and ridicule superstitution."

The Chinese picture colony, which is largely centered in Shanghai, is growing rapidly. The producers have installed a lot of equipment acquired from bankrupt American concerns and almost every producing company is making money.

Bill Pine East For Exploitation Talks

Bill Pine, Paramount studio exploitation and advertising director, leaves for New York via plane this morning. He was called East to discuss exploitation angles for company releases with advertising execs of Paramount and Publix theatres.

While there, Pine may assist in the New York advance campaign for "King of the Jungle," which is slated to open in two weeks. Bill Thomas and Herb Moulton will be in charge of the studio department during Pine's absence.

Hobbes In 'Service'

Halliwell Hobbes goes into the cast of "Service" for MGM.

Fox Cuts 20 Per Cent

(Continued from Page 1)

ed that contract personnel is not being approached to take reductions just yet.

The slash starts at the top and goes down the line. The reading department has been cut to two persons, while the stenographic personnel was also nicked for 20 per cent of weekly checks.

Reduction in the budget of the publicity department forced Arch Reeve to drop six, with one other leaving. Letouts include Cliff Lewis, Bill Rice, Harry Neimyer Jr., Milton Watt and two secretaries. Oliver Garver has resigned to rejoin National Screen Service.

Cohen Makes Statement About Raft Suspension

Emanuel Cohen yesterday issued Paramount's official statement on the Raft situation, saying:

"Raft has demanded an increase in salary and has refused to play an important role in 'The Story of Temple Drake' unless his contract is adjusted. This we have refused to do. We have suspended him until he decides to return to work under the terms of his contract. We have substituted Jack LaRue to play his part."

Markson-Florey East To See 'Goodbye Again'

Ben Markson and Robert Florey pulled out on The Chief last night for New York, where they will take a peek at "Goodbye Again," on the boards there with Osgood Perkins and Sally Bates in the leads.

Warners have bought the property for Warren William and Joan Blondell. Markson and Florey will head back west after seeing it and work out the screen play on the way back. Florey will direct.

Dinner For Bobby Jones At Lakeside Tonight

Bobby Jones, famous golfer, will be the guest of honor at a dinner party tonight at the Lakeside Golf Club. More than 250 reservations have been made by members and friends.

Dinner starts at six and entertainment follows, with Frank Craven as master of ceremonies.

Tupper-Monogram Deal

Tristam Tupper will write four original stories for Monogram Pictures to be released as specials on the 1933-34 program. According to terms of the contract, Tupper will submit a story every three months during the coming year.

'State Fair' Draw Big

(Continued from Page 1)

the picture on agreements that provide for a minimum admission scale of 20 cents.

At the United Artists Theatre, Long Beach, the picture broke through for a two-week run, grossing $7,000 for the first week as against an average weekly take of $4,000. At the Fox Phoenix, in Phoenix, Arizona, the box-office took $7,500, nearly double the usual income for the house. In Redlands the first day's receipts totaled five average days on previous pictures.

The FWC chain is planning on single-billing both "Cavalcade" and Eddie Cantor's "Kid From Spain." Circuit officials said yesterday that six such pictures, released in series, would be sufficient to eliminate double-bills, declaring that the one acid-proof answer to that situation lies in the production of good pictures by the studios.

'Kong' Slated For 8 Weeks At RKO-Roxy

New York.—Radio's latest big picture, "King Kong," is slated for a run of eight weeks at the RKO-Roxy theatre. The house has been playing "Child of Manhattan," "Face in the Sky" and others, and not doing much business.

Theatre Men Kick At Stars On Radio

Kansas City.—A protest is being formulated by the independent theatre owners of Kansas against the practice of permitting picture stars to appear on road broadcasting programs.

The theatre men say that this practice is playing havoc with the business in the theatres and is costing them thousands of dollars every month.

Norman Moray Checking Up On Needs In Shorts

New York.—Norman Moray, sales manager for Vitaphone, is making a national survey, conferring with exhibitors on their ideas of what type of shorts should be produced next season.

He will be in Hollywood later to talk it over with Jack Warner.

Palmer On 'Bluebeard'

Universal has assigned Stuart Palmer to fashion the screen adaptation of "Bluebeard" as a starring vehicle for Karloff. Karl Freund is working with the writer and will direct.

Cawthorn At Fox

Fox has signed Joseph Cawthorn for a role in "5 Cents A Glass" with Buddy Rogers and Marion Nixon. Frank Craven will direct.

FWC Will Fold Soon

(Continued from Page 1)

tion at anything approaching a profit, and the result has been that the group has been taking it on the nose for the past 14 months with terrific weekly losses.

The Skouras Brothers were sent west more than a year ago to take over the operation of FWC and immediately effected every economy possible to get the houses on a paying basis, but even their efforts and huge weekly payroll savings had little effect on the weekly loss of the big chain.

It is hoped that, through the protection of a receiver, leases can be adjusted to a degree that will permit an opportunity for those houses so heavily burdened to break even.

The Midwest group consists of around 60 theatres in the two States, with most of them in small towns.

The Pacific Northwest Circuit took the receivership route some weeks ago.

The top gross for the FWC chain in its best year was a trifle more than $6,000,000.

Start Over Again Now, Says Goldwyn

New York—This is the time for the industry to start re-building, according to Samuel Goldwyn, who is extremely optimistic as to the future of the business. He said yesterday:

"I have the greatest confidence in the future of motion pictures. This is the time to forget all that has passed and to start all over again. There could not be a better time to do this, for both talent and ability are at their peak and costs are at rock bottom."

Laemmle Turns Down Request For McGuire

A request registered with Universal for the loan of William Anthony McGuire to work on Eddie Cantor's next production, "Androcles and the Lion," has been turned down, Carl Laemmle Jr. told Goldwyn that Universal's temporary closing does not affect the writer-producer, who is wanted to supervise preparatory work on three pictures.

Sam Mintz Quits Fox Rather Than Take Cut

Sam Mintz, Fox writer, handed in his resignation yesterday after declining to take a 20 per cent cut in salary as requested by studio officials.

Mintz went to Fox several months ago on a term contract, and continued on a week-to-week basis when the initial option came up for renewal.

Songs For Monogram

Norman Spencer and George Waggner have written six songs for Monogram's radio story, "False Fronts."

Etta Lee At Para.

Etta Lee has been signed by Paramount for a part in "International House."

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THE Hollywood REPORTER

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BREAKING PUBLIX CHAIN

TRADEVIEWS by W. R. WILKERSON

•THIS morning, ladies and gentlemen, we give you Major Albert Warner (or, if you can think back far enough, Abe Warner) one of the three Warner brothers.

We've fumbled on the Major. We have unconsciously ducked him when listing credits for the accomplishments of the brothers Warner and their organizations. Why? You can answer better than we can. But the Major has a lot of credit coming to him that has been unsung except in his own organization and by the thousands of exhibitors he has been contacting over the past 12 months.

•

The Warner sales organization, unthe the Major and ably abetted by Gradwell Sears and A. W. Smith, has reached the very top mark in sales throughout this business for pictures that are to play the nation's theatres during 1933-34. We doubt if ever in the feature history of this industry has one organization been able to gather in so many exhibition contracts as have the Warner salesmen under the big Major.

You naturally would say: "Give me the Warner product and I could sell plenty of contracts,"and you are right. But we don't believe that there is any sales organization in this business that could have piled up the number of contracts, FOR the amount of money, in addition to getting as many opposition houses playing the Warner output as is the case with the present Warner organization.

•

We have had hundreds of letters from theatre owners all over the country during the past few months, complimenting the Major and his representatives on the presentation of their merchandise and the manner in which their contracts were effected. Not that they were privileged to buy "below cost," not that they were given screwy protections, BUT for the fact that they were not OVERSOLD in price but were jabbed sufficiently on rentals and percentages to make them get out and hustle to get that money in.

Exhibitors are a funny lot. The more you make them pay, within reason, the more money they will take in on a picture because, with heavy rental or percentage commitments, they are

(Continued on page 5)

Ziegfeld Theatre Will Keep that Name

New York.—Loew's Inc. has changed its mind about altering the name of the Ziegfeld Theatre when it takes over the house and will keep the present name instead of changing it to the Warwick, as planned.

Marxes-Paramount Settling Dispute

New York.—Nathan Burkan, representing the Marx Brothers, and attorneys for Paramount Pictures Corporation have about reached a decision in settling the differences that have existed between them for the past few months.

The settlement calls for an immediate cash payment to the Marxes in lieu of their percentages on "Animal Crackers" and "Horse Feathers," together with a better understanding about the sales and distribution of the new picture, "Grasshoppers," that is to go into production immediately after this settlement is made.

Rowland Brown To Do Legion Story For MGM

MGM has signed Rowland Brown to write the screen play of the recently acquired foreign legion story, "Man Stands Alone," by J. D. Newsom.

Wallace Beery and Clark Gable are slated to be co-starred.

Maturing Bond Issue Forces Closing of L.A. Para. Theatre—Marco To Take Over House

The breaking up of the Publix chain of theatres is on in earnest. Telegraphic orders came from the Paramount-Publix receivers in New York Saturday night to close the local Paramount Theatre next Friday and to keep it dark, so far as Paramount-Publix is concerned.

The receivers' hands were forced because of a bond issue on that property whch must be met March 1, and with that and the lack of business in this spot recently staring them in the face, there was no other out. The quick decision gives the house crew less than one week's notice.

It is understood that a deal has been made, or is being made, provid-

(Continued on page 4)

'Cavalcade' Gets Ovation In London

London.—The trade show of the Fox production of "Cavalcade" was the big event of last week and also the big event in the entire history of British motion picture industry. Never was a picture given such press raves and such enthusiastic exhibitor reactions.

The business on this side has gone completely "nutty" on the subject of "Cavalcade," and it looks as if the most ambitious Fox estimate for grosses here will be doubled and perhaps tripled.

Rogers Going Indie, Assembling Units

With one more picture to complete for Paramount, it is understood that Charles R. Rogers wil not renew with that company, but will go into complete independent unit production, with at least four units knocking out product for his banner.

Rogers is now on a hunt for four big personalities to build units around. Each of these four will make three pictures a year, giving the Rogers outfit 12 pictures for 1933-34.

Distribution arrangements will depend in a great measure on the units assembled, but it is felt that United Artists will have first call on this product.

Al Rockett To Make Eight or Ten For Fox

Al Rockett joins the group of executive producers who will share the responsibilities for the entire program of pictures for next year at Fox and has agreed to produce eight to ten pictures.

He will not, contrary to local belief, move to the Western Avenue plant, but will remain at Fox Hills with his unit.

'Handshaker' For Will

Will Rogers will be starred by Fox in "Handshaker," a short story published in Liberty. Deal for the yarn was closed by Fox last week.

Pivar Buys 'Collusion'

Ben Pivar, production chief for Art Drama Pictures, has closed a deal for the purchase of "Collusion," a published novel by Theodore D. Irwin.

'Grand Slam' In N. Y.

New York.—The Warner Brothers production of "Grand Slam" will have its New York premiere at the Winter Garden tomorrow night.

RKO REORGANIZATION PLANS WAIT ON AUDIT

New York.—The first report of the Irving Trust Company as receivers for RKO contained nothing startling and no announcement of plans for reorganization will be made until the Price, Waterhouse audit is completed, within the next few weeks. The receivers so far have made no suggestions for changes or for termination of leases or contracts.

The balance sheet as of January 27 shows total assets of $76,000,000, of which $70,000,000 in accounts, notes, mortgages and investments in subsidiaries is pledged as security for the RKO secured bonds and sinking

(Continued on Page 4)

M. H. Hoffman East

M. H. Hoffman left last night on The Chief for New York. He was accompanied by his daughter, Hermine, and is planning on making a swing around the exchanges handling the Allied product.

Brown-Fried At MGM

Nacio Herb Brown and Arthur Fried have been assigned to write the musical numbers for "Dancing Lady" for MGM, co-starring Joan Crawford and Lee Tracy. Clarence Brown will direct.

WRITERS NUMBER (Last Call) OUT THURSDAY

THE Hollywood DAILY REPORTER

W R WILKERSON .....Editor and Publisher

FRANK POPE.....Managing Editor

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THE LOW DOWN

The Bill Goetzes entertained with a large and lovely party in their home, which calls for the same adjectives, Saturday night. We guess the affair must have been for Ben Goetz because he had so much fun. Mrs. Raoul Walsh, Joan Bennett, Bebe Daniels, Lilyan Tashman, Colleen Moore added to the decor. Louella Parsons made extemporaneous speeches. The Selznick kiddies (David and Myron) played that fascinating new game with scissors, while Buddy DeSylva, Capt. Cohn, George Fitzmaurice and other athletes tried their skill at table-hockey. Darryl Zanuck left early, full of beautiful food and a determination to win Sunday's polo game, but all the other guests stayed late for good reasons. The Freddie Marches, the Sol Wurtzels, the Louis B. Mayers, the George Archainbauds and many more were there too.

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Sam Harris gave a big party (at four tables) at the Little Club Saturday night. The Club, by the way, was very gay. The Marx brothers with the hindrance of Charlie Lederer cut capers, and seeking other fields to conquer, Zeppo, Groucho, Lederer and Moss Hart wandered into the Cocoanut Grove, ascended the orchestra platform and, with consideration for none, SANG. They sang "Dinah"—well, they said it was "Dinah." At the supper club were Sam Katz, Sari Maritza, Al and Rita Kaufman, Mervyn LeRoy with Doris Warner, the Jack Warners, the Mike Levees, Loretta Young, Oscar Levant, Anita Louise, Sid Grauman and slews more from the movie colony, as we sometimes say.

•

In making "King Kong," Radio had a fictitious language specially written for the dialogue of natives shown in the picture. Studio received a request from the Hays office a few days ago asking for translations of all dialogue used in scenes which was not English, pointing out that the censor boards of the country must have the translation memos when a picture is reviewed.

New York REVIEWS

"THE GREAT JASPER"

RKO-Radio prod.; director, J. Walter Ruben; writers, Fulton Oursler, Robert Tasker, Samuel Ornitz, H. W. Hanemann, Lester Cohen.

Radio City Music Hall

American: It is Richard's picture, the type of role he revels in, and in which he excels. This, in itself, is sufficient to recommend "The Great Jasper" as entertainment.

Mirror: Dix gives the story such loving treatment, he is magnificent. Don't miss "The Great Jasper." It is an exhilarating screen play.

News: The picture has a strong, punchy fade-out—a fitting climax for an all-through absorbing production which should certainly please movie audiences. It is decidedly worth seeing and hearing.

Times: Richard Dix, who has been called on in his career to play many adventurous roles, tops everything he has done.

Post: "The Great Jasper" builds up into a rousing and perverse comedy.

World-Telegram: Here is one upon which praise can be heaped without blushing. Not since the new season has there been a film so refreshingly off the beaten paths.

Sun: "The Great Jasper" is so good—well, so good that it should have been better.

Journal: "The Great Jasper" is far and refreshingly removed from the conventional in movie plots. Dix offers a portrait that is rousingly real and at all times hugely diverting.

Herald-Tribune: For all its lack of form, "The Great Jasper" is better than average.

"NAGANA"

Universal prod.; director, Ernst Frank; writers, Lester Cohen, Dale Van Every, Don Ryan.

Mayfair Theatre

Herald-Tribune: No more than a so-so play in which each of the component and interlocking interludes serves little more purpose than to vitiate the dramatic effect of the others.

Journal: A wild animal film, in which a plot of sorts is sandwiched in between scenes of dusky natives dancing, beating tom-toms and setting traps for animals. There are some effective jungle backgrounds.

News: The African atmosphere far overshadows the romantic plot in the piece, which is really quite trite and hardly convincing.

Times: Chiefly because of the clever acting of the principals, "Nagana" is quite a compelling if emphatically melodramatic offering.

Mirror: A fantastic melodrama of Africa which obscures an impressive idea and stunning animal stuff with a silly story, poorly told.

Post: It is silly, trashy stuff, and something you wouldn't believe either before or after seeing.

American: The story germ of scientists fighting the dread disease in a plague-stricken tropic, gives way to animal stuff and a silly romance. It is pretty juvenile.

Sun: I doubt that "Nagana" will get very far—which is just about where such a hurried, clumsy patchwork belongs.

"DON'T TELL ME WHO YOU ARE"

Interworld prod.; director, Geza von Bolvary; writers, Ernest Marischka, Hustav Holm; music, Robert Stolz.

Globe Theatre

American: A light and lovely little musical romance.

World-Telegram: If you are expecting anything but a conventional screen musical comedy you will be sadly disappointed.

News: A rather amusing little German picture, having a lilting theme song and a pleasing romance.

Sun: Time, care and taste have been spent on the film, but its story is neither bright enough nor strong enough, and its comedy is not funny enough for its slowly drawn-out sentimentality.

Times: The action is spiced with imagination and originality, and a romance with such glorious scenes cannot fail to be interesting.

Herald-Tribune: Both its melodies and story have grace, and again Herr Geza Bolvary has enhanced his direction with lightness, humor and originality.

Uncle Carl Denies Rumor of Friction

Statements emanating from New York to the effect that Carl Laemmle Sr. would hurry east this week to answer protests of New York Universal officials against present studio production policies were branded as "utterly ridiculous and without slightest foundation" by the film head. He said:

"The New York Universal office has daily contact with the studio on all matters of production and distribution and the fact that we have made very few changes in the production program outlined nearly a year ago, bespeaks the sales force's confidence in the studio.

"It would be advantageous to some persons to bring about a misunderstanding of Universal's policies. It is quite evident recent stories have emanated from these sources. There is probably less controversy between Universal sales and production units than in any other producing-distributing company today."

Educational Buys 3 Ward Wing Shorts

Ben Zeidman has closed a deal with Educational for the release of three short subjects which Ward Wing made for him during his recent expedition.

They are "Typhoon Waters," dealing with a sea catastrophe; "Roping 'Em Alive," showing Wing lassoing wild animals, and "Rubber In The Raw," a curiosity short explained by the title.

New Producing Outfit

I. A. Allen, former real estate and investment operator, has formed Allen Productions and taken quarters at the Western Sound Studios. He is drawing up production plans and expects to make an announcement this week.

Mrs. Layman Out

Further economy steps at the local Hays office remove Mrs. Billie Layman from a spot as assistant to Joseph Breen.

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WARNERS' "42ND STREET SPECIAL" STEALS SPOTLIGHT IN PHOTO RECORD OF WEEK'S EVENTS



PRECIOUS CARGO on "42nd Street" Special gets set for big ride, with James Cagney, Joe E. Brown, Bebe Daniels among passengers on Warners' 3-week super-ballyhoo starting tomororw.



3rd HOUSE RECORD of month in Memphis set by Warners with "Employees' Entrance".†



B'WAY'S HEADLINER: Strand, N. Y. tops week's openings with all-Technicolor "Wax Museum", as *Variety* reports "corking gross in Denver".*



WARNERS AWARD stardom to Bette Davis for blazing performance in "Ex Lady", surprise dramatic smash.*



HOLLYWOOD'S BIGGEST stars add mass draw to Bobby Jones' new "How to Break 90" series with Joe E. Brown heading line-up in 1st of 6 Vitaphone shorts.



"GRAND SLAM" HAILED "one of most hilarious screen satires" by hard-to-please Liberty Mag in 3-star review of Paul Lukas-Loretta Young bridge romance.†



BEATS STORK: Setting new mark for production speed, Edward G. Robinson finishes "The Little Giant"† and arrives in New York ahead of expected heir.

MARJORIE RAMBEAU BRIGHT SPOT IN 'STRICTLY PERSONAL'

Story Flabby and The Direction Poor

"STRICTLY PERSONAL"
Rogers-Paramount

Direction .....Ralph Murphy
Original by .....Wilson Mizner, Robert Shannon
Screen Play.....Willard Mack, Beatrice Banyard
Additional Dialogue....Casey Robinson
Photography .....Milton Krasner
Cast: Marjorie Rambeau; Edward Ellis, Dorothy Jordan, Eddie Quillan, Louis Calhern, Dorothy Burgess, Hugh Herbert, Olive Tell, Jean Barry, Rollo Lloyd, Charles Sellon, Ben Hall, Gay Seabrook, Harvey Clark, DeWitt Jennings, Helen Jerome Eddy, Thomas Jackson, Hazel Jones.

The net reaction of this one is the conviction that Marjorie Rambeau, if she could get a good story, would knock the customers out of their seats. With that ability, that voice and that personality, she represents one million smackers to any company able to figure out how to use her to the best advantage.

On the other hand, if there ever was a piece of tripe thinly disguised as filet mignon, here it is. We have seen many $15,000 negatives that had more in fifty feet than this has in its whole length. The story is flabby, the direction is flat and unimaginative and even the camera work half the time leaves you in the dark.

The story, or what was intended as a story, has to do with an ex-convict (Edward Ellis) who, with his wife, (Marjorie Rambeau) is on the up and up, operating a "Lonely Hearts Get Acquainted Dancing Club" in a California town. Mistaking this for a haven, to it comes Dorothy Jordan, the sweet young child of another crook, orphaned and dependent.

The reptile in the foliage is Louis Calhern, who, by blackmailing Edward Ellis, turns the place into a racket and is about to have his way with the gal, until a well-aimed bullet disposes of him. Eddie Quillan, as a reporter, is the clean and honest young American who gets the girl.

The piece gets its title from the fact that the lonely hearts club advertises in the "Strictly Personal" columns of the public prints.

Indifferent direction, and nobody could blame any director for being callously indifferent to this kind of a script, causes nearly everybody in the cast to overact all over the place, most notably Edward Ellis and Louis Calhern.

Dorothy Jordan is unimpressive as the ingenue and Eddie Quillan registers moronic as a reporter. There are good bits by Dorothy Burgess, Hugh Herbert and Olive Tell, but everybody's hard work seems wasted.

If you have to play it, go easy on promises.

Cowan Songs For 'U'

Universal has purchased a musical score and five songs from Lynn Cowan for its musical picture, "Lilies of Broadway," which Sam Jacobson will supervise.

3 Ford Brothers On Same Picture

With the addition of Francis Ford to the cast of "Pilgrimage" for Fox, the three Ford brothers—Francis, the actor, John, the director, and Ed, who bears the family name of O'Fearna, the assistant director—are together on the same production.

John Considine On Three MGM Units

John Considine, Metro-Goldwyn-Mayer producer, is rushing final preparation on three pictures for that organization.

The first to go in work will be "Harbor," with Clark Gable starred and Mervyn LeRoy directing, to be followed by a Wallace Beery-Robert Montgomery vehicle and then the Joan Crawford picture, "Dancing Lady," which will be directed by Clarence Brown.

Spewacks On Tracy Yarn

Sam and Bella Spewack have been assigned to write the adaptation and dialogue for "Gabby Joe," the Lee Tracy yarn which Jack Conway will direct for MGM.

Milestone Plans Vague

New York.—Lewis Milestone refuses to confirm the report that he will make pictures in New York, saying that his plans are very vague. He leaves here for the coast Wednesday.

Brock-Sweet Deal

Lou Brock is negotiating a new term deal with Harry Sweet for Radio. Sweet has been with Radio as actor, director and writer on comedies for the past two years.

Rockett On Bow Pix

Al Rockett has been assigned with Sam Rork to supervise the Clara Bow productions at Fox.

RKO Awaits Audit

(Continued from Page 1)

fund debentures. The Chemical National Bank, RCA and the Commercial Investment Trust Company have agreed to extend the maturities of the bonds until July, 1934.

RKO is still the lessee of the Orpheum Theatre in Davenport, Iowa, but has sub-leased it to the Sioux City Theatre Corp. There are other leases with Rockefeller Center Inc., covering Radio City Music Hall and the RKO-Roxy. These had 21 years to run but, because of the receivership, they have been amended to terminate sooner. There is also a lease on the Mayfair.

The January and February rents for the Radio City houses have not been paid and Rockefeller Center has not yet claimed default. Negotiations are now on to amend the Radio City leases so that they will expire August 31 of this year.

Week In London Dull In Theatres

London.—There is not much hot stuff for the London theatres this week. The Swanson picture, "Perfect Understanding," goes into the Empire, and "Little Damozel" at the Plaza. Both are British-made productions, far below the Hollywood standard but showing a British improvement.

Rene Clair's "July 14" is doing business at the Academy, with the director, but not the story, receiving critical raves. "Sign of the Cross" continues its big run at the Carlton.

McCrea and Jordan For 'Rafter Romance'

"Rafter Romance," by John Wells, which Radio has purchased, will co-features Joel McCrea and Dorothy Jordan. H. W. Hanemann is writing the screen play, and Kenneth MacGowan will act as associate producer.

Steele With Marcin

Joseph Steele, who has been production assistant to Lloyd Sheldon at Paramount, has been transferred to a similar spot with Max Marcin. The latter has a deal on to make at least one picture for Paramount, co-directing with Louis Gasnier.

Rogers-Loos Teamed

MGM has assigned Howard Emmett Rogers to collaborate with Anita Loos on the screen play of the latter's original story.

Quillan A Champion

Eddie Quillan is the new champion of Lakeside. He defeated W. B. Davidson in the 36-hole final yesterday by 7 and 6. Eddie shot a 77 and a 79.

Breaking Publix Chain

(Continued from Page 1)

ing for Mike Marco, of Fanchon and Marco, to take over the house on or about March 1. It will become the Los Angeles link in the chain Marco is assembling throughout the country.

According to New York dispatches, it is the intention of the receivers to announce their decision on March 1 as to which houses and leases of the Publix chain will be abandoned and which will be retained.

It is, naturally, the intention of the receivers to get rid of all the spots that are in the red and to continue Publix Theatres Corporation as a money-making enterprise with the houses that are still able to show a profit.

There has been a report that Paramount and Loew's would pool operation in New York to confine stage shows to the New York Paramount and split first run pictures between that house and the Capitol, with Loew's having first choice. Sam Dembow, however, denies that there is any such plan contemplated.

Yesterday in NEW YORK with HELEN GWYNNE

If this column sounds just a bit screwier than most, blame in on Bob Sisk. He it was who lured us into piecing together our first jigsaw puzzle by sending over one on "King Kong." Having heard that it's a good way to forget it all and rest the nerves, and since the puzzle came to us, we did it in a little less than three hours and with the help of eighty or ninety kibitzers. . . . We've discovered three things: one, they're absolutely the ideal thing for kibitzers—especially if there are lots of little pieces. Two, they certainly make you forget it all, including yourself. Three, they certainly rest the nerves . . . yah, they don't fray them, they tear them apart. . . . It's something like rubbing Sloan's liniment on an aching muscle . . . it burns so, you forget the ache. However, it's a swell way to impress an "ad" for something on people the only thing it is didn't come wrapped in cellophane.

•

Some fun watching the director rehearse Lupe Velez, or vice versa. That gal knows how to use a variety of languages, all of them piquante. . . . Jimmy Durante read his part over twice and knew it by heart. Cute, the way he was "persuaded" to take thet job. . . . From now on, whenever anyone tries to tell us how hard times are in the picture business we'll just laugh and tell the story of a violinist who was invited to be the soloist with an out-of-town symphony orchestra, the violinist to pay all traveling expenses. That was all right, but the hitch was that before the violinist could appear, she would have to contribute $100 to help cover the expenses of the rest of the players. . . . And there's a soloist with an acknowledged-ly bigger and better deluxe house who, after eight weeks, is almost worth her weight in promissory notes. . . . Peculiar looking birds have been telling us lately that the reason one theatre collapsed from heavy expenses was not because the performers demanded or commanded such large salaries, because they only signed the checks made payable to them . . they didn't cash them.

•

My, my, isn't Sam Katz the one, though. Since he himself admitted he wasn't interested in production, just looka all the people he's trying to sign or has signed. It's all right, we understand . . . he wasn't hungry but this is what he ate! . . . It's interesting to note that the original story sold by Preston Sturges, "The Power and the Glory," was a complete shooting script. Interesting because we have heard much talk to the effect that it is likely to become the only way to sell an original. . . . And what more logical. Plays are sold on that basis—complete script—why not pictures? More, oh much more on that later. This department will welcome letters from anyone who doesn't like the idea, provided they (the letters), fill a column.

'42nd Street' Special Great Warner Flash

Out-Barnuming Barnum with its color and flash, the Warner "Forty-Second Street Special" pulls out tomorrow night for a tour of the principal cities of the country. The tour includes stop-over at Washington for the inauguration.

The six cars of the train have been decked out in super-circus fashion. Gold and silver leaf entirely cover each car, and studio generators and lights go along to give the greatest and most spectacular "flash" ever put on railroad tracks.

Frank Murphy, the electrical engineer for Warners, who has handled most of the local industry's electrical pageants, has charge of the train, and incorporates many of the high spots of the electrical floats in decorating the cars.

General Electric, which is standing part of the expense of the tour, gets special advertising with large electric signs on the first and last cars of the train, with Warners taking the sides of the middle four cars for their lettering.

Of the six cars, the first one carries motor generators and equipment for lighting, the second is a deluxe club car which contains the special electrical kitchen permitting General Electric to put in a heavy plug for many of its electrical kitchen appliances.

In addition to three compartment and drawing room cars for the large group of players and crew that makes the trip, the last of the train is a special observation and club car which has been decorated to resemble Malibu beach, and will be furnished with wicker furniture throughout.

The special carries a short wave radio station, which will broadcast daily along the route for local stations to pick up and re-broadcast programs originating on the train.

Included in the group of stars and featured players who will make the trip are: Bebe Daniels, Warner Baxter, Joe E. Brown, Bette Davis, Glenda Farrell, James Cagney, Lyle Talbot, Preston Foster, Eleanor Holm and Laura La Plante. In addition, a dozen of the Warner stock girls will be carried along.

Present itinerary provides for stop-overs in 14 cities for personal appearances and receptions, and the train is also slated to gain added publicity for both Warners and General Electric by making frequent stops in the smaller cities and towns enroute East.

A two-hour test run of the train was staged last night for the benefit of the press and Warner officials.

'Musketeers' Starting

Mascot's modern version of "The Three Musketeers" will get under way this week, with Ruth Hall signed for the leading feminine role and Jack Mulhall for a male lead. Bert Clark and Armand Schafer will direct.

Runyon Out of Para.

Steve Runyon went off the Paramount publicity staff payroll Saturday.

Broughton Quits Mayfair Pictures

Cliff Broughton, vice-president of Mayfair Pictures in charge of production, has resigned. His future plans embrace the production of from two to four pictures for the independent market.

'Black Beauty' Start Slated For Tomorrow

Monogram has postponed the Bob Steele western picture, "The Galloping Romeo" to make way for "Black Beauty," which is scheduled for release the latter part of March.

William Cowen will direct, and production is slated to start tomorrow. The cast will be announced today.

Tradeviews

(Continued from Page 1)

compelled to get out and hustle SELLING that picture, and the Major has seen to it that those exhibs must do a little hustling on the Warner product.

•

Those deals whereby the New York Capitol and Loew's Metropolitan in Brooklyn have been playing Warner pictures, DAY AND DATE, constituted a sales feat never accomplished before, because the Capitol wants protection over everything East of the Mississippi when it plays a picture. And for the Major to step out AND GET them to okay such a dual run within Greater New York was something.

That deal for "King's Vacation" to play the Roxy Music Hall has been gossip around exchange row in every key center since it was accomplished. Warners received more money in GUARANTEE for that date than any picture set in on a like arrangement

•

Of course, the Major has a pretty good line of product to sell, but that, to us, was the smallest item of his transactions with exhibitors. His big punch was an honesty in dealing with the showmen and a demand that they come clean with him. He knew those babies carried plenty of losers out of the winnings they had had with his product the year before and he demanded a new deal, a fair deal for his new product.

He arranged a series of tradeshows all over the country to show those exhibs what he was selling, AFTER he had SOLD those same pictures and those coming to his sales organization, not in a New York convention, but in business-sales meetings in every big exchange center.

Yes, Major Albert Warner has done a good trick for his brothers, Harry and Jack, for the Warner stockholders and for the motion picture industry.

TRAILERS
Are intended to
ANNOUNCE COMING ATTRACTIONS
AND TO SELL TICKETS

■

YOUR PATRONS
Will tell you that
SCENE TRAILERS
ARE TOO LONG AND TIRESOME
SCENE TRAILERS
ARE MISLEADING AND CONFUSING
SCENE TRAILERS
DISCLOSE PLOTS, THRILLS, HIGH SPOTS
IMPORTANT SCENES AND SEQUENCES
SCENE TRAILERS
ARE EXTRAVAGANT AND COSTLY

■

ANIMATED TRAILERS FROM
EXHIBITORS SCREEN SERVICE, INC.
ENCOURAGE PATRONAGE
Important scenes and sequences
ARE NOT DISCLOSED
Copy, Art, Design, Animation, Music
ARRANGED BY EXPERTS

■

OUR TRAILERS ARE BETTER
THEY COST LESS
AND SELL TICKETS

■

AND YOU ARE NOT COMPELLED
TO SIGN A NON-CANCELLABLE CONTRACT
Or a Contract
WITH AN AUTOMATIC RENEWAL CLAUSE

EXHIBITORS SCREEN SERVICE INC

630 9th Ave. NEW YORK | 806 So. Wabash Ave. CHICAGO | 508 Park Ave. DALLAS | 1909 So. Vermont LOS ANGELES

PICTURES Now SHOOTING

STUDIO PRODUCTION IS LIGHTER, WITH 34

Columbia

"BENEATH THE SEA"

Cast: Ralph Bellamy, Fay Wray, Frederick Vogeding, Paul Page, Trevor Bland, W. J. Kelly.
Director .....Al Rogell
Original by.....Jo Swerling
Cameraman .....Joseph Walker

"MURDER OF THE CIRCUS QUEEN"

Cast: Adolphe Menjou, Greta Nissen, Donald Cook, Dwight Frye, Harry Holman, George Rosenor.
Director .....Roy William Neill
Story by.....Anthony Abbott
Screen Play.....Jo Swerling
Cameraman .....Joseph August

"TAMPICO"

Cast: Jack Holt, Raquel Torres, Fay Wray, Noah Beery, Edwin Maxwell.
Director .....Irving Cummings
From novel by....Joseph Hergesheimer
Screen Play.....Jo Swerling
Cameraman ..... Ben Kline

"SOLDIERS OF THE STORM"

Cast: Regis Toomey, Anita Page, Barbara Barondess, Robert Ellis, Dewey Robinson, Wheeler Oakman, Arthur Wanzer, George Cooper, Henry Wadsworth.
Director .....Ross Lederman
Original .....Thompson Burtis
Screen Play.....Charles Condon
Cameraman .....Teddy Tetzlaff

•

Fox

"MANEATER"

Cast: Marion Burns, Harry Woods, Kane Richmond.
Director .....Clyde Elliott
Story .....James Spearing
Cameraman .....Carl Berger

"ZOO IN BUDAPEST"

(Lasky Prod.)

Cast: Loretta Young, Gene Raymond, O. P. Heggie, Wally Albright Jr. Murray Kinnell, Ruth Warren, Roy Stewart, Frances Rich, Niles Welch, Lucille Ward, Russ Powell ,Dorothy Libaire, Dora Meranda, Paul Fix, Perry Ivins, Margaret Fielding.
Director .....Rowland V. Lee
Story by.....Melville Baker
Jack Kirkland
Screen Play: Dan Totheroh, Louise Long, Rowland V. Lee.
Cameraman .....Lee Garmes

"WARRIOR'S HUSBAND"

Lasky Production

Cast: Elissa Landi, Ernest Truex, Marjorie Rambeau, David Manners, Helen Ware, Helene Madison, Maude Eburne, John Sheehan, Lionel Belmore, Ferdinand Gottschalk, Bobby McLeod, Janet McLeod, Claudia Coleman, Tiny Sanford.
Director .....Walter Lang
From play by.....Julian Thompson
Adaptation and dialogue Ralph Spence
Continuity .....Sonya Levien
Cameraman .....Hal Mohr

"PLEASURE CRUISE"

Cast: Roland Young, Genevieve Tobin, Ralph Forbes, Herbert Mundin, Minna Gombell, Una O'Connor, Theodore von Eltz, Frank Atkinson, Robert Greig, Arthur Hoyt, Fred Hillson, Robert Corey, George Kirby
Director .....Frank Tuttle
From play by.....Austen Allen
Screen Play.....Guy Bolton
Cameraman .....Ernest Palmer

"BONDAGE"

Cast: Dorothy Jordan, Alexander Kirkland, Merle Tottenham, Nydia Westman, Edward Woods, Isabel Jewell, Herta Lind, Catherine Navarro, Jane Darwell, Dorothy Libaire, Betty Barriscale.
Director .....Alfred Santell
Original .....Grace Leake
Screen Play.....Arthur Kober, Doris Malloy
Cameraman .....Lucien Andriot

"PILGRIMAGE"

Cast: Henrietta Crosman, Marion Nixon, Norman Foster,William Collier Sr., Heather Angel, Louis Carter, Adele Watson, Charles Grapewin, Betty Blythe, Frances Rich, Robert Warwick, Hedda Hopper, Lucille LaVerne, Maurice Murphy, Jay Ward, Inez Palange, Greta Meyer, Margaret Mann, Esther Michaelson.
Director .....John Ford
Original by.....I. A. R. Wylie
Screen Play: Philip Klein, Barry Conners, Dudley Nichols, Henry Johnson.
Cameraman .....George Schneiderman

"TRICK FOR TRICK"

Cast: Ralph Morgan, Victor Jory, Tom Dugan, Sally Blane, Luis Alberni, James Burtis, Adrian Morris, Edward Van Sloan, John George, Willard Robertson, Jimmy Leong, Dorothy Appleby, Booth Howard, Clifford Jones, Herbert Bunston.
Director .....Hamilton MacFadden
From play by Vivian Cosby, Shirley Warde, Harry Wagstaff Gribble.
Screen Play.....Howard Green
Dialogue .....Thomas Dugan
Cameraman .....L. W. O'Connell

•

MGM

"THE WHITE SISTER"

Cast: Helen Hayes, Clark Gable, Lewis Stone, Edward Arnold, Alan Edwards, Louise Closser Hale, May Robson, William Stack, Sarah Padden.
Director .....Victor Fleming
From novel by.....F. Marion Crawford
Screen Play.....Donald Ogden Stewart
Cameraman .....William Daniels

"RIVETS"

Cast: John Gilbert, Mae Clark, Robert Armstrong, Warner Richmond, Sterling Holloway, Robert Burns, Vince Barnett, Muriel Kirkland, Reginald Barlow, Herman Bing, Mimi Alvarez.
Director .....Tod Browning
Original by.....John McDermott
Screen Play.....Karl Brown, Ralph Wheelwright
Cameraman .....Peverel Marley

"MAN ON THE NILE"

Cast: Ramon Novarro, Myrna Loy, Reginald Denny, C. Aubrey Smith, Edward Arnold, Louise Closser Hale, Marcella Corday.
Director .....Sam Wood
Cameraman .....Len Smith

"REUNION IN VIENNA"

Cast: John Barrymore, Diana Wynyard, Frank Morgan, Henry Travers, Charles Giblyn, Una Merkel, Bodil Rosing.
Director .....Sidney Franklin
From play by.....Robert E. Sherwood
Screen play.....Claudine West, Ernest Vajda
Cameraman .....George Folsey

"PEG O' MY HEART"

Cast: Marion Davies, Onslow Stevens, J. Farrell MacDonald, Alan Mowbray, Juliette Compton.
Director .....Robert Leonard
From play by.....Hartley Manners
Cameraman .....George Barnes

"SERVICE"

Cast: Lionel Barrymore, Lewis Stone, Phillips Holmes, Benita Hume, Douglas Walton, Elizabeth Allen, Colin Clive, Doris Lloyd, Viva Tattersal.
Director .....Clarence Brown
From play by.....C. L. Anthony
Cameraman .....Oliver Marsh

"GABRIEL OVER THE WHITE HOUSE"

Cast: Walter Huston, Karen Morley, Otto Kruger, Franchot Tone, Dickie Moore, C. Henry Gorlon, David Landau.
Director .....Gregory LaCava
Screen Play.....Carey Wilson
Additional Dialogue.....Bertram Block
Cameraman .....Bert Glennon

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Paramount

"A BEDTIME STORY"

Cast: Maurice Chevalier, Helen Twelvetrees, Edward Everett Horton, Minor Watson, Leah Ray, Baby LeRoy, Sir Guy Standing, Paul Panzer, Henry Kolker, Gertrude Michael, Ernest Wood, Reginald Mason, George MacQuarrie.
Director .....Norman Taurog
Original and screen play: Waldemar Young, Nunnally Johnson.
Cameraman .....Charles Lang

"PICK-UP"

Cast: Sylvia Sidney, George Raft, William Harrigan, Lilian Bond, Clarence Wilson, Louise Beavers, George Meeker, Dorothy Layton, Gail Patrick, Lona Andre, Alice Adair, Robert McWade, Charles Middleton, Oscar Apfel, Florence Dudley, Patricia Farley, Eddie Clayton, Purnell Pratt.
Director .....Marion Gering
Original by.....Vina Delmar
Screen Play: S. K. Lauren, Agnes Brand Leahy, Daniel Rubin.
Cameraman .....David Abel

"DEAD RECKONING"

Cast: Charlie Ruggles, Neil Hamilton, John Halliday, Verree Teasdale, Shirley Grey, William Janney, Jack LaRue, Morgan Wallace, Paul Hurst, Thomas C. Jackson, Charles Hancock, Bobby Dunn, Paul Porcasi, Leila Bennett.
Director .....Paul Sloane
Original by.....Robert Presnell

PICTURES Now SHOOTING

FEATURES THIS WEED AS COMPARED TO 38 LAST WEEK

Screen Play.....Harvey Thew
Manny Seff
Cameraman .....Harry Fischbeck

"STORY OF TEMPLE DRAKE"

Cast: Miriam Hopkins, Jack LaRue, William Gargan, William Collier Sr., Irving Pichel, Sir Guy Standing, Elizabeth Patterson, Kent Taylor, Florence Eldridge, Harlan Knight, Jobyna Howland, James Eagles, James Mason, Hattie McDaniels, Osca r Apfel, Clarence Sherwood, Henry Hall, Harold Goodwin, Clem Beauchamp, Arthur Belasco, Grady Sutton, George Pearce.
Director .....Stephen Roberts
Original by.....William Faulkner
Screen Play.....Maurine Watkins,
O. H. P. Garrett
Cameraman .....Ernest Laszlo

"THE SONG OF SONGS"

Cast: Marlene Dietrich, Brian Aherne, Richard Bennett, Hardie Albright, Alison Skipworth, Helen Freeman.
Director .....Rouben Mamoulian
From novel by....Herman Sudermann
Screen Play.....Vincent Lawrence
Benjamin Glazer
Cameraman .....Victor Milner

"UNDER THE TONTO RIM"

Cast: Stuart Erwin, Fred Kohler, Raymond Hatton, Verna Hillie, Fuzzy Knight, John Lodge, George Barbier, Kathleen Burke, Patricia Farley, Edwin J. Brady.
Director .....Henry Hathaway
From story by.....Zane Grey
Screen Play.....Jack Cunningham,
Gerald Geraghty
Cameraman .....Archie Stout

•

RKO-Radio-Pathe

"IN THE RED"

Cast: Bert Wheeler, Robert Woolsey, Marjorie White, Hugh Herbert, Louis Calhern, Phyllis Barry.
Director .....William Seiter
Original and Screen Play .....
Joseph Mankiewicz, Henry Myers
Cameraman .....Edward Cronjager

Warner-First National

"THE MAYOR OF HELL"

Cast: James Cagney, Madge Evans, Allen Jenkins, Arthur Byron, Dudley Digges, Frankie Darro, Farina, Robert Barrat, George Pat Collins, Mickey Bennett, Sidney Miller, Charles Cane, Raymond Borzage, George Offerman Jr., Dorothy Peterson.
Director .....Archie Mayo
From Play by.....Iselin Auster
Screen Play.....Edward Chodorov
Cameraman .....Barney McGill

"LILY TURNER"

Cast: Ruth Chatterton, George Brent, Frank McHugh, Guy Kibbee, Ruth Donnelly, Lyle Talbot, Marjorie Gateson, Robert Barrat, Gordon Westcott, Grant Mitchell, Hobart Cavanaugh, Marget Seddon, Mayo Methot, Claudia Coleman, Ethel Wales.
Director .....William Wellman
Play by.....Philip Dunning,
George Abbott
Screen play.....Gene Markey,
Kathryn Scola
Cameraman .....Sid Hickox

"GOLD-DIGGERS" OF 1933"

Cast: Warren William, Joan Blondell, Ruby Keeler, Dick Powell, Aline MacMahon, Guy Kibbee, Ginger Rogers, Allen Jenkins, Ned Sparks
Director .....Mervyn LeRoy
From story by.....Avery Hopwood
Screen Play .....David Boehm,
James Seymour
Music and lyrics.....Harry Warren,
Al Dubin

"NARROW CORNER"

Cast: Douglas Fairbanks Jr., Patricia Ellis, Dudley Digges, Ralph Bellamy, Arthur Hohl, Henry Kolker, Willie Fung.
Director .....Alfred E. Green
From story by.....Somerset Maugham
Screen Play.....Robert Presnell

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INDEPENDENTS

HAL ROACH

"FRA DIAVOLO"

Cast: Stan Laurel, Oliver Hardy, Dennis King, Thelma Todd, Henry Armetta, Jimmy Finlayson.
Director .....Hal Roach
Screen Play.....Jeanie McPherson
Cameraman .....Art Lloyd

MONOGRAM

"FALSE FRONTS"

Cast: Ralph Forbes, Arnold Gray, Big Boy Williams.
Director .....Phil Rosen
Original and screen play .....
Tristram Tupper
Cameraman .....Archie Stout

ALLIED

"DUDE BANDIT"

Cast .....Hoot Gibson, Gloria Shea
Director .....George Melford
Story .....Jack Natteford
Cameraman .....Harry Neumann

F. M. LEWIS PRODS.

"GOOD LOOKING AND RICH"

Cast: Skeets Gallagher, Johnny Arthur, Ethel Wales, Noah Beery, Walter Long, Arthur Hoyt, Bert Roach, Henry Roquemore, Murdock MacQuarrie, Dorothy Burgess, Myrna Kennedy, Marjorie Beebe.
Director .....Fred Newmeyer
Screen Play.....Jack Jevne
Cameraman .....Jules Cronjager

MASCOT

"THE THREE MUSKETEERS"

Cast .....Jack Mulhall, Ruth Hall
Directors .....Bert Clark,
Armand Schafer
Story: Barney Sarecky, Wyndham Gittens, Bert Clark, Norman Hall, Ben Cohen.
Cameraman .....Ernie Miller

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SHORT SUBJECTS

WARNER BROTHERS

"HOW TO BREAK NINETY"

Cast: Bobby Jones, Guy Kibbee, Glenda Farrell.
Director .....George Marshall
Continuity .....Tenny Wright
Cameraman .....Arthur Todd

"THE SOCK OF AGES"

Cast .....Moran and Mack
Director .....Charles Lamont
Story .....Ernest Pagano,
Ewart Adamson
Cameraman .....Dwight Warren

HAL ROACH

TAXI BOYS SERIES—UNTITLED

Cast.....Ben Blue, Billy Gilbert
Director .....Del Lord
Story .....Staff
Cameraman .....Art Lloyd

UNTITLED

Cast: ....Charley Chase, Muriel Evans.
Director .....Charles Chase
Story .....Staff
Cameraman .....Len Howard

RADIO-LOU BROCK

"BRIDGE MURDER"

Cast .....Ely Culbertson
Director .....Murray Roth
Story .....Stanley Rauh,
H. W. Hanemann
Cameraman .....Jack Mackenzie

MACK SENNETT

"YOUNG NIGHTS"

Cast: Walter Catlett, Joyce Compton, Ben Alexander, Dorothy Granger, Arthur Houseman, Richard Cramer, Betsy LaRue, Ted Strohbach.
Director .....Leslie Pearce
Story .....Staff
Cameraman .....Johnny Boyle

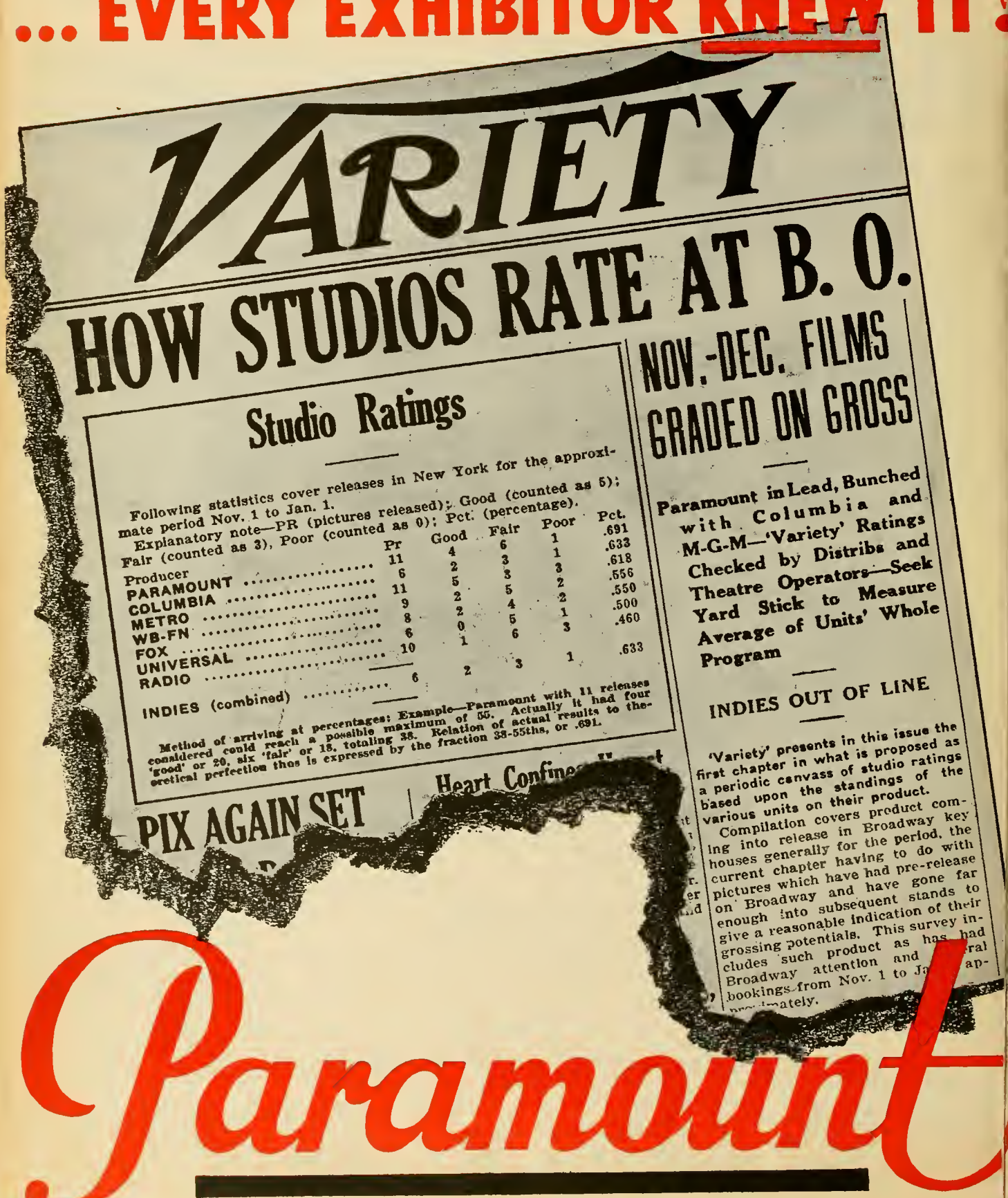
TEC-ART

"HOLLYWOOD ON PARADE"

Voice of Hollywood Series

Cameraman .....Otto Himm
Director .....Louis Lewin

FOR ONCE "VARIETY" IS LATE
... EVERY EXHIBITOR KNEW IT!



VARIETY

HOW STUDIOS RATE AT B. O.

Studio Ratings

Following statistics cover releases in New York for the approximate period Nov. 1 to Jan. 1.

Explanatory note—PR (pictures released); Good (counted as 5); Fair (counted as 3), Poor (counted as 0); Pct. (percentage).

Producer	Pr	Good	Fair	Poor	Pct.
PARAMOUNT	11	4	6	1	.691
COLUMBIA	6	2	3	1	.633
METRO	11	5	3	3	.618
WB-FN	9	2	5	2	.556
FOX	8	2	4	2	.550
UNIVERSAL	6	0	5	1	.500
RADIO	10	1	6	3	.460
INDIES (combined)	6	2	3	1	.633

Method of arriving at percentages: Example—Paramount with 11 releases considered could reach a possible maximum of 55. Actually it had four 'good' or 20, six 'fair' or 18, totaling 38. Relation of actual results to theoretical perfection thus is expressed by the fraction 38-55ths, or .691.

NOV.-DEC. FILMS GRADED ON GROSS

Paramount in Lead, Bunched with Columbia and M-G-M—'Variety' Ratings Checked by Distribs and Theatre Operators—Seek Yard Stick to Measure Average of Units' Whole Program

INDIES OUT OF LINE

'Variety' presents in this issue the first chapter in what is proposed as a periodic canvass of studio ratings based upon the standings of the various units on their product.

Compilation covers product coming into release in Broadway key houses generally for the period, the current chapter having to do with pictures which have had pre-release on Broadway and have gone far enough into subsequent stands to give a reasonable indication of their grossing potentials. This survey includes such product as has had Broadway attention and ... ral bookings from Nov. 1 to J... ap-proximately.

PIX AGAIN SET | Heart Confine... ...t

Paramount

MORE THAN EVER THE GREATEST NAME IN PICTURE

The Hollywood Reporter

Vol. XIII. No. 28. Price 10c. TODAY'S FILM NEWS TODAY Tuesday, February 21, 1933

50 P.C. OF GROSS FOR FILM

TRADEVIEWS by W. R. WILKERSON

•IS THERE any necessity for the major producers in this business making and causing to be distributed more than 300 pictures during 1933-34? Has there ever been a necessity for this number of pictures when it is considered that no one company can make its ratio nor the combination of all turn out that many hit attractions?

Any exhibitor, any producer, any person with the least intelligence in this business will tell you that one hit attraction is better than ten ordinary pictures. That has always been the case, but is more applicable now for the reason that the public's restricted pocketbook is sending them out shopping for entertainment and, unless they find it, or think they have found it, there is very little ticket buying.

•

The big distributors and chain operators argue: "We have to have pictures to keep those houses open." We answer, nothing will ever keep them open but fine entertainment, GOOD SHOWS, and there will ALWAYS be a predominance of box office flops as long as our major studios feel they must turn out 300 or more pictures a year to make money. THEY CAN'T MAKE MONEY with that number of pictures, because they can't make them.

One bad or UNATTRACTIVE picture does more harm at the box office than a month's closing of that box office for want of a GOOD ATTRACTION. Bad entertainment is far worse than no entertainment. Audiences pay to be amused. If they pay and are not amused, it takes more than either you or we realize to get them to come back again. The picture habit is a myth now. People are only spending for what they believe to be good.

We say that 100 good pictures made by the combination of all the major production companies in the business will saturate this business, will make plenty of money and will cause pictures to get back on the profit side of the ledger. Theatre owners will run a GOOD PICTURE twice and three times their present playing time and still get plenty of customers. The exhibition end of this business DOES NOT REQUIRE 300 or more pictures a year. So why make them,

(Continued on page 4)

Raft Suspended But Option Is Taken Up

In spite of the fact that George Raft was suspended last week by Paramount because he refused to play a role in "The Story of Temple Drake," the company's option on his services was exercised yesterday.

McGuinness-Col. Definitely Split

James Kevin McGuinness, associate producer at Coumbia, has handed in his resignation, to take effect, according to the terms of his contract, in four weeks. This time it is really true. McGuinness says so.

The producer has been working on "The Cocktail Hour," his original, which Victor Schertzinger will direct, and has also been working on the adaptation of an original by James Cain. He intends to complete these two jobs before leaving.

Spence Goes to Fox for Will Rogers' Next

Ralph Spence finishes work on the screen play of his original, "The Black Ace," for the Joseph Schnitzer-Sam Zierler company, releasing via Radio, and moves over to Fox to write the adaptation and dialogue for "Handshaker," which will star Will Rogers

When Theatre and Picture Split Even, Business Will be Right, Says Sam Goldwyn

New York.—"Not until the picture can get fifty per cent of the theatre gross and the house make a profit on the other fifty per cent will the motion picture business be right," said Samuel Goldwyn in an interview with a Hollywood Reporter representative yesterday.

"At the present time," he continued, "the picture gets only fifteen to twenty per cent of the gross and, since the picture is the foundation of the business, it is entitled to more."

Mr. Goldwyn went rather extensively into present-day conditions in the business.

"There are far too many theatres, most of which were not meant for the showing of talking pictures," he said. "They are not intimate enough and the big palaces are no good. Also, there are too many pictures being produced. Hollywood is not competent to produce more than fifty good pictures a year, and the policy of trying to force production of three, four

(Continued on Page 4)

Writing Team at Radio

Allen Rivkin and P. J. Wolfson will work on the screen play of "Maiden Cruise," Radio filmusical drama which Mark Sandrich is slated to direct.

Irving Trust Made Trustee of Publix

New York.—The Irving Trust Company yesterday was appointed trustee of Publix Theatre Enterprises, Inc., and will handle all leasing and other theatre matters agreed upon by Paramount and the creditors' committee. In case of disputes, a referee will decide.

The protective committee of bondholders and stockholders, fearing that the Paramount receivers may disaffirm the lease of the New York Paramount Theatre, have formed a separate committee to represent the Paramount Broadway Corporation's bondholders and are asking early deposit of the securities before the permanent receivership comes up on March 1.

Cedric Gibbons Slated to Direct New 'Tarzan'

It now looks as if the first directorial assignment at Metro-Goldwyn-Mayer for Cedric Gibbons will be the new "Tarzan" picture that is now in preparation.

Gibbons is in charge of the MGM art department and his work on sets and furnishings has highlighted all endeavors in that direction, both in and out of this industry.

Kober Quitting Fox

Arthur Kober, writer, who has been at Fox on a week to week basis since the expiration of his contract, has refused to accept the most recent salary cut and is resigning.

Brown Holmes to MGM

Brown Holmes joined the MGM writing staff yesterday to write the screen play of "The Stranger Returns," Phil Stong novel. Holmes switched over from Warners.

WARNERS TO REPLACE ERPI WITH OWN SOUND

New York.—It is reported that Warner Brothers intend very shortly to throw out the Erpi sound equipment in all their theatres and replace it with their own make of sound machinery. This is probably a system owned and manufactured by the Brunswick Company, which Warners control.

Several sets of this new reproducing equipment have already been installed in theatres in Jersey City, and it is predicted that, within six months, every Warner house will have tossed out the Erpi sound and put in the new equipment.

This is a serious blow to Erpi, since many other houses, especially the RKO chain, have either thrown out Erpi and put in RCA or have announced their intention of doing so.

Leslie Howard May Be in Gilbert Miller's First

Leslie Howard has not signed with Warners for the top spot in "Fellow Prisoners," although negotiations have been on for several days

Gilbert Miller, who holds an exclusive contract with Howard for stage appearances, is anxious to have the player appear in the first production he will make for Columbia.

New Termer for Young

Robert Young, MGM featured player, remains with that organization for another year on his term ticket. MGM exercised option for the additional period yesterday, after okaying his recent work in "Hell Below" and "Today We Live."

SUPPORT THE MOTION PICTURE RELIEF FUND

THE Hollywood DAILY REPORTER
TODAY'S FILM NEWS TODAY

W. R WILKERSON.....Editor and Publisher

FRANK POPE.....Managing Editor

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RAMBLING REPORTER

Countess di Frasso left by plane this morning to meet Mary Pickford in New York and both to Rome. . . . Paul Block is in town on a visit. . . . Add Causes for Suicide: Bernie Toplitzky, while shooting craps over the week-end at Palm Springs, made TWENTY-THREE straight passes—but only won $80! . . . The boys got together later and figured it all out and discovered that if he'd let his money ride—he'd have made nearly a million—but nobody figured on who'd have paid it! . . . Alice White and Cy Bartlett no see no more—at least not this week. . . . Jeanne Howard, famous N'Yawk beooty, arrived in town yesterday and will report to MGM. . . . The Paul Lukases won't go to London after all, because Paul and Leslie Howard have an elegant story to do for Warners pronto.

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That big studio exec who gave $10,000 to the Roosevelt campaign through a third party so that his boss in New York wouldn't know, has been found out! . . . Dolores del Rio, with her niece, Sondra Shaw, and nephew Elliott Gibbons, back from their trip to Phoenix, Ariz. . . . Jerry Horwin is sending all his friends prize oranges —yeah, he stopped in at the Orange Show, and fell for a lot of fruit. . . . Joan Bennett, operated upon yesterday morning at the Cedars, is doing nicely; the Markeys, by the way, have practically the entire "left wing." . . . Dropper-inners at the Louis B. Mayers Sunday admiring the changes in the exterior of their beautiful home. . . . What young agent received an unmerciful bawling out from another (and better established) one, for a little attempted chiseling, the other day?

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The Samson Raphaelsons are spending a month at Palm Springs before hopping to Yurrup. . . . Estelle Taylor and John Warburton have stopped calling each other names for a while and are cooing again. . . . Diana Wynyard with Adrian at Howard Greer's spring opening Sunday. . . . Greer entertained a huge crowd and had a showing of purse-tempting clothes.

New York REVIEWS

"THE MYSTERY OF THE WAX MUSEUM"

Warner Brothers' prod.; director, Michael Curtiz; writer, Charles S. Belden

Strand Theatre

American: This one may serve to chase the sand-man from the bedsides of the more timid and credulous kiddies, but as a motion picture catering to an adult audience it is an absurd and tedious film of the thriller-chiller school.

Times: The producers appear to have sought to outdo all the horror perpetrated by those old masters—Frankenstein, Dr. Moreau and the redoubtable Dr. X—and the result is too ghastly for comfort.

Sun: For a horror film, "The Mystery of the Wax Museum" unquestionably possesses a sufficiently imaginative macabre idea. Its fault is that it is a bit clumsily plotted. The suspense is, therefore, occasionally lacking.

News: Sure enough, this one, adapted from Charles Belden's story, is a shocker. Director Michael Curtiz makes an obvious endeavor to keep audiences' toes a-tingling. And how he succeeds!

Mirror: A bit late to join the horror cycle, nevertheless, it is sufficiently fanciful and gruesome to interest, shock and entertain.

Journal: It's a fairly amusing thriller, done along conventional lines.

Herald-Tribune: "The Mystery of the Wax Museum" is not among the horror-tale epics.

Post: In spite of its intenseness on the macabre, it never achieves anything but a wax-like imitation of horror.

"THE GHOST TRAIN"

Gainsborough prod.; director, Walter Forde; writer, Arnold Ridley

Roxy Theatre

Herald-Tribune: Many of the slow, dragging scenes might well have been eliminated and the suspense which is genuine enough at the end should have distributed more evenly.

American: It's a dull uneven piece, garrulous, lacking in action and abounding in extraneous silliness, which may pass for comedy with the British cousins ,but doesn't click on this side of the pond.

Sun: Frankly, it has but little interest for local audiences. The names don't mean anything and the plot itself, as projected by the talkies, is a conventional bit of melodramatic hackwork.

World-Telegram: Unfortunately the earlier chapters and the regrettable way in which some exciting material has been handled make it impossible to recommend this shocker as anything but average entertainment.

Times: The new picture, which is British-produced and enacted by a British cast, maintains a fair degree of suspense and arrives at a creditable solution.

"FACE IN THE SKY"

Fox prod.; director, Harry Lachman; writers, Myles Connolly, Humphrey Pearson, William Collier, Sr.

RKO-Roxy Theatre

Journal: "Face in the Sky" is devised for those who like sweetly sentimental little romances in a rural setting.

Mirror: Pretty settings, pretty ideas and pretty sentiments distinguish the production, which is pure, dainty and tenderly appealing. Admirers of Rebecca, Merely Mary Ann, Winnie-the-Pooh and pixies will adore it.

American: Long-winded mediocrity holds the screen at the new Roxy this week, with a good cast saving the picture from utter worthlessness, but failing in a valiant struggle to make it a good program attraction.

News: The film, directed by the imported (from England) Harry Lachman from a story by Myles Connolly, turns out to be a hodge-podge affair, made rather enjoyable by the presence of its bright young players.

Sun: Unfortunately, none of the three can save it from the bottomless pit of movie mediocrity.

World-Telegram: A sticky coating of sunshine, gladness, optimism and love, laid on so thickly that it completely subdues the first-rate performances offered by Spencer Tracy and Stuart Erwn.

Committee to Take Up Code Violations

Reported infractions of the producers' agreement are slated to come up for investigation tomorrow night at the meeting of the Academy's Arbitration Committee.

Every producer in the business, according to observers, has been guilty in one respect or another of violating the pact, with open-season said to have been declared with regard to players, producers allegedly resorting to their old practices in the efforts to gain stars under contract to another producer. Especial significance is given the committee's meeting since it is known to convene only on important matters. It last met on the Cagney case in September.

Wampas Baby Stars off to Frisco Celebration

The Wampas Baby Stars, in addition to Wallace Beery, Una Merkel, Irene Ware and Anna May Wong, leave tonight for San Francisco to attend the dedication of the veterans' war memorial in the northern city.

Besides the civic celebration, the group of players will make personal appearances at San Francisco and Oakland first runs Thursday, returning here Friday. Frank Whitbeck, John Le Roy Johnston and Barney Hutchinson go along to handle publicity and arrangements for the group.

Brent on Personals

Evelyn Brent leaves next week for a three week personal appearance tour in Omaha, Chicago and Cincinnati. Jack Curtis agency made the deal.

Gross Out of Para.

Ed Gross is out as head of the Paramount wardrobe department, and is replaced by Frank Richardson, who was formerly with the company.

Term for Negulesco

Jean Negulesco, assistant to associate producer Benjamin Glazer at Paramount, has had option picked up on his term ticket.

Hugh Herbert
Management
BREN & ORSATTI

Palm Springs Acreage Bargain

For $1000 Cash (full price) you may have a deed to my 640 acres (a square mile) of hill and canyon land between Palm Springs and La Quinta. Off the road—but would make an ideal hide-out cabin site.

Phone TRinity 0669, or write Box 254, Hollywood Reporter.

FOX'S 'SAILOR'S LUCK' A DEPRESSION CHASER

Walsh's Direction Tops Whole Show

"SAILOR'S LUCK"
Fox Production

Director ..... Raoul Walsh
Original and Screen Play:
Marguerite Roberts
Charlotte Miller
Additional Dialogue..... Bert Hanlon
Ben Ryan
Photography ..... Arthur Miller
Cast: James Dunn, Sally Eilers, Victor Jory, Sammy Cohen, Will Stanton, Frank Moran, Esther Muir, Lucien Littlefield, Curley Wright, Frank Atkinson, Jerry Mandy, Buster Phelps.

This is the Walshiest picture that Raoul Walsh has ever turned out—the kind of a fast, low-down, deep blue and yet withal, convulsingly funny opus that only Walsh can get away with.

It's rowdy, ribald, racy and risque—and the preview audience yelled and went for it like a gang of hungry lions after fresh horse-meat. Between Walsh, Sammy Cohen, Will Stanton and the gag men, they had the customers tied in double bow-knots and doing double somersaults before the picture was over.

Pansies were in bloom from the moment the gobs from the U.S.S. Missouri got ashore at San Pedro. And there was no attempt to gild the lilies, either. The one in charge of the bathing suit counter at the public swimming pool was such a perfect imitation of Bert Savoy that Sammy Cohen went into his dance as soon as he got his size 44 suit on.

For the rest of that sequence, the audience was so busy shrieking at Sammy's nance antics on the springboard and his burlesque dives into the pool that they didn't care whether anything else happened or not.

There is a romance between Sally Eilers and Jimmy Dunn, of course, but it's never allowed to get in the way of the fun. Just to show what he can do, however, Walsh uses them to give the paying guests a stiff dose of straight, undiluted drama when Jimmie takes the homeless Sally to one of those handbag hotels and plays the situation right up to the boiling point.

It was a masterpiece of intelligent direction, with not a false note anywhere. A theatre full of people who had been laughing their heads off a moment before, calmed down until the proverbial pin dropping would have been a bombshell, and believed every foot of it. There wasn't an ill-timed snicker during the entire sequence. No director in the business could have done it better.

Will Stanton, as a drunk with a routine of trained hiccoughs, reeled his way in and out of the plot, leaving a trail of laughs behind him. Fox has held the palm for thinly disguised smoking car cracks ever since that "lay of the land" sally in "The Cock-Eyed World." Stanton cinched the championship again for the lot last night with his query about how streetcars run in China.

Just to make sure it wouldn't be missed, he pantomimed it with his forefinger. The gesture was superfluous. Seventy-five percent of the attendants qualified in physiology right there with a yell that drowned out the next fifty feet of dialogue.

"Sailor's Luck" will be showman's luck for any exhibitor who plays it. The names of Jimmy Dunn and Sally Eilers may not tell them what to expect on the screen, but the first-night audience wil go out and spread the news like wildfire. It's a depression-chaser with a speed of thirty knots all the way. If you don't cash in on this one, open a mortuary.

Just a Writer With the Heart of a Boy

A writer, leaving Fox, removed the name plates from his fellow-writers' doors, substituting the names of Edna St. Vincent Millay for Jane Storm, James Branch Cabell for Arthur Kober, George Jean Nathan for Dudley Nichols, and Eugene O'Neill for Howard Green. His excuse was: "Fox may as well have a good writing staff—it costs nothing."

'Hollywood Revue' Again for MGM

Metro-Goldwyn-Mayer has decided to do a 1933 version of "The Hollywood Revue," with Harry Rapf in charge of the proceedings.

The first revue, done three years ago, was a sensation and the one contemplated now is expected to top anything in the musical line that that organization does during the year. Acts and novelties from all over the world will be incorporated in the picture, in addition to most of the big name stars on the lot.

Moss Hart Going East to do 'Music Box Revue'

Moss Hart will take his leave of absence from MGM, which was agreed upon when he signed his contract, when he completes his current assignment, "I Married An Angel."

He will return to New York to do the "Music Box Revue," with Irving Berlin, which Sam Harris will produce. He will also make arrangements to produce a new play.

Seff Out at Para.

Manuel Seff, having completed the script of "Dead on Arrival" for the B. P. Schulberg unit at Paramount, is off the payroll.

Sheehan Sec. on Leave

Grace Hargesheimer, secretary to Winfield Sheehan at Fox, is bound for Honolulu on a month's vacation trip.

RKO Drops Mayfair; Palace as First Run

New York.—RKO will turn the Mayfair Theatre back to Walter Reade on March 1 and will convert the Palace Theatre into its first run house. "Dangerously Yours," which opens tomorrow, will be the last picture to play the Mayfair under the present regime. "Broadway Bad" will open at the Palace Saturday.

Reade states that he intends to sue RKO for the balance of the Mayfair lease. After the litigation is settled, he says, he will try to reduce the RKO rent obligation. Reade will try to rent the house and, failing that, will operate it himself. He has bought a German picture, called "M," directed by Fritz Lang, and may show it in the Mayfair.

Grant or Arlen May Do 'Eagle and the Hawk'

Paramount is considering putting either Cary Grant or Richard Arlen into the lead in "The Eagle and the Hawk" in place of Gary Cooper. The latter is being held at MGM for "Today We Live" and Paramount has promised him a vacation after that.

"The Eagle and the Hawk" is slated to start Monday, with Carole Lombard as the female lead and Stuart Walker as director.

'King of the Jungle' for the N. Y. Paramount

New York.—"King of the Jungle" opens at the New York Paramount on Friday, it having been decided not to hold the Mae West picture another week. The jungle film replaces "The Woman Accused," which had been announced.

Garrett to Selznick

David Selznick has borrowed Oliver H. P. Garrett from the Paramount writing staff to write the screen play and dialogue for a French aviation yarn, titled "Night Flight," which he will produce for MGM.

New Story for Boyd

Radio has purchased "Emergency Call," an original by John B. Clymer and James Ewins, and will star Bill Boyd in the picture. Edward Cahn has been signed to direct, and Sam Jaffe will act as associate producer.

Rita Kaufman Promoted

Rita Kaufman has been appointed head of the fashion designing department at Fox. She has been with the studio for several months as style expert and advisor on decorating.

Paramount Holds Two

Lona Andre and Gail Patrick, Paramount contract players, have had options exercised by the company for additional terms.

Yesterday in NEW YORK with HELEN GWYNNE

That's really veddy amusing about Sidney Skolsky. The Noos was going to send the ex-Hollywood star to Havana to take some Tin-types down there But at the last minute Sidney heard about a lot of shootin' goin' on dunn derr and, besides, he might have gotten seasick, so he hies himself to Miami, Florida ,instead and on practically his first day there, walks right into the attempted assassination of President-elect Roosevelt. . . . Wotta break for a newspaperman to be able to give an eye-witness account of such an event. He should be a confirmed fatalist by this time. . . . Will someone please be kind enough to explain to us just what a "panoramic epitome" it. It's such a swell phrase it really oughta mean something. . . . And what ever became of George Bancroft? . . . Executive dignity took an awful tumble while an exec was holding a levee (that's a reception not a program), in his very swanky new offices. In the midst of the confab a telegram was delivered to him and he leaned back in his new chair and kept right on going till he landed on the beautiful new carpet.

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Jack Cohn spoke over station WMCA Friday night at nine o'clock on "the evils of false economy and the importance of timeliness in the production of motion pictures." . . . The oftener we go to Radio City, the more w realize how impossible it is to do justice to the place—for us anyway. Every time we go there, we notice another little gadget or "touch" that makes us crave for the pen of a Frank Sullivan or a Marc Connelly. . . . F'rinstance, the names of the elevatnr men are on the sidewall of the lift in beautiful white lettering. We were taken upstairs by a certain Mr. Bamberger and came down with an awfully nice feller by the name of Kelly, who was slightly incapacitated by a temporary stiffness of the neck. But we're sure he'll be better soon, at least we hope so, and then he can put his heart in his work.

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We finally managed to sneak into Roxy's office. The stillness of the place was interrupted by the hammering of a workman fixing the doorsill over which you step to the terrace. Those offices have what is known as "production value" in a big way. It's kinda hard to tell after seeing them whether movie sets are becoming more realistic or whether offices are going more Hollywood. . . . The clock on the desk had stopped at twelve twenty-five, and the calendar was as of January, so we looked around for a body and finding none, finally got a guide to confirm our suspicions that we had found the sanctum sanctorum. . . . Roxy pulled a funny one in an interview in the Herald-Tribune. He was pretty mad at what he calls the "wolves of Broadway" for tearing him to pieces. And in trying to refute their statements said that he knew the two-fifty price at the Music Hall would be a failure. Guess he thought there was no harm in trying, though.

Local Plum Seekers Must "See Al Cohn"

The mystery as to the identity of the political leader in Hollywood in the new administration has finally been disclosed Despite his denials of some weeks ago that he would be the "contact man" between pictures and politics, Alfred A Cohn, novelist and scanarist, will have the right to put "Boss of Hollywood" in gold letters on his office door.

This news will come as something of a shock to certain leaders in the picture industry who are accustomed to see a magnate or high executive rather than a "mere writer" accorded such a place. A political "boss" has no clearly defined duties, but already certain persons have been told that, if they want anything from the new administration, they will have to "see Al Cohn."

Author Cohn was on the McAdoo-Elliott-Garner delegation to the Democratic National Convention as the delegate from Hollywood. This delegation swung the nomination to Franklin Roosevelt when a hopeless deadlock was threatened, which makes the new Senator, William Gibbs McAdoo, and his sponsor, John B. Elliott, the "powers that be" with the new administration in California.

Al Cohn was formerly quite prominent as a militant Democratic editor in Arizona and was brought to California by Mr. Elliott as political editor of the Morning Tribune when it was started by the latter. Before that, Cohn and Elliott had been with the Associated Press and they have been close friends for something like twenty-five years. Mr. Elliott was collector of customs for Southern California under Woodrow Wilson and is regarded as one of the most astute politicians in the country. It is currently reported that he will be a member of the Roosevelt cabinet.

Fox on Gaumont Board

London.—Gaumont British has decided to give Fox Film representation on its board of directors. The British company has refused to permit this since 1929.

"International House" Started by Paramount

Eddie Sutherland started direction of "International House" at Paramount yesterday. After dramatic sequences are finished here, he goes to New York to obtain shots of various radio "names" that are to be used for several numbers in the picture.

Stuart Erwin has been definitely set for a featured spot in the cast, with Paramount arranging shooting schedue to allow the comedian to finish his present assignment in "Under the Tonto Rim."

John Farrow Sentence Postponed Three Weeks

The Federal Court yesterday postponed for three weeks the sentence of John Farrow, charged with illegally entering this country.

The court, according to Farrow's counsel, Roger Marchetti, desired more time to investigate the case and ordered reports on Farrow from the immigration authorities and the probation officer. Farrow is at liberty on his own recognizance.

'Picnic' Not Shelved

Contrary to previous report, the Jesse Lasky unit at Fox has not shelved "Peking Picnic," but has moved it up the production schedule. Ed Paramore, who is assigned to the screen play, yesterday turned in his treatment of the story.

New Role for Ruggles

Charlie Ruggles has been spotted by Paramount in the cast of "Don't Call Me Madame," which will have Alison Skipworth and Mary Boland featured. Norman Taurog will direct the picture when he completes Chevalier's "Bedtime Story."

Joe Egli Stricken

Joe Egli, assistant to Fred Datig, casting director at Paramount, was stricken yesterday by epilepsy. He was rushed to the California Lutheran Hospital, where he is reported in no immediate danger.

50 P.C. of Gross for Film

(Continued from Page 1)

and five hundred pictures annually is just as unsound as that of trying to run these huge theatre chains.

"Picture costs must come down at least fifty per cent and the quality of pictures must be improved. When that day comes, the business will be a good one for the writer—who is really the basis of the industry—the actor and the director—if he can deliver."

Speaking of the United Artists, Mr. Goldwyn said:

"Joseph Schenck will not resign as president of the company. Every one of the six owners of United Artists has great respect and affection for him and they have no intention of permitting him to leave.

"When Schenck joined the United Artists Distributing Corporation it had a deficit of more than $1,000,000. This has been wiped out, there is a surplus in the banks of nearly $3,000,000 and the company does not owe a dollar.

"I believe that United Artists is logically the most advantageous organization for any great star as a distributing medium and it will welcome any real personality, whether writer, director or star, to join it."

The latest Cantor picture, "The Kid From Spain," according to Mr. Goldwyn, is the biggest-grossing picture he has ever had, in spite of the fact that, with its cost of more than $1,000,000, there were many predictions that he never would get his money back.

Columbia Acquires New Adventure Story

Columbia has taken an option on "Motto Grosso," an original story by Horace McCoy of its writing staff, and has turned it over to Norman Krasna for supervision.

It is scheduled as a likely vehicle for Jack Holt, and the Columbia executive council is enthusiastic about its possibilities, planning on using it for "Fury of the Jungle" in place of the story slated for that title on the company's program.

Lamont on Foy Short

Charles Lamont has been signed by Foy Productions to direct an untitled comedy short, which goes into work today. Columbia releases.

Green Quits Fox and Goes to Radio

Howard J. Green joins the Radio writing staff on a one picture deal to prepare the screen play and dialogue of "The Stag Line," which will be made under the direction of associate producer H. N. Swanson.

The writer left Fox Saturday, after finishing the screen play of "Trick for Trick." He declined to continue with that studio on a week to week basis on expiration of his contract.

Henry Sedley Cast

Henry Sedley goes into the cast of "International House" at Paramount.

Tradeviews

(Continued from Page 1)

when it is known without ANY QUESTION that they can not be made?

In our earlier days of selling pictures to theatre owners we once sold a man a picture for three days for $300. That exhibitor had never run a picture more than one day, nor paid better than a $7.50 rental. His entire local population was less than 1,000. He wanted the picture, we wanted to sell it to him and we wanted to prove something to our satisfaction.

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We felt, if properly exploited and properly sold, not only would every inhabitant of that town see the picture, but the exhibitor would be able to draw for miles around as he was in the center of a heathy farming community. We helped him with his exploitation, we stuck up posters on barns for miles around. At the end of the second day, this exhibitor phoned: "Business is great. I have made all my expenses and have a profit already. How about using the show for a FOURTH DAY?"

Quantity in production is what is hurting this business the most. Quality is wanted and will pay. To hell with those big programs; let's make fewer and MAKE THEM BETTER.

SPECIAL TRAIN SCHEDULE
for
Agua Caliente Golf and Country Club

FIRST ANNUAL
MOTION PICTURE TOURNAMENT
February 25 and 26, 1933
Sponsored by Divot Diggers, Inc.

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De Luxe Pullman Accommodations.

Leave Los Angeles SATURDAY, FEBRUARY 25, 6:15 P.M.
All Parlor Cars.

AGUA CALIENTE TO LOS ANGELES
Leave Agua Caliente SUNDAY, FEBRUARY 26, 8:30 P.M.
Arrive Los Angeles MONDAY, FEBRUARY 27, 12:30 A.M.
De Luxe Pullmans and Parlor Cars.

Round Trip Fare, $5.10

PULLMAN AND PARLOR CAR RATES:

Parlor Car Seats	$1.00 each way	Compartments	$10.00 each way
Lower Berths	3.75 each way	Drawing Rooms	12.50 each way

THE Hollywood REPORTER

Vol. XIII. No. 29. Price 10c. TODAY'S FILM NEWS TODAY Wednesday, February 22, 1933

27 NEW WEST COAST INCS.

TRADEVIEWS by W. R. WILKERSON

WE HAD a long talk with Jesse Lasky last night, mostly on the subject of "The Power and Glory," written by Preston Sturges, which will be made into a picture by a Lasky unit under the direction of William K. Howard.

J. L. said he knew of the story and kept after Sturges for a treatment, with the author contending he could not furnish a treatment but WOULD deliver a script. Truly, this was unusual in the annals of story selling, but J. L. wanted something on the yarn and, although feeling that a treatment would better suit the purpose, was content to go through a script.

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When Sturges delivered his script, Lasky read it immediately, ACQUIRED it with the same haste and called a meeting of his production forces for a story conference on "The Power and Glory." This conference required three hours—"and this is funny," said J. L. "We tried to find something in the script to change, but could not find a word or a situation. Imagine a producer accepting a script from an author in its original form and not being able to make ONE CHANGE."

ALL of which should be given some thought by other producers.

During the course of every day or evening there are at least six writers parking their feet on our desk, deploring the conditions under which they have to work in order to draw those big pay checks every Wednesday from the major plants. All of them have heard about the Sturges script, his contract with Lasky providing for a cut in the gross of the picture, and the manner in which the whole transaction was handled from the time Sturges started to write it until yesterday.

•

ALL OF THEM wondered what had happened to Lasky for daring to accept an original that will be kept ORIGINAL during the making of the picture.

"Has Lasky gone daffy? Does he want to throw this industry in the dump heap? Where does he get off at any way? The very idea of his taking the brain child of an author and ordering that that brain child be photographed as is!

"The first thing we all know, we will have to start using our brains in

(Continued on Page 3)

Quarterly Net of MGM $93,911

New York.—The net profit of MGM for the twelve weeks ended November 24, after taxes, was $93,911. Operating profit for the period amounted to $50,675 and miscellaneous income was $59,162. Operating expenses aggregated $1,146,908, and gross profit totaled $1,197,583.

Wurtzel Starts at Western Ave. Today

Winfield Sheehan announced yesterday that Sol Wurtzel, Fox executive producer, moves over to the Fox Western avenue studio this week to assume the post of executive producer at that plant. With John Stone as associate producer, he will supervise the production of 20 pictures during the coming year, as well as all foreigns.

Wurtzel will maintain his own production staff and will have access to all resources at Movietone City.

Radio Abandons All Plans for 'Declasse'

After many very serious conferences, Radio has decided to drop its plans for the production of "Declasse," which was to have been Ann Harding's next picture.

It is understood that E. H. Griffith, who was slated to direct, flatly refused to do so, even going so far as to say he would rather do a Lou Brock comedy.

Fox West Coast Theatres To Be Dropped—New Companies Formed To Operate Houses

With the filing of incorporation papers for 27 new theatre corporations in Sacramento by officials of Fox Film Corporation, it is understood that the parent corporation operating Fox West Coast Theatres will be permitted to go into receivership, with the newly incorporated units conducting the affairs of those theatres that have been under the FWC banner since William Fox made the combination.

The articles of incorporation name the Fox California Theatres Corporation, with the issuance of 1000 shares of stock with a par value of $10 a share, in addition to 26 other corporations, each with 1000 shares of stock with a par value of $1.

The 26 corporations are: The Fox

(Continued on Page 3)

Milestone-Erpi Talk N. Y. Studio

New York.—If present plans go through, Electrical Research Products, Inc., will build a motion picture studio on Long Island capable of housing from three to five units, running simultaneously, with Lewis Milestone in charge of the production activities

Erpi had a deal to take over the Astoria studio of Paramount and it fell through. Milestone wants to stay East and has been talking to that organization, with the result that the above plan was hatched.

Harding toMGM for 'When Ladies Meet'

Metro-Goldwyn Mayer has borrowed the services of Ann Harding for the feminine lead in "When Ladies Meet," which Harry Beaumont will direct.

This is the first of three productions that will be made under the supervision of Lawrence Weingarten, who recently returned from his vacation The other two are "The Chaser," which will star Lee Tracy in a story being written by Chandler Sprague and the Spewacks and will be directed by Jack Conway; and the musical being prepared by Lorenz Hart, Richard Rodgers and Moss Hart.

Goulding Reaches N.Y. Today on the Bremen

New York.—Edmund Goulding, who has been abroad since last Fall, arrives here on the Bremen today.

Others on the liner are Harold Lloyd and his family; Eric Pommer, famous Ufa director; Paul Martin, who was Lilian Harvey's director abroad, and Clive Currie, an English actor.

50 on Radio Program

New York.—According to Ned Depinet, Radio Pictures is planning a program of fifty pictures for next season and no decision has been reached yet on the question of unit production.

Uncle Carl East

Carl Laemmle, sr. left for New York last night to spend about three months in the eastern headquarters of Universal. He was accompanied by Jack Ross and Sigund Moos.

Vaude Out at Warners

Warners' Downtown Theatre is slated to switch to a straight picture policy, eliminating vaudeville, March 2.

ROGERS TO MAKE EIGHT FOR PARA. IN 1933-34

Charles R. Rogers will produce eight pictures for Paramount for the company's 1933-34 program. The company exercised its option for the group of pictures as provided by contract held with the producer, although renewal period does not come up for two more months.

For the new season, Rogers will make four starring productions with "names," besides a quartette of specials with star casts. He has completed five of this season's group, with the other three slated to be finished in April, and intends to take a vacation during May and June. He starts preparations on the new group in July.

Rosenzweig Quits Col. Montague Takes Place

New York.—Columbia has announced the resignation of Charles Rosenzweig as general sales manager, effective March 11. Abe Montague, at present manager of distribution, will take charge.

Williams and Vogel on Their Way to the Coast

New York.—J. D. Williams and William Vogel are on their way to the coast and are stopping over in several key cities to talk to First Choice Pictures franchise holders.

SUPPORT THE MOTION PICTURE RELIEF FUND

THE Hollywood DAILY REPORTER

W. R WILKERSON.....Editor and Publisher

FRANK POPE Managing Editor

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New German Govt. Has Not Affected Pictures

Berlin.—Although revolutionary orders are expected almost momentarily from the new German Government, under Adolph Hitler, that may have great effect on the picture industry here, nothing has been said or done yet.

Those on the inside of pictures and close to Hitler feel that he has an uncanny realization of the help or trouble the motion picture screen can offer with his new order of government. It has most of the German industry puzzled over what to expect, whether he will take supreme command such as is being done in Russia and Italy, or whether he will content himself in permitting the industry to run on as it is, with definite ideas of the part pictures are to pay in his party's behalf.

Business throughout Central Europe is just the same as it has been for months. A good picture will get good business, poor or indifferent attractions draw nothing.

The Rene Clair picture, "Fourteenth of July," was taken off at the Gloria Palast with only a two weeks run. It was expected to go a month anyhow. The critics did not go for Clair or his product, and the paying audience gave it less attention.

Buster Keaton in "Speak Easily" lasted only five days at the Marmorhaus, mostly due to very bad German synchronization.

The UFA Zoo had a successful engamement with Universal's "The Rebel." It was followed by the big UFA production of "Morgenrot," a U-boat yarn, that got by okay. Technically, the picture was swell, but a weak story places it in the program class.

The greatest critical raves of this new year were lavished on the Paul Fejos production of "Marie," but where the critics thought it was great, audiences figured otherwise, so the business was below normal during its stay at the Mozartsaal.

The Pathe-Natan production of "Grosstadnacht" was yanked after five days at the Atrium, to be followed by the Richard Oswald film, "Gannovenehre," an underworld story that got good newspaper notices but flopped badly with the customers.

New BBB Show Tonight

Second edition of "BBB's Cellarettes" floor show opens tonight at BBB's Hollywood Cellar Cafe for a two week run.

Fox N. E. Chain Now in Receivership

New York.—The Fox New England circuit of twenty theatres has gone into the hands of receivers, with Harry Arthur appointed to continue operations temporarily.

Warner Bros. Ask Right to Sue Erpi

New York.—Tired of the efforts at arbitration which have now extended over four years, Warner Brothers have asked the Federal courts in Wilmington for permission to enter suit against Electrical Research Products, Inc.

The Warner claims amount to upwards of $30,000,000 and are based on royalty payments alleged to be due from Erpi.

Tom Geraghty Back

Tom Geraghty, who left here with Douglas Fairbanks when the latter started for Europe recently, came back last night, having gone only as far as New York. It seems Doug won't be gone long anyway, and Tom didn't think it worth while.

'42nd St.' Special Starts Its Tour

Warner Brothers' "Forty Second Street Special" pulled out last night for a tour of the midwest and East. The train, with 20 film personalities aboard, was all lit up for the first leg of the journey to Denver.

The train was placed on display for the public early yesterday afternoon, with dedication ceremonies taking place at 6:30. Mayor Porter christened the special, while Jack Warner jr. introduced Betty Durkee, representative of Governor Rolph, Sheriff Biscauliz and others.

Tom Mix and his horse, King, joined the tour at the last minute. Others on the train include Bette Davis, Claire Dodd, Eleanor Holm, Glenda Farrell, Preston Foster, Lyle Talbot, Leo Carillo, Laura La Plante and 12 Warner stock girls. Joe E. Brown hops aboard at Chicago and Jack Dempsey joins the tour at Kansas City.

Branch Doing Play

Houston Branch has taken his layoff period at Warners and is devoting his time to writing a play, "Murder Tomorrow," the studio having declined to give him permission to work for another company. He is scheduled to return to Warners June 1.

Solinger-Shagrin Split

Sol Solinger and Max Shagrin have dissolved partnership, each continuing in the agency business separately.

THE LOWDOWN

A famous writer, whose reputation is as unsavory as his personal appearance, has just sold a serial story to Cosmopolitan Magazine, we hear, at a price reputed to be $37,000. The news of the large remuneration he is about to receive brought to mind the fact that he has a wife and child here who are practically starving and unable to do anything about it, while the writer is undoubtedly blithely continuing his bleary way in the East.

•

A story with more than one funny angle is going the rounds anent a certain exec whose wife gave him a birthday gift recently and told him it cost much more than it did. That's where she made her big mistake, it seems, because the husband, thinking perhaps that his wife had been gyped, took the gift for appraisal to a merchant from whom it was not purchased. This merchant appraised the gift at far less than the amount which the exec thought was paid for it. So he filed suit against the man who sold it to his wife. He hired for his lawyer the present husband of an ex-film star, while the gift-seller hired as his lawyer the first husband of this same woman. P.S. The ex-husband lawyer won the decision.

•

The economy wave hit one of the large independent studios in a big way recently and a conference was called to determine how the monthly cost for those paper hand-towels, in the gentlemen's room, amounting to $1.95, could be reduced. One bright lad suggested that they put the box which holds the roll of paper higher up on the wall so that when people reached for the toweling the water would run up their sleeves, and consequently it would take less material to dry their hands. This was done, BUT at the end of the month, more paper than ever had been used, and they figger that the old meanies got so mad at having wet elbows that they just tore up a lot of paper out of sheer spite!

Edith Ryan
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International
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for
Agua Caliente Golf and Country Club
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MOTION PICTURE TOURNAMENT
February 25 and 26, 1933
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All Parlor Cars.

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Leave Agua Caliente SUNDAY, FEBRUARY 26, 8:30 P.M.
Arrive Los Angeles MONDAY, FEBRUARY 27, 12:30 A.M.
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Lower Berths	3.75 each way	Drawing Rooms	12.50 each way

MONOGRAM'S 'OLIVER TWIST' HAS NO REDEEMING FEATURE

Direction, Script, Acting, Very Poor

"CLIVER TWiST"

Herbert Brenon Production

Monogram-Chadwick

Director .....William Cowen
From Novel by.....Charles Dickens
Screen Play.....Elizabeth Meehan
Photography .....Roy Hunt

Cast: Dickie Moore, Irving Pichel, William Boyd, Doris Lloyd, Barbara Kent, Alec B. Francis, George K. Arthur, Clyde Cook, Sonny Ray, George Nash, Lionel Belmore, Tempe Pigott, Ne'son McDowell, Virginia Sale, Bobby Nelson, Harry Holman.

There doesn't seem to be any excuse for the making of a picture as poor in quality and entertainment value as this latest version of "Oliver Twist." It is far and away the worst abortion of the famous story which has ever reached production of any kind.

This should really not be called "Oliver Twist" at all, for the picture revolves mostly around the characters into whose hands he falls, and is barely concerned with the lad himself. In a way, it's just as well, for Dickie Moore, cute child that he is, is not yet trouper enough to carry the yarn upon his frail shoulders and invest his role with the personality and interest that others have done before him.

The matter of casting, however, is one of the minor faults in this opus. The script, the direction—the entire handling of the piece is fourth-rate, and only a sense of duty or a deep sleep could hold a lover of screen entertainment in his seat to the finish.

The picture never really gets started. The entire action (if it can be called such) is stilted, drab and unmercifully dull. We can think of no redeeming feature about this feature—or we would gladly speak of it here.

The entire cast including, Irving Pichel, William Boyd, Doris Lloyd, Barbara Kent and others only proved how dreary actors can be without the aid of able direction. Alec B. Francis alone gave the kind of a performance one expects from him—and it was a good one.

Our advice is to look the other way when "Oiver Twist" comes along—just "pretend you don't know him"—not in these clothes, anyway. The picture can only be recommended as a cure for insomnia—and would send even the kiddies back to Mae West.

LeBaron Will Produce Paramount Musical

William LeBaron will produce an all star musical picture on this year's program for Paramount, titled "Funny Page," from an original story by Barry Trivers, who will also write the screen play and lyrics. No cast has been announced, but it is understood that a number of Paramount contract players will take part.

Records Fall When 'State Fair' Plays

New York.—In ten first runs last week the Fox production of "State Fair" played to 394,000 people. Reports from Miami and Des Moines are that all existing house records are being broken.

New Pictures on B'way This Week

New York.—Six new pictures make their bows at the big New York Theatres this week, the list including:

"Grand Slam" at the Winter Garden yesterday; "Our Betters" at the Radio City Music Hall today; "King of the Jungle" at the Paramount; "Ladies They Talk About" at the Capitol; "Rome Express" at the RKO-Roxy, and "The Man Who Won" at the Seventh Avenue Roxy, all on Friday.

Heather Angel Set for 'Berkeley Square'

Heather Angel is slated for the leading role in the Jesse L. Lasky production of "Berkeley Square" with Leslie Howard, as her second picture for Fox. The picture is scheduled to start the latter part of March. Frank Lloyd will direct.

Tradeviews

(Continued from Page 1)

the conduct of our duties at the studio, for if this picture is good in preview, every studio in town will insist that we do a little work, concocting original ideas for stories, rather than putting down on paper ideas given us by supervisors from thoughts supplied by the picture from the competing studio they saw last night, or from their son, who brought home a tale about a high school brawl."

Writers want to write. They want respect for their writing. They do not want their yarns pulled from one end of a conference room to another by eight or ten individuals, thinking along that many different lines. They want to create stories, they want to be judged and paid on values of their creations. They want their stories accepted or rejected and NOT slashed to ribbons by people who either are not competent to do the slashing, or by individuals who have no sympathy or understanding for what they have written.

Until those terms are met, until a few more Laskys step out at the head of units, the men and women who are drawing upwards of TWO HUNDRED THOUSAND DOLLARS each and every week from studios here, will continue writing what they are told to write and will save their creative efforts for another day. When that day arrives, there will be a better picture business, for writers, stars, directors, FOR EVERYBODY.

Exhibs Plan Fight on Adverse Bills

Independent exhibitors of Southern California met yesterday at the Elks Club to launch a campaign against several adverse bills affecting theatres that are now pending in the State Legislature.

At the same session, members of the Independent Theatre Owners of Southern California decided on a heavy campaign to line up all independents in the territory on pledges to discontinue the double bill practice. Reports stated that less than 25 houses in Los Angeles had not signed the round robin pledge to swing over to single bills.

Rogers Propositions Constance Cummings

Charles Rogers is after Constance Cummings for the list of players that he is assembling for the Rogers product to be made during the present year.

An offer has been wirelessed to the boat that is carrying Miss Cummings to Europe, offering her a straight 40-weeks' ticket.

27 West Coast Incs.

(Continued from Page 1)

De Luxe Theatres, Inc.; the Fox Mission Theatres, Inc.; Fox Sanpalo, Inc.; Fox Riverside, Inc.; Fox Orangebelt, Inc.; Fox La Brea, Inc.; Fox Rialto, Inc.; Fox Westwood, Inc.; Fox Strand, Inc.; Fox Ritz, Inc.; Fox Bakersfield, Inc.; Fox Fairmont, Inc.; Fox Paradise, Inc.; Fox Northpark, Inc.; Fox Long Beach, Inc.; Fox Wilshire, Inc.; Fox Egyptian, Inc.; Fox Arrowhead, Inc.; Fox Calexico, Inc.; Fox Senator, Inc.; Fox Cabrillo, Inc.; Fox Vallejo, Inc.; Fox Warfield Inc.; Fox Valley, Inc.; Fox San Bernardino, Inc.; Fox San Diego, Inc.

In each instance these new corporations were reorganized under the Delaware laws, with Raymond Gorman and Edward S. Williams of Brooklyn, and Arthur W. Britton, of West Orange, New Jersey, as the incorporators.

The legal department of Fox West Coast denied all knowledge of the applications filed with the Secretary of State, stating:

"The papers were prepared in New York and sent directly to Sacramento. We have no idea what it is all about, but may have an announcement to make Thursday morning."

W. C. Michel ,executive vice-president of Fox Film Corporation, is scheduled to arrive here tonight. Charles Skouras arrives from Seattle tomorrow morning.

New York.—It is understood here that the Skouras Brothers are ready to give up operation of the New York Fox houses, with the Fox organization understood to be offering them to other independent operators through brokers.

Yesterday in New York with HELEN GWYNNE

There's a feller who recently "resigned" from his very good job with a major company, who, for weeks before he handed in his resignation, was sorta thisaway and thataway about how the company felt. And one of the contributory causes for his being thataway today, was that he got into a fight, a fist fight, with a clerk from a bank while having lunch in a restaurant one day. And the clerk turned out to be a nephew of one of his company's directors. And the moral of that tale is: always be good and kind to everyone because you never know when you're talking to a relative. . . . Poor Arthur Loew, what with losing another pair of planes in a fire down on Long Island recently, he just doesn't know where his next plane is going to or coming from. . . . Hendrik Willem van Loon breaks into a newsreel interview shortly with his famed daschund, "Noodle." "Noodle" goes everywhere with him, even to formal dinner parties and sits at the table, too. In fact, his manners are often a bit better than those of the guests.

•

Herbert Marshall goes back to London soon to make a picture over there, but he won't leave before going to the opening of Katherine Cornell's new play, "Alien Corn." The Hornblows, the MacKennas and Marshall are that chummy these days all over New York. Mr. and Mrs. Sam Goldwyn arrived in time for that Cornell opening, too. . . Ward Morehouse has just written an original scenario that's really quite lovey. Sorta thing that's right up Frank Borzage's "heavenly" alley. . . A complete corsage of orchids to Florence Eldridge from her many admirers in New York for her grand performance in "The Great Jasper." We doubt whether any other attractive woman in the world would have permitted herself to look so infinitely plain and unattractive for all that footage. And didja notice in the same picture that there's a shot of Dix lying in bed where he looks the spittin' image of Franklin D. Roosevelt.

•

And, speaking of Roosevelt, at last we realize why the movies always choose a gorilla-looking type to be a murderer or gangster. The pictures of the would-be assassinator of Roosevelt made the tragic event seem a trifle silly. Especially those poses of him in jail, clad only in a towel with a huge policeman guarding him with a gun and a huge jailor on the other side holding him. . . . It is pretty hard to make realism dramatic. That's why the killing of "Rasputin" in the picture is ludicrous instead of being horrible, even though it is a known fact that it took three ordinarily lethal means of elimination finally to finish him off. Funny where a train of thought leads to; from a resemblance to Roosevelt to Rasputin in twelve lines.

SHE DONE HIM WRONG
. . . IN THESE KEY SPOTS!



NEW YORK—CHICAGO
NEW ORLEANS
held over a second week—building daily —will equal boomtime grosses!

•

LOS ANGELES
without a stage show doubled average weekly gross with stage shows!

•

HOUSTON
ROCHESTER
normal week's business in three days!

•

BOSTON—DETROIT
SPRINGFIELD
in uproar. Doubling and tripling normal grosses!

•

THE WHOLE COUNTRY IS GOING "WEST!"

MAE WEST
in She Done Him Wrong

WITH
CARY GRANT
OWEN MOORE
NOAH BEERY
GILBERT ROLAND
A Paramount Picture

THE Hollywood REPORTER

Vol. XIII, No. 30. Price 10c. TODAY'S FILM NEWS TODAY Thursday, February 23, 1933

'PERSONALS' IN BIG FLOP

TRADEVIEWS by W. R. WILKERSON

•FOR some time past there have been insistent demands from exhibitors and from the public for BETTER PICTURES. We have mentioned the subject from time to time in this column. Recently we published a letter, written by an exhibitor in the Middle West on the subject of "What Does the Public Want?" He said, in effect, that BETTER PICTURES is the answer.

Coming down to cases, better pictures are pictures that will appeal to a greater percentage of the movie-going public, pictures that will hit the public taste, whether shown in key cities or tank towns. Such a picture must be aimed neither at the highbrow nor the lowbrow, neither at the sophisticates nor at the masses, but must have an appeal to all classes.

•

As examples, "The Big Broadcast" and the Kate Smith feature, "Hello Everybody" are all right in the smaller communities where people are curious to see what the radio stars look like. But the personal appearances of these stars have taken the edge off the interest in the big cities.

As further examples, "Trouble in Paradise," the Chevalier pictures and others of that type do fine business in the key spots, but fail to create much excitement in the small communities, where many of the people can't understand what they're all about.

•

Of course, pictures of both these types will and should continue to be made. Each satisfies a certain percentage of the people. But there is another type, recently exemplified by "State Fair," which undoubtedly will hit all classes. The business it has done and is doing, and the demand from exhibitors are certain proofs of its popularity, which ,of course, arises from the absolute humanness of the story and the characters. True, it has a number of big names in the cast which aid the draw, but it is the universal appeal of the story itself and its people which makes it a great picture.

There have been a few—very few—others in the past year or two which could be compared to "State Fair" in the matter of general appeal. Perhaps "Cimarron" and "All Quiet" are two of the best examples. These

(Continued on page 3)

Polly Moran Won't Renew With MGM

Polly Moran and MGM severed their relations yesterday. The studio offered her a renewal of her contract, but she declined as she figured she could make more money with personal appearances and radio work.

Bachman Returns to Pathe to Produce

J. G. Bachman has arranged to take over personally the releasing contract which he held jointly with the Shapiro Brothers and returns to his quarters at the RKO-Pathe lot next week to produce one more picture on the four-picture deal originally negotiated with Radio.

The picture completes the contract, but it is understood that a new deal will be talked over with the producer, providing terms can be agreed upon. Both Radio and Universal want him, the latter offering him a deal which is still being negotiated.

Cary Grant Gets Lead in 'Eagle and Hawk'

Paramount has set Cary Grant to replace Gary Cooper in one of the top spots in "The Eagle and the Hawk," which will get under way next week. Mitchell Leisen and Stuart Walker will co-direct.

High Cost Causes Theatres To Go To Straight Pictures And Cut Out Flesh Shows

The bottom has dropped out of the market for personal appearances, vaudeville and stage units, the demand for this type of attraction falling off approximately ninety per cent during the past three months, according to a survey by this publication.

The movement, it is indicated, is toward straight picture programs among the exhibitors, who are resorting to drastic economy measures. The reductions in admission prices throughout the nation, which is regarded the most desperate of all efforts to induce patrons to return to the theatre, is given as the cause of the collapse of the "flesh" market, the theatre men turning to straight pictures in the belief that they can

(Continued on Page 2)

'Von' and Soviets Dicker On Picture

Berlin.—Josef von Sternberg and the Soviets are dickering on an idea furnished by "Von" for a picture of Russia, to be done in Russia under the Von Sternberg direction.

Marlene Dietrich is being offered as the star.

Hatrick Flies East to Injured Daughter

Edward B. Hatrick, of Cosmopolitan Productions, started East yesterday noon in Col. Roscoe Turner's plane, having been summoned by news of the serious injury of his oldest daughter, Ruth.

Miss Hatrick was in an automobile accident and was dangerously hurt. The latest bulletin yesterday, however, said she had a good chance to recover.

Lasky Wants Colleen Moore for Sturges Yarn

Jesse L. Lasky has a deal on with MGM for the loan of Colleen Moore for the leading role opposite Spencer Tracy in Preston Sturges' play, "The Power and the Glory," which Lasky will make for Fox.

The player has been under contract to MGM for some time without appearing in a picture. William K. Howard will direct the Sturges story.

Col. and Buzzell Split

Eddie Buzzell and Columbia will come to the parting of ways on the completion of the picture he now has in preparation, "Rules for Wives." Split was over salary as studio refused to take up the option calling for a big tilt in the weekly pay check.

Stern Yarn for Harding

Radio has lined an original story, now being prepared by G. B. Stern, as a starring production for Ann Harding when she finishes "When Ladies Meet" at MGM.

Hobe Erwin to MGM

MGM signed Hobe Erwin yesterday as art director for the David Selznick unit. Erwin was formerly with Selznick at Radio.

LAWRENCE ESTATE WILL SEEK TO ENJOIN 'U' FILM

In a move to determine the rights of a co-author in a play made into a motion picture, a suit will be filed in Federal Court during the next few days against Universal Pictures by Frank Lawrence, administrator of the estate of the late Warren Lawrence, Broadway playwright. Papers are being prepared by Jules Goldstone. John Tracy, former attorney for Fox Films, will assist Goldstone.

A restraining order, the legal firm said, will be sought to enjoin Universal from releasing the recently completed "Private Jones." It originated as a one-act play, written by Richard Schayer and produced at the Writers' Club. Albert Lewis, associate producer at Paramount and then a Broad-

(Continued on Page 2)

Grainger Reports to Fox on March 1

Miami.—James R. Grainger, former vice-president in charge of sales for Fox Films, returns to New York and Fox on March 1.

It is understood that his return is just a matter of form and that his contract will be adjusted at that time, with the sales head free then to look over the many other offers he has had from other major companies.

Brown for Selznick

Clarence Brown has been assigned to direct David Selznick's first production for MGM, which will be "Night Flight," an air mail yarn taken from a French novel.

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FRANK POPE.....Managing Editor

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RAMBLING REPORTER

A "bunch of the boys will whoop it up" at a stag-dinner for Jack Hearst at the Ambassador tomorrow night—otherwise how could he really feel like a bridegroom Sunday. . . . Maxine Cantway and Margaret La Marr (Warner playerettes) went yachting with their host in a fifty-foot boat the other day and were marooned in Catalina channel for fourteen hours when their motor up and died. . . . Now that "Shanghai Gesture" is really going to be made in spite of Herr Hays, wonder what became of that swell script that John Colton once made of it for Jetta Goudal as "Mother Goddam" and which was tabooed at the time? . . . The Harold Lloyds and their entourage arrived in N'Yawk yesterday on the Bremen.

•

A local wit, when asked the reason for his forthcoming divorce, replied "Incompatibility! — my wife hates me!" . . . Lilian Harvey and Maurice Chevalier out together at the Grove Toosday night—and loving it. . . . Doug Fairbanks, Jr., leaving for location at Catalina . . . Benita Hume, home from the hospital in record time. . . . Any minute, we are going to tell you why a certain famous Broadway columnist is almost always wrong about his news of movie people. . . . Elsa Maxwell, back from Burlingame, Cal. (her home town), where they just about "killed the fatted calf." . . . The John Barrymores were vacationing up there, too.

•

Apropos of the ego-mania and self exploitation tactics of some execs, this is a good time to tell you that Irving Thalberg, who outranks 'em all, has NEVER had his name upon a moving picture screen! You can check and double-check on that. . . . Connie Talmadge at Magnins buying herself a costume for the Hearst-Wilson nuptials scheduled for the Town House. . . . What famous actor who was supposed to be in Caliente a week or so ago, was really in San Francisco? . . . M. H. Hoffman and his daughter are en route to New York for a little relaxation.

Halliburton Seen As Possible Draw

New York.—Several producers are keenly interested in seeing the Walter Futter production, "India Speaks," featuring Richard Halliburton, with the idea in mind of bidding for the author-traveler if the picture clicks.

Halliburton's contract with Futter is said to be an optional one, its continuance depending on the success of this production. Fox bought Halliburton's "Royal Road to Romance" a few years ago and would like to have the author in it.

Picture Quartette in 'Liliom' For Fun of It

Lloyd Corrigan and Arthur Lubin are supporting Sylvia Sidney in "Liliom," which will be presented at the Pasadena Playhouse. Benjamin Glazer, Paramount producer, is supervising the staging of the play, and the quartette are working gratis. Corrigan and Lubin were actors at one time. The former is now writing and directing, while Lubin is a production executive. Corrigan is playing the same role he played several years ago.

Col. After Lombard

Columbia has registered a bid with Paramount for another loan of Carole Lombard, wanting her for the top spot in "Brief Moment."

Cromwell on 'Vickers'

Upon completion of Radio's "The Silver Cord," starring Irene Dunne, John Cromwell will direct the same player in "Ann Vickers."

'Personals' in Big Flop

(Continued from Page 1)

offer their audiences a more lavish and greater variety of entertainment.

There is a maximum of nine weeks of personal appearances left of a market that once boasted unlimited time. These remaining weeks are located entirely in key city spots. The Eddie Cantor stage unit, now on tour under the auspices of the William Morris office, was classified as "the exception that proved the rule." This attraction, operating on a one-night-stand policy, is the only one of its type taken into consideration in the survey. It grossed $58,000 in one week, eliciting the opinion that its business was miraculous under prevalent conditions.

Theatre men are unanimous in decaring that the salary demands of "names" make it impossible for them to consider them o npicture programs with admisisons at low ebb. In the majority of cases, the entire possible gross of house was hardly sufficient to cover the salaries of the several top-notch "names" that may be available.

Hugh Herbert
Management
BREN & ORSATTI

Syria Paradise For Exhibitors

If there is any country where a theatre owner is in soft, it is Syria. With its dependencies, Syria has a population of 3,100,000 and in the entire country there are only 22 motion picture theatres.

Marco Purchases FWC Bits in Two Houses

The Manchester and Balboa theatres, local neighborhood houses, are now functioning under the individual operation of Ralph Grannauer and Roy Wolf.

The houses were formerly jointly owned by Fox West Coast and Mike Marco, with the latter buying out the former's interest some time ago.

Pommer-Martin Arrive

New York.—Eric Pommer, UFA production executive, and Paul Martin, German director, arrive on the Bremen today. Pommer confers with Sidney R. Kent of Fox on a deal that would make him head of Fox production in Europe. Martin proceeds to Hollywood to assume his term contract as a Fox director.

Stenog Turns Author

Claribel Reinert, a secretary in the Charles R. Rogers organization, has completed an original, called "It Happened at Noon," which Rogers is considering.

Welsh to Produce Four Independently

Robert E. Welsh has severed his connection with Southwestern Productions, which recently signed a contract to produce four features for Radio release. Instead, Welsh goes on his own as a producer, and will make four releases through Radio exchanges.

The releasing contract held by Southwestern is apparently canceled as the result of Welsh's decision to go it alone. Radio gave that company a distribution deal, with clause providing for the pictures to be produced by Welsh. With the latter out, it is understood Southwestern may try to make a new deal with Radio for distribution of one or more pictures, and H. O. Davis is reported in line to become producing head of the organization.

Suit on "U" Picture

(Continued from Page 1)

way producer, secured its dramatic rights and requested Schayer to expand it into three acts. Warren Lawrence, Goldstone declares, was called in to work with Schayer and an acceptable three-act play was written and copyrighted by both authors.

Buying out Schayer's interests, Lewis sold the play subsequently to Universal, which company accepted it without knowledge or consent of Lawrence and his copyright, according to the attorneys.

SPECIAL TRAIN SCHEDULE
for
Agua Caliente Golf and Country Club
FIRST ANNUAL
MOTION PICTURE TOURNAMENT
February 25 and 26, 1933
Sponsored by Divot Diggers, Inc.

Through Santa Fe Trains from Los Angeles via San Diego. Leave Los Angeles SATURDAY, FEBRUARY 25, 1 A.M.
De Luxe Pullman Accommodations.

Leave Los Angeles SATURDAY, FEBRUARY 25, 6:15 P.M.
All Parlor Cars.

AGUA CALIENTE TO LOS ANGELES
Leave Agua Caliente SUNDAY, FEBRUARY 26, 8:30 P.M.
Arrive Los Angeles MONDAY, FEBRUARY 27, 12:30 A.M.
De Luxe Pullmans and Parlor Cars.

Round Trip Fare, $5.10

PULLMAN AND PARLOR CAR RATES:

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Lower Berths	3.75 each way	Drawing Rooms	12.50 each way

'WHITE SISTER' GREAT PIX; 'KING OF JUNGLE' GOOD B.O.

Everything Good in MGM Production

"THE WHITE SISTER"

Director .....Victor Fleming
From Novel by.....F. Marion Crawford
Screen Play.....Donald Ogden Stewart
Photography .....William Danie's
Cast: Helen Hayes, Clark Gable, Lewis Stone, Louise Closser Hale, May Robson, Edward Arnold, Alan Edwards.

"The White Sister" of 1933 is in every way a worthy successor to the Lillian Gish-Ronald Colman version of ten years ago. That picture made Colman—lifted him out of nonentity into the front rank of box-office favorites over night. It was one of the electrifying successes of its day.

There are no new stars or new reputations to be made in MGM's "White Sister." Helen Hayes and Clark Gable are already stars of the first magnitude. Their performances in this picture equal anything they have done in their brilliant past. And, though comparisons are unfair, we prefer Helen Hayes' Angela and Gable's Giovanni to those of Gish and Colman. This is not decrying those earlier creations, which are still landmarks in screen history.

Gable plays the role with more buoyant audacity and omits the moody introspectiveness and the volcanic temper that Colman gave the part. Miss Hayes misses none of the spiritual fervor or the whimsical girlishness of Angela, but she makes the heroine more real and human, and heightens the poignancy of the drama by so doing.

The second "White Sister" may not achieve the sensational box-office records of the first. But it should be certain of exceptional business, and it is definitely a great picture, a credit to its producer and the industry, regardless of final grosses.

Running more than thirty-five minutes beyond ordinary feature length, judicious cutting will only strengthen its appeal. Most of this, we suggest, should be done in the sequences depicting the ceremony of taking the veil and the life of the novice in general. Most of this can be taken for granted and in its present form it slows down the picture.

If Victor Fleming has done a finer piece of work to date, we have forgotten what it is. Edward Arnold, Lewis Stone, Louise Closser Hale and May Robson gave everything the drama demanded of them.

For the followers of Helen Hayes and Clark Gable, "The White Sister" should be a summons to the box-office, and a natural for the showman who plays it. Big-time advertising and exploitation should yield rich dividends.

Margaret Lindsay Set

Warners signed Margaret Lindsay to a term ticket yesterday. She has been given the leading feminine role in the George Arliss picture, "Voltaire," which John Adolfi will direct.

Culbertson-Marx Bridge Match Off

The Culbertson-Marx Brothers bridge match, set for last night and tonight, was called off yesterday. Culbertson said he thought the whole thing was a joke, and Chico and Harpo issued statements, challenging the bridge expert to a match for $5,000 a side. So that's that.

Germany No Like Marlene's Pants

Berlin.—There has been a lot of unfavorable publicity in the local press regarding Marlene Dietrich's exploitation and publicity jaunt in men's attire.

The papers and public here will not believe that the thing was concocted for publicity purposes and are taking it rather seriously. Editorial mention has been given the subject and, altogether, the newspaper boys and girls are a little sore at the activity of their most famous woman.

Foster on Way East, Fox Seeks Substitute

With Preston Foster en route East on the Warner "42nd Street Special," Fox is looking for another player for the spot intended for him in "Husbands Cost Money."

Warners figured Foster would get plenty of publicity on the tour, and had Fox release him from the loanout.

Mayer to S. F. Tomorrow

Louis B. Mayer goes to San Francisco for a two-day visit, leaving here Friday night. He will be tendered a big luncheon by a group high in State Republican affairs on Saturday.

Jeane Cohen Arrives

Jean Cohen, Columbia's eastern story editor, arrived yesterday from New York with some new story material. She will return east in ten days.

Tradeviews

(Continued from Page 1)

also had what "State Fair" has, a quality that drew all classes.

•

Make pictures for the arty and the sophisticates if you will. Make others which will please the small towners. But if you are going to ring the bell in every box-office, make your better pictures HUMAN PICTURES for, after all, these are the ones that have that UNIVERSAL APPEAL which is necessary if all classes are to push their money through the box-office windows.

Crabbe, Direction, Lions, High Spots

"KING OF THE JUNGLE"

Directors.. .... ..H. Bruce Humberstone
Max Marcin
Original Story.....Charles Stoneham
Screen Play.....Philip Wylie
Fred Niblo, Jr.
Photography .....Ernest Haller
Cast: Buster Crabbe, Frances Dee, Sidney Toler, Nydia Westman, Robert Barrat, Irving Pichel, Douglas Dumbrille, Sam Baker, William J. Kelly, Patricia Farley, Warner Richmond, Robert Adair, Florence Britton, Ronnie Cosbey.

Right in line with the current craze for animal-thrill pictures is Paramount's "King of the Jungle," and it ranks with the best of them. The picture presents Buster Crabbe in a "Tarzan" type of role—but there all similarity with other films of this kind ends. This one is full of action and offers a new angle in animal yarns, inasmuch as humans (with few exceptions) are the "heavies," while the lions get all the sympathy—and in "The King of the Jungle" the beasts earn it.

This is excellent entertainment for kids and grown-ups as well and, with its vast exploitation possibilities and the realistic treatment the film has received, should prove a box-office winner for you in any spot.

Only a small portion of the picture in its first reels is devoted to jungle life, the greater part concerning itself with what befalls Buster Crabbe (the "Lion-Man") who has been reared by wild beasts, and some twenty lions who have been captured and brought to America to do their "act" for a traveling circus. Even though the boy falls in love with Frances Dee, who teaches him to speak, his one ambition is to make enough money to buy his lions and take them back to Africa and freedom.

Plenty of exciting scenes go past the sprockets before he is able to do this, and suspense reaches a high pitch when a fire breaks out during a performance, and the animals run loose in San Francisco. The elephant stampede through city streets, a tiger on the loose, and Crabbe's freeing and herding to safety of the lions furnish the thrills for this final episode, before he takes them back "home."

Bruce Humberstone and Max Marcin have done a swell co-directorial job with "King of the Jungle"—and it was no simple task. The screen play, furnished by Philip Wylie and Fred Niblo, Jr., makes the story believable—and that is saying plenty for a picture of this kind. Ernest Haller's beautiful photography added much to the picture's enjoyment.

Buster Crabbe has all the physical attributes necessary to the rugged part he plays, and did very well as the young savage. Frances Dee, Sidney Toler, Irving Pichel and others round out the balance of the cast which, after all, is only secondary to the lion-man and his lions.

Yesterday in NEW YORK with HELEN GWYNNE

Domestic highlights of the past coupla weeks: R. H. Cochrane became a grandfather on Saturday, when his daughter, Mrs. Howard Laeri, of New Rochelle, gave birth to a baby girl, Suzanne, in the New Rochelle Hospital. Mother and Grandfather doing very well. . . . David Blum (whose correspondence seems to consist mostly of pictures of exploitation stunts and how they look done in the Scandinavian for MGM), was secretly married on St. Valentine's Day to Evelyn Ferderber, the old sentimentalist! Arthur Loew sent him an enormous box of dog biscuits as a wedding present. It might be well to explain that Dave has a large family of dogs . . . Margaret Fineman spent days before the arrival of Bernie reviving the baby's memory of her Father by having her point to his picture and say "Da Da." She gave it up when the child insisted on looking at a picture of Freddie March and saying "Da Da."

•

Charlie Beahan went in for an expansion program, nothing personal, because he's losing weight. He just decided that he really needed two terraces and bought out the people living next door. . . . "Flying Colors" closes this week while enjoying the distinction of being the oldest play on Broadway. Charlie Butterworth is planning a vacation somewhere in southern waters before making up his mind what offer to take next. . . . Things we can hardly wait to see: opera stars at an AMPA luncheon. . . . Sam Goldwyn told the news boys a thing or two in his suite at the Waldorf the other day and, in speaking of the fact that there are too many theatres, said that the situation was so bad in Hollywood, that every time you opened a door out there, you found yourself in a movie theatre. We can understand now just how Sam gets so many angles on this picture business—we noticed five pairs of glasses on the table, all of which belonged to him.

•

"One Sunday Afternoon" seems to have all the picture people very much excited. Sidney Kent making a special visit to it by request. . . . The Catholic Actors' Guild had a perfectly marvelous benefit Sunday night that played to a very much packed house. It was unanimously conceded that they had the most beautiful girls ever seen selling programs and it might well be that they also helped to sell tickets—hence the packed house. Mrs. Paxton was in charge of that group. . . . Among those who entertained were Walter Connolly, who is also a most active executive of the Guild; George M. Cohan, Ray Bolger, Roscoe Ates, Dan Healy and the entire Cotton Club show; Cissie Loftus doing a parody that had the whole town talking, "Sell Me Violets"; the Amos half of and Andy, Andy being sick so Amos had to play his part, too; Morton Downey and Herbert Rawlinson. . . . Ed Finney of U.A. was the AMPA chairman for helping the benefit and he and Gerald (golden-voiced) Griffin worked themselves to "a" flat in helping the cause.

SHE DONE HIM WRONG
. . . IN THESE KEY SPOTS!

DIRECTED BY LOWELL SHERMAN

NEW YORK—CHICAGO
NEW ORLEANS
held over a second week—building daily —will equal boomtime grosses!

•

LOS ANGELES
without a stage show doubled average weekly gross with stage shows!

•

HOUSTON
ROCHESTER
normal week's business in three days!

•

BOSTON—DETROIT
SPRINGFIELD
in uproar. Doubling and tripling normal grosses!

•

THE WHOLE COUNTRY IS GOING "WEST!"

Management FRANK & DUNLAP Ltd.



MAE WEST

in She Done Him Wrong

WITH
CARY GRANT
OWEN MOORE
NOAH BEERY
GILBERT ROLAND
A Paramount Picture

MR. LOW GROSS

The Hollywood Reporter

Vol. XIII. No. 31. Price 10c. TODAY'S FILM NEWS TODAY Friday, February 24, 1933

BIG AIR STARS DROPPED

TRADEVIEWS by W. R. WILKERSON

•WHAT, if anything, are our producers going to do about the European market?

That America has lost that market goes without saying. But are they going to do anything to retrieve it? Do they want to get it back? Are they too much concerned about the loss of the American market to give any thought about getting back that heavy dough they used to grab from the European pocketbook?

We had talk with Ernst Lubitsch the other day on this subject, and while not admitting that America had lost its European drag, he acknowledged that, unless something was done IMMEDIATELY, all chances of collecting any big money out of that market would be lost.

•

And Herr Lubitsch offered an excellent plan for the making of pictures that Europeans would buy and one that seems most sensible to us. He said:

"American producers can not make motion picture entertainment for European countries here in Hollywood. The pictures HAVE to be made abroad and have to be made in the language of the country or countries in which they are to be shown. Dubbed dialogue, American dialogue with translated titles, never did and never will please."

We suggested that two or three companies had tried European production and flopped, with Lubitsch answering:

"And, if you recall, producers here in each and every instance have sent over men to take charge of their European affairs who had not been successful as producers on this side. Consequently, what could you expect from them in foreign countries?

•

"If I were asked for an opinion on how to get back the foreign market," suggested Ernst, "I would recommend that all product for Europe should be made in a central studio. It does not matter so much whether that studio is located in London, Paris or Berlin, but it MUST be in one of those three spots. If a German version was to be made and your studio was in London or Paris, your producer could fly to Berlin, arrange for his cast and have them in the studio in less than two days. The same procedure could

(Continued on Page 6)

Para. Creditors Meeting March 3

New York.—A meeting of the creditors of Paramount-Publix for the purpose of hearing the first report of Adolph Zukor and Charles D. Hilles, the receivers, has been called for March 3.

'Dinner at Eight' Is MGM's for $110,000

New York.—In spite of all reports to the contrary, the George S. Kaufman play, "Dinner at Eight," is definitely the property of Metro-Goldwyn-Mayer, as exclusively announced in the Hollywood Reporter some time ago.

O'Brien, Malevinsky and Driscoll, attorneys for Sam H. Harris, closed the deal, and the picture will be made on the MGM lot at Culver City. It will be a David Selznick production, with George Cukor directing and a long list of MGM stars and featured players in the cast.

Mel Shauer Added to Para. Executive Staff

Melville A. Shauer has been promoted to the executive staff at Paramount, according to announcement issued yesterday by Emanuel Cohen. He will be associated with Albert A. Kaufman in handling matters relating to production.

Shauer was formerly with Louis D. Lighton and Benjamin Glazer, associate producers.

High Salaried Artists Out And Companies May Shorten Both Programs And Hours

New York.—The depression which has so sadly affected both the stage and screen, has now spread to the radio broadcasting industry, with drastic retrenchments being ordered all along the line.

Many of the air entertainers who have been drawing fabulous salaries are being dropped by the principal broadcasting chains and auditions are being held for prospective radio artists, some of whom are even willing to work for nothing in the hope that their work may attract sponsors.

Such names as Vaughn De Leath, Ben Alley, the Funnyboners, Artelle Dickson, Al Jolson, Col. Stoopnagle and Bud, the Romantic Bachelors and

(Continued on Page 2)

RKO 1932 Losses Reached $7,745,338

New York.—The losses of the Radio-Keith-Orpheum Corporation for 1932 amounted to $7,745,338, according to the report of the temporary receiver. Of this $4,075,834 was charged to production and distribution, and $3,669,504 to theatre operation. The company's deficit in 1931 was $3,341,000.

The loss for the first five weeks of this year averaged more than $100,000 a week, $501,000 having been lost on production and $166,385 on theatres.

'King Kong' at Both Radio City Houses

New York.—"King Kong" will open simultaneously at the Radio City Music Hall and the RKO-Roxy Theatre next Thursday, according to a decision reached by RKO yesterday. The company will run five shows a day in each house, and anticipates tremendous business.

A mammoth advertising and exploitation campaign is being launched by Robert F. Sisk, RKO publicity director, for the event. Newspapers, radio and billboards will be utilized. Twenty-four sheets will cover 5000 stands in and around New York, and 1,000,000 heralds will be distributed.

Pantages Closing for Lack of Product

The Fox West Coast Pantages closes for an indefinite period Wednesday, March 1.

Closing is due to the lack of first run product available for the house, the effort to keep it going by resorting to independently-made pictures on a double-bill policy having exhausted itself.

Emanuel Cohen East

Emanuel Cohen left for New York last night, to be gone about two or three weeks. His trip will concern itself solely with production, its program and finances.

Frank Conroy to MGM

New York.—Frank Conroy has been signed to a term writing contract by MGM, the William Morris office handling the deal. Conroy leaves for Hollywood Sunday.

'Wise Guy' for Goetz

William Goetz' initial picture for Radio as an associate producer will be "Wise Guy," starring Richard Dix. Walter Ruben will direct.

QUALITY ONLY TEST OF PROGRAM, SAYS WARNER

"The only answer to the question of how many pictures a company should make, is how many good ones can it make," said Jack Warner yesterday, in replying to Sam Goldwyn's recent blast at the industry.

Mr. Goldwyn branded Hollywood as incompetent, extravagant and out of step with the times, and Mr. Warner comes back:

"Mr. Goldwyn's allegations may be true in some instances, but he should not classify every producer in one general blanket indictment when he talks

(Continued on Page 6)

MGM After Walsh for Foreign Legion Story

MGM is negotiating with Fox for the loan of Raoul Walsh to direct the foreign legion yarn, "Man Stands Alone," by J. D. Newsom, which Rowland Brown is adapting to the screen.

Wallace Beery and Clark Gable will be co-starred.

Douglas MacLean to Para.

Douglas MacLean, starring comedian of silent films, joins Paramount as an associate producer. He held the same post at Radio two years ago.

DONALD OGDEN STEWART SCREEN PLAY 'The White Sister'

THE Hollywood DAILY REPORTER

W R WILKERSON.. Editor and Publisher

FRANK POPE.....Managing Editor

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GUILD'S 'AMERICAN DREAM' MAGNIFICENT PRODUCTION

O'Neill Drama a Native 'Cavalcade'

New York.—The Theatre Guild is to be congratulated on its production of the magnificent, ironic satire, "American Dream," as written by George O'Neill. The production will probably go down in the history of this organization as its greatest work.

"American Dream" is a stirring and beautifully written tale of the disintegration of an American family. For America, it really has more for picture and play purposes than Noel Coward's "Cavalcade," and whatever picture company is successful in getting this property will, without doubt, have a much greater potential success than had Fox with the British opus.

Starting with the year 1650, O'Neill depicts the high hopes and fine dreams of young Daniel Pingree, who rebels against the bigotry of his Calvinistic father and seeks to found a family that, with high ideals, will live down through the ages.

The second episode of the play is laid in 1849 when Daniel Pingree's descendant breaks away from his neurotic wife and the bondage of the mills where he is employed, and strikes out for the gold fields of the West to make his fortune and keep his soul clean.

The third episode deals with the modern period and a chance to observe the full flowering of the Pingrees' fine dream. The modern Daniel Pingree is an ineffectual weakling, dominated by an over-sexed wife trying to find herself among the parasites and phonies of this sorrowful year of 1933. Ultimately he realizes that he has failed to carry out the great dreams of his ancestors and, although he is wealthy and has everything that money can buy, the pioneer blood of the Pingrees runs thinly in his veins and he hasn't the guts to go on, as his forefathers had done. During a party given by his wife and attended by a strange assortment of males and females, including lesbians and homosexuals, he determines to end the line of Pingrees and does so by committing suicde.

It is difficult, almost impossible, fully to convey the beauty and the tragedy of Mr O'Neill's fine play. It has to be seen to be appreciated and it will no doubt be seen by thousands before it moves out of the Guild Theatre for the provinces and, later, to the screen.

Douglass Montgomery gives a highly effective performance as Daniel Pingfree. This lad is rapidly forging to the front as one of the best young American actors. Others in the large cast deserving of praise are Helen Westley, Stanley Ridges, Gale Sondergraad, Mary Blair, Josephine Hull and Gertrude Flynn.

Graves-Para. Dicker

Ralph Graves has a deal on with Paramount to join the writing staff of that company.

Girl Stowaway on '42nd St. Special'

Nothing less than a stowaway was found on the Warner "42nd Street Special" when it pulled out of San Bernardino. It was Doris McMahon, former Follies girl, who figured the train was the best means of getting back to New York without paying fare. She will be carried along.

Krumgold Aide to Veiller; Vidor Out

Joseph Krumgold, foreign publicity director of Paramount, was promoted yesterday to assistant to associate producer Bayard Veiller, replacing Charles Vidor, who handed in his resignation yesterday.

Krumgold's anticipated trip abroad was called off due to the shutdown of the Joinville studio.

Griffith on Vacation

With "Declassee" at Radio called off because the story is "out-moded," E. H. Griffith, who was to have directed it, has gone down to his Laguna home for a rest.

Florey-Markson Leave

New York.—Robert Florey and Ben Markson leave here for the coast today.

Bill McNutt Head of New Yacht Club

The Pacific Writers Yacht Club was formally organized yesterday at Paramount and is open to professional writers who own boats suitable for off-shore cruising.

The following were elected officers: Commodore, William Slavens McNutt; Vice Commodore, Malcolm Stuart Boylan; Secretary and Treasurer, Milton L. Cashy; Fleet Captain, Leonard A. Waters. In addition the following were present as founder members: Grover Jones, Harvey Gates, Seton I. Miller and Harvey Thew.

McCarey Free-Lancing

Leo McCarey is a free-lance again, the start of his producer-director contract with United Artists having been postponed until September 1.

Big Air Stars Dropped

(Continued from Page 1)

many more are already off the air or will be as soon as their contracts expire.

In an effort to economize further, the big companies are seriously considering shortening the hours of broadcasting during the summer months and giving limited programs. This policy, while it probably will disappoint thousands of radio fans, it followed through, should be of benefit to the motion picture theatres.

THE LOW-DOWN

Everyone has been talking and thinking regarding the "call-off" of the Culbertson-Marx Brothers bridge game. Most of you think the whole thing is a publicity build by that master-showman, Ely Culbertson. But you are wrong. The thing was on the level, the Marx boys taking their bridge very seriously, and the lowdown is that Ely, hearing of their prowess, is afraid to take them on, because to lose would bring him greater discredit than a loss to any other pair, due to their names being as hot news copy as is Culbertson's.

•

Junior Laemmle applied to the Warner studio yesterday for the complete itinerary of the Warner Special, and the telephone company is rubbing its hands with glee for Junior is a cinch to phone Eleanor Holm at least once each day for the 18 days she is moving around in the interests of the Warners.

•

That big poker game that has been going on intermittently for the past eight weeks has a couple of big names out on a limb and with just as many studios suffering because the losers (big losers) are giving little attention to production and much thought to poker.

•

The producer who has been meeting his light-o'-love in one of those drive-in sandwich places almost daily, is positively the last one you'd suspect of doing any philandering—particularly at NOON. The girl is one of the many who were recently signed by his own studio in a sudden search for talent, and she must have some talent, because up to the present time, we are told, this producer has won all the medals around town for respectability and "righteous living." Not that it matters.

MAX SHAGRIN
(AGENCY)

announces the opening of his new offices for the purpose of representing artists, directors, writers and authors.

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Associate

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Telephone: OXford 7873

Luis Alberni
as
Dr. Bomb
in
"TOPAZE"

'THE BIG CAGE' HAS THRILLS: SWANSON PICTURE DULL

Clyde Beatty the Whole Show

"THE BIG CAGE"

Direction ..... Kurt Neumann
Original by ..... Edward Anthony
Adaptation ..... Dale Van Every
Screen Play ..... Ferdinand Reyer
Edward Anthony
Photography ..... George Robinson

Cast: Clyde Beatty, Andy Devine, Vince Barnett, Wallace Ford, Mickey Rooney, Robert McWade, Raymond Hatton, Reginald Barlow, Anita Page, Edward Piel, Jr., Wilfred Lucas.

The tiger fight with the python in "Bring 'em Back Alive" was just two kittens with a ball of yarn, and as for Cecil De Mille's Amazon with a dwarf dangling on a fork, well, that was just an indulgent father bouncing his first-born on his knee for, l-a-d-i-e-s and g-e-n-t-l-e-m-e-n, you are about to see the king of beasts and a royal Bengal tiger stage a battle in Universal's "The Big Cage" that is—a battle.

Weak men will shudder and strong women will chortle with joy when they see these two 600-pound bunches of jungle madness go after each other with snarl and roar and, for pretty close to a full reel, tear each other almost into bits.

If we can find fault with "The Big Cage" it is slow at the start, but this is a minor fault and easily remedied. The love story, what there is of one, is pulled in by the forelock in places where it just doesn't belong, and there are a few lines between Vince Barnett and Andy Devine that can stand the scissors. After all, a million kids will see this picture and why let some adult smart crack spoil their fun and, at the same time, maybe make mamma keep them home when this one plays the neighborhood theatre.

Clyde Beatty is the world's greatest animal trainer and, by the same token, he's a darn good looking young fellow with plenty of s.a. and he's not a bad actor by a long shot. He holds up well with all the other members of the cast and it's a right good troupe.

Let's say one thing, Mr. Exhibitor—you'll not sell "The Big Cage" with lolly-pops and sex lines. Neither will you do one bit of good with a clinch between Anita Page and Wallace Ford. You've got a raw meat picture here, strong food for any audience—if your patrons want a new kind of a thrill, action crowded with sensationalism they'll get full measure with "The Big Cage." It's that kind of a picture.

Sell Clyde Beatty, sell this fair-faced, beardless youth who works a cage of twenty lions and twenty tigers with all the blare and flair of showmanship.

'Blondie Johnson' Set

New York.—Warner Brothers will open "Blondie Johnson" at the Strand Theatre tomorrow.

Why Make Pictures?

Polly Moran, who refused a new contract at MGM, was reported to have signed a radio contract yesterday for two programs weekly on the Camel cigarette national hookup at $3,500 per week.

RKO Rents Palace For Three Years

New York.—The industry was surprised yesterday to learn that RKO has rented the Palace Theatre from Martin Beck for three years. The Irving Trust Company, receiver for RKO, has aporoved the deal.

RKO guarantees Beck $60,000 rental a year, plus a percentage over a certain gross. The booking of "Broadway Bad," which was set to open at the Palace tomorrow, has been cancelled, and "Sailor Be Good" has been substituted.

Doris Kenyon Signed for Lead in 'Voltaire'

Doris Kenyon beat all other candidates for the part of Madame Pompadour in "Voltaire" at Warners, and signed a contract yesterday.

George Arliss will start rehearsals on the picture today, with John Adolfi directing.

Dreiser Yarn Shelved By Ben Schulberg

The Theodore Dreiser yarn, "Jenny Gerhardt," has been shelved by B. P. Schulberg at Paramount. It was to have been given an early production, but sudden decision places it in the ash heap.

Branch With Radio

Radio has signed Houston Branch to write the screen play for "Emergency Call," John B. Clymer's original story to star William Boyd. Edward Cahn will direct. Sam Jaffe is producing.

Four for 'My Dear'

Una O'Connor, Merle Tottenham, Herbert Mundin and Frank Atkinson have been added to the cast of Heather Angel's first starring vehicle, "My Dear," for Fox. Harry Lachman will direct.

Mahin on 'Bombshell'

John Mahin has been assigned by MGM to collaborate with Gene Towne and Graham Baker on the screen play and dialogue of "Bombshell," to star Jean Harlow.

Fox Wants Skipworth

Fox is negotiating with Paramount for the loan of Alison Skipworth for a featured role in "I Loved You Wednesday." Henry King is slated to direct.

Nothing Original in Padded Yarn

"PERFECT UNDERSTANDING"

(United Artists)

Directed ..... Cyril Gardner
Story by ..... Miles Malleson
Dialogue by ..... Miles Malleson
Garrett Graham

Cast: Gloria Swanson, Laurence Olivier, John Halliday, Nigel Playfair, Michael Farmer, Genevieve Tobin, Nora Swinburne.

There is nothing new offered in this one for those who pay to see motion pictures that has not been done before and done much better.

"Perfect Understanding" is a picture for those who must see a Swanson no matter what the picture is or how bad it may be. The unfortunate part about this one is that it does not begin to take advantage of Gloria's talents.

The story is about two modern people who make a marriage contract that forbids jealousy or any other minor interference with individual liberty. The husband annoyed at the fact that his wife cannot meet him in Cannes, enters a hazardous motorboat race and is injured in a crack-up. He is carried to the home of the woman who always wanted him and, in his weakened condition, he gives in.

Up to this point of the yarn there is intelligence manifested on the part of the story's progenitors, but from there on there is nothing but misunderstandings on the part of the husband and an annoying obstinacy on the part of the wife because of a compromising situation in which she was involved, only remotely. This is not until a court room scene wherein she is forced to tell the truth and forget her pride because divorce is the object.

The divorce never has a chance though, with that testimony, and, anyway, husband and wife have already taken things in their own hands by sneaking away together.

The main trouble is that the picture suffers from a terrible lethargy. The padding is too obvious and the running time is almost two hours.

Cyril Gardner, in the past has done a more inspired job as a director. The dialogue is wooden and does not help the trite situations. Swanson looks marvelous, but, along about the sixth reel, her part sort of gets her down and she has no chance to display her ability as a comedienne. Michael Farmer seems a bit bewildered at finding himself an actor for the screen. Laurence Olivier comes under the heading of adequate. John Halliday plays a Menjou role without the advantage of good lines. Nora Swinburne should be a big find for some Hollywood producer. She is very attractive and a good actress. Sir Nigel Playfair is amusing as the uncle.

There is not much hope for this as a box-office attraction. Swanson will draw some, but not enough to make things profitable and, anyhow, that word of mouth advertising will kill whatever small chance Gloria has to attract many of her admirers.

Yesterday in NEW YORK by HELEN GWYNNE

The turnout for the annual Press Photographers' Ball was even better than gratitude demanded. In fact, it looks as though there is probably some genuine affection between the news camera boys and those whose pictures decorate the papers. They hired three rooms for the occasion. One large one for the entertaining, which started at ten-thirty and had to be called off at six o'clock in the morning; a refreshment room and one in which to talk things over. . . . Major Bowes m.c.d' for part of the evening and brought over his gang; Herb Rawlinson, the obliginest man in town and looking younger every day "when ladies meet"—carried on the m.c.'g where the Major left off; Jimmy Durante, Jack Pearl, Mary Pickford, Ethel Merman, Morton Downey and Arthur Tracy represent a mere handful of those who contributed to the evening's fun.

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A funny thing happened when a star and her husband just back from Yurrup walked in. Somehow they weren't recognized—not once in all three rooms, so they turned around and walked right out again. . . . The only two colyumists left in town at the moment, Ed Sullivan and Louis Sobel, got some good copy out of it. And the mob retired to Leon and Eddie's to recuperate in the early morning. . . . Eddie took a busman's holiday this week on his birthday. Made the rounds of every speakeasy in town and came to Ruben's playing backgammon with sliced tomatoes. . . . The Columbians had their annual party over the week-end, too. And did themselves right proud with a dinner-dance at the Waldorf-Astoria. . . . Harry Hirschfie'd got permanent possession of the m.c.'ing rights by being head man for the third successive year. . . . Lina Basquette, Ray Bolger, Jackie Osterman, Armida and Rex Weber took good care of the amusements. . . . Arch Selwyn, Gus Edwards among the guests. And oh, yes, a large delegation of Warners that made it look like a merger, and Joe Brandt greeting old associates and taking a lot of kidding about wanting his old job back . . . Jack Cohn got up out of a sick bed to attend and it must have done his heart good, at least.

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Hurrah, hurrah, hurrah! Loew's is not going to change the name of the Ziegfeld theatre and we're glad that our protest was not made in vain. . . . Margaret Livingston and Ethel Butterworth shopping in Macy's French Shop after admiring Fannie Brice's wardrobe—and buying a thing or two in Hattie Carnegie's. . . . We've just discovered that the Paramount could have easily broken attendance records by hundreds more on 'She Done Him Wrong" if it weren't for the fact that a lotta people liked the picture so much that they sat through it twice! No foolin', we've had that confession from a lotta people and figured it out for ourselves. . . . Even unto the second week and amid a downpour of wet the Capitol and Paramount still have double lines around the corner waiting to see the show.

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Stories for Some of the Best Box Office Pictures of Current Release

We Supplied one Columbia Unit with all but one story for their entire schedule

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A RECORD

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"SHOOTING SQUARE"
"YELLOW CONTRABAND"
"THE TRAIL MAKER"
"BAR X MAVERICK"
"WANTED—A RIDING BOSS"
"LONG LOUP LARAMIE"
"DEAD MAN'S RETURN"
"SHOOTING STRAIGHT"
"GOOD LOOKING AND RICH"
"BRAND INSPECTOR"
"THE RANGER MAN"
"THE DEVIL'S DAUGHTER"
"THE GUN PUNCHER"
"RUSTY RIDES ALONE"
"THE BULLET TRAIL"
"NIGHT STICKS AND NOTE BOOKS"
"GUN JUSTICE"
"THE RIDIN' KID FROM SANTA FE"

✦

We wish to thank the following producers and studios for their business and splendid co-operation:
Irving Briskin, Maury Cohen, Geo. Batchelor, Ralph Like, Willis Kent, Burton King; Columbia Studios, Invincible Pictures, Chesterfield Productions, Big 4 Pictures.

✦

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'ALIEN CORN' NEW TRIUMPH FOR KATHERINE CORNELL

Looks Like Hit for Stage and Screen

New York.—The First Lady of the American Theatre, Katherine Cornell, presented herself at the Belasco Theatre Wednesday night in Sidney Howard's new play, "Alien Corn," before a fashionable audience that jammed the house to the doors.

Emerging from costumes and frills, Miss Cornell plays the role of Elsa, a music teacher in a Midwestern college, whose dream is to become a great pianist. But her aged father, once a famous violinist but now crippled by a shattered arm, is dependent upon her, and she is further handicapped by love, which comes to her in the person of a wealthy young man, who is married.

After many vicissitudes, she determines to cut loose from everything and go to Vienna to realize her dreams of a musical career, knowing that the strength of her desire will see her through.

Mr. Howard's play is obviously conventional stuff, but in the hands of Miss Cornell it becomes moving and vital up until the last act. Her performance is beautiful, exciting and thrilling.

Her supporting cast is generally excellent. Siegfried Rumann plays her fiery old father, James Rennie is the lover, Luther Adler a neurotic young teacher, and Charles D. Brown is a small town editor. All contribute fine performances. Especially good is Lily Cahill as Rennie's jealous and, oddly pathetic wife.

"Alien Corn" will be a substantial success and is also a very likely picture possibility.

U.S. Holds Up Pola in Income Tax Fuss

New York.—Pola Negri didn't sail for Europe on the Manhattan as she had planned because Uncle Sam reckons that her income was about $75,000 more than she reported. Therefore, she was refused a sailing permit.

Harry Joe Brown Stays in Rogers Organization

Harry Joe Brown will remain with Charles R. Rogers next year as associate producer and director, in addition to being executive vice president of the company.

He returns in June after a trip to Europe to start preparations on the Rogers pictures that will be made for Paramount release during the 1933-34 season.

Zanuck to Sub for Thalberg in Acad.

Although directors of the Academy refused to accept the resignation of Irving Thalberg from the board because of his coming trip that will take him to Europe for several months, a substitute representative of the Producers Branch will be appointed to sit on the board during his absence.

The Producers Branch executive committee will make the appointment, and it is understood that Darryl Zanuck will be chosen.

Max Gordon Will Star Roland Young in Play

Max Gordon signed a deal yesterday with Roland Young which provides for him to star in a Clare Kummer play Gordon has acquired, with the opening set for New York on or about October 1.

Nilsson as 'Hedda'

Anna Q. Nilsson will make a comeback in a modernized version of Ibsen's "Hedda Gabler," which Nate Dyches is producing at the Hollywood Music Box. Thomas Van Dycke wrote the modern version and will also direct. The opening is scheduled for the middle of March.

Selznick-Joyce Win Dillon Suit

Judge Lucius P. Green, in Municipal Court, yesterday took two minutes to render a decision in the Selznick and Joyce agency suit against John Francis Dillon, Fox director, giving judgment in favor of the agency.

The decision overruled the director's claims that he had discharged the agency, that his contract with them had been entered into as a result of misrepresentation, and that he agency's commissions had been listed in his recent bankruptcy action. The S-J office was awarded $1,500. Ralph Blum handled the case.

James With Schulberg to Write 'On Probation'

Rian James has joined the Paramount writing staff to prepare the screen play of "On Probation," a B.P. Schulberg production for that company.

Story is an original by Howard Spellman, assistant to the producer, at one time on the district attorney's staff in New York.

Manny Seff East

Manny Seff left yesterday for New York, and returns in two weeks on a five week writing deal for Paramount.

Lenore Coffee at Para.

Lenore Coffee joins the Paramount writing staff to prepare the script for "Fright."

Paramount's

"KING OF THE JUNGLE"

Directed by

Lucky Humberstone

and

Max Marcin

Adaptation by Max Marcin

Radio To Have 11 Going By The Middle of April

Radio will hit peak production during the next two months, with studio officials expecting to have eleven features in work by the middle of April. In addition, Merian C. Cooper expects to have three more ready for May shooting.

First of the group to go will be "The Silver Cord," with Irene Dunne starred, John Cromwell directing and Pandro Berman as associate producer. Second is Bill Boyd's "Power Man," followed by "Bed of Roses," next starring production for Constance Bennett, which starts as soon as she returns from Europe.

Richard Dix's next will be "The Wise Guy," directed by J. Walter Ruben. Dorothy Jordan and Joel MacCrea will be teamed in two productions, "Rafter Romance," which is being prepared by H. W. Hanemann, and "Little Clown Lost," from the story by Barry Benefield. Wilbur Daniel Steele is writing the screen play for the latter.

Howard J. Green is adapting "Stag Line," which will be made by associate producer H. N Swanson. The second Bill Boyd will be "Emergency Call," which Edward Cahn directs, with William Gargan and Betty Furness in featured spots.

"Maiden Cruise," a filmusical, will have Ben Lyon, Charlie Ruggles, Wera Engels, Chick Chandler and June Brewster among the players. Mark Sandrich will direct, with Lou Brock as associate producer.

Katherine Hepburn returns from a vacation in the East to star in "Morning Glory," with E H. Griffith directing. H. N. Swanson is preparing a story of youth which is still untitled.

Final of the eleven productions will be "Jamboree," which is being prepared as a mystery special by Merian C. Cooper. The trio for May shooting include Francis Lederer in a musical feature, Lionel Barrymore in "The Doctor," and "Little Women," starring Katherine Hepburn.

Hatrick's Daughter Shows Improvement

Ed Hatrick's daughter, Ruth, who was dangerously hurt in an auto accident near her home in Larchmont, New York, was said yesterday to be showing some improvement, although it will be two or three days before she can be considered out of danger.

Hatrick, who left here by plane Wednesday noon, took a train from St. Louis and reached home last night.

Humberstone to Desert

Lucky Humberstone, who has just finished co-directing "King of the Jungle" for Paramount, is leaving for Palm Springs tomorrow for a month's vacation.

Doris Malloy Signed

Doris Malloy, former Fox writer, joined Paramount to write a new screen play of "Mike," authored by Grace Perkins. Yarn is intended to star Claudette Colbert.

Music Hall Stages Gorgeous Spectacle

New York.—One of the most brilliant and colorful spectacles ever staged in New York is being shown at the Radio City Music Hall in the stage presentation of Ravel's "Bolero."

It is a gorgeous conglomeration of color, movement and rhythm and is employing a company of 150 people. It is the concensus of opinion that it is one of the greatest pieces of staging seen in any theatre.

Marcin Asso. Producer on 'Gambling Ship'

Max Marcin will act as associate producer for Paramount on "Gambling Ship," and is also slated to co-direct the picture with Louis Gasnier.

Present plans call for Stuart Erwin and Carole Lombard to take featured spots in the picture.

Hal Roach Finishing 'Diavolo' This Week

Hal Roach will finish the Laurel and Hardy opera feature, "Fra Diavolo," this week, and the comedians will start a new short within a few days.

Thelma Todd and Zasu Pitts start a comedy Monday, with Gus Meins directing.

Mary Duncan Tested for 'Shanghai Gesture'

Edward Small tested Mary Duncan yesterday for the cast of "Shanghai Gesture," which is his next picture on the program. Reliance will release through United Artists.

Miss Duncan played in the stage version with Mrs. Leslie Carter.

Medbury Settles His Dispute with Futter

New York.—John P. Medbury has settled his legal difficulties with Walter Futter and has signed up for an additional thirteen weeks on the Old Gold radio hour.

Ruskin With Radio

Harry Ruskin has been added to the Radio writing staff to work with George Yohalem and Harold Shumate on the script of "Power Man," which is slated as a Bill Boyd starring picture.

Durkin for De Mille

Junior Durkin has been signed by Paramount for a featured part in Cecil B. De Mille's next production. Story is an original, credited to De Mille and Bartlett Cormack.

New Story for Radio

Radio yesterday closed a deal for the purchase of "Between Midnight and Dawn," a story by John B. Clymer and James Ewens. Jerry Sackheim gets it for supervision.

REELING AROUND LONDON

This week's cream puff goes to Freddie Young for a swell drop of photography on "Little Damozel"—the latest B and D pic. . . . Gittoes (Paramount) Davies just gives out the shortest of letters, he is THAT busy! . . . Lorrie (Publicity) Webb now grabbing space for cinema houses. . . . Beverly Nicho's has been praising "Fugitive" in his column in the Sunday Chronicle, whilst a coupla pages back on the same sheet George Atkinson has been slamming Nichols and the picture! . . . RKO took half page ads recently to announce Connie Bennett's "Rockabye" at the Alhambra. . . . "Cavalcade" will play at the Gaumont Tivoli, contrary to rumors that Fox was leasing a legit theatre for the super. . . . there's a Gavin Gordon doing legit work here; we do not know if he likes Greta Garbo. . . . Anna Neagle making gramaphone records in between film work at Elstree. . . . Robertson Hare, comedy character actor is that modest; but he manages to steal all the shows and pics in town, in spite of this handicap. . . . Billie Bristow is London's busiest female. . . . Leslie Howard Gordon lunching at La Fava, the little Soho cafe. . . . Gretha Hansen, one of the Gainsborough Girls, lolling disdainfully around Gaumonts. . . Glen MacWilliams' Americano hats are amusing the studios here. . . . My, oh my, we were so afraid that some one might commit an awful faux pas and drop an "H" in "King's Cup"—everyone was too, terriblah British. . . . Hugh Findlay making a dash for Cambridge, week-ends. . . . Charles Wilcox becoming quite a dab at golf. . . . "Blessed Event" at last comes to the Regal. . . . Jack Rawlins, former First National cutter, who has been megging over here, now en route home to California. . . . Ask Geoff Shurlock to tell you the Polo story. . . .it's very funny. . . . Dave Bader interested to know that Geoff and Mitzie Cummings are going places

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Sonnie Hale, Gaumont star, fancies he might do well as a director, so he's "starting at the bottom" and being an assistant director—of course we have heard of slightly less important jobs . . . however! . . . Sidney Bernstein, London's most wide-awake movie house owner, seeing "Ballyhoo" revue from a box and wearing the latest in double-breasted tuxedos. . . . If you think we ain't interested in Hollywood talent it might interest you to know that Connie Cummings, Rowland V. Lee, Robert Milton ,Glenn MacWilliams, Phil Tannura, Tim Whelan, Cyril Gardner, Hal M. Young, Alexander Korda, Joe E. Brown, Jack Oakie, Schnozzle Durante, Ramon Novarro, Miriam Seegar, Herbert Marshall, Charles Laughton, Jeanette MacDonold, Freddie Y. Smith, T. Hayes Hunter and Allan Dwan are a few names of Hollywoodians who are working here or who have been approached for British productions. . . . Today's bedtime story (and it's a true one): a well known colored dance instructor who was putting some movie chorines through their paces for a current musical pic, invited one lil' blonde to tea at his place; she was willing to eat out, but when he insisted on his apartment the girl "NG'd" the idea . . . result—there was a vacancy in the chorus ranks the vurry next day.

Elsa Lanchester and hubbie, Charles Laughton seeing "Sign of the Cross" . . . and my deah! the fun those ushers had wearing the Roman costumes sent over by the considerate Para publicity boys. . . . Jimmie . Bryson frontpaging with his law suit with Universal. . . . Bill O'Brien getting tickets for his Hollywood trip. . . . E. G. Cousins, British journalist, also en route to take a look-see at the Californian stars.

Gene Raymond East

Gene Raymond will leave for New York tomorrow night on completion of his role in "Zoo In Budapest" for Fox. Raymond may do a play before returning to Hollywood.

Lee Shamroy Signed

B. P. Schulberg has placed Lee Shamroy, cameraman, under personal contract, and will use him on most of future pictures made for Paramount release.

Jenkins Buys Interest

New York.—William K. Jenkins, formerly division manager for Publix in Dallas, has bought controlling interest in a small chain of Publix houses in rizona.

Kunsky Houses Back

Detroit.—It is reported here that Publix is planning to turn the operation of at least twenty theatres back to George Kunsky and George Trendle.

MacAnnan to Halperin

George Burr MacAnnan goes with the Halperin Brothers' unit at Paramount to write gags and comedy dialogue for "Supernatural."

McCrea in 'Silver Cord'

Joel McCrea draws the lead opposite Irene Dunne in "The Silver Cord," for which Jane Murfin is writing the script at Radio.

Bankhead Play Monday

New York.—Tallulah Bankhead's new play, "Forsaking All Others," opens at the Times Square Theatre Monday night.

Para. Golf Tournament

The annual Paramount studio golf tournament will be staged April 2 at the Clover Field course in Santa Monica.

Rankin to Warners

William Rankin has joined the Warners writing staff to develop an original story under the supervision of Ray Griffith.

ACAD. WILL TRY TO BRING PRODUCERS INTO LINE

If the motion picture producers refuse to live up to the Producers Agreement, which they formulated and signed—and there are many indications that they are not living up to it—the Academy of Motion Picture Arts and Sciences probably will attempt to bring them into line and to propose and advocate proper ethical stardards.

This was the sense of a meeting of the Producers Agreement committee, headed by Frank Capra. Just what charges of violations of the agreement were made before the committee, just how much chiseling has been going on, and where, no member of the committee would state. But the meeting reached certain conclusions, which will be submitted to the board of directors of the Academy.

The directors will seek a conference with the Producers Association and will lay before the producers the findings and recommendations of the Capra committee.

In other words, the Academy proposes to become in fact what it has been in theory, the great ethical influence in the production end of the motion picture industry. It has. through its conciliation and other committees, exerted a great influence and has settled many disputes within the industry amicably and justly. The most important of its recent adjustments was of the controversy between Warner Brothers and James Cagney.

The Producers Agreement committee was set up originally to observe and study the workings of the agreement, as provided for when the Academy finally agreed to allow the producers a certain time to try out the pact. Six months have passed, and the committee has watched the effectiveness and ineffectiveness of the agreement from close range.

Although not stated, it is known that the committee has discovered the futility of the producers attempting to keep their own members in line, and recommendations will be made as to how the agreement can be made effective so that the producers will be forced to abide by its covenants.

Leftwich Will Direct MGM 'Hollywood Revue'

Alexander Leftwich has been signed by MGM to direct the 1933 edition of "The Hollywood Revue," the all-star musical which Harry Rapf is producing.

Edgar Allan Woolf has been assigned to work on the story with Arthur Freed and Nacio Herb Brown, who are writing the music.

Three for MGM Cast

John Miljan, C. Henry Gordon and Eugene Pallette have been added to the cast of "Made on Broadway" for MGM. Harry Beaumont is directing.

Radio Holds MacDonald

Radio retains Philip MacDonald, the recently imported English writer, haing worked out a three-picture deal for him. His first assignment is "Treasure," which C. S. Burden is supervising as assistant to Merian Cooper.

Selling by Wholesale

Wertheim & Norton,, Ltd., has sold Irvin Briskin twelve of the thirteen stories used by the producer on his program of pictures for Columbia release. The stories were written by Walt Coburn and William Colt MacDonald.

Jack Replies to Sam

(Continued from Page 1)

of waste, incompetence and extravagance.

"So far as we are concerned, we have drastically reduced production costs in the past year. We have no one on our payroll who is just collecting his salary. All are producing results every day in the week.

"We do not force stars into roles that they are not fitted for. Never were casts more carefully picked than today. When we haven't the type actor or actress we need, we borrow or engage free-lance players.

"As to the charge that we should make only ten or twelve pictures a year, I call attention to box-office figures that show we produce that number of out-and-out hits every two or three months."

Mr. Warner sees no occasion to change the present production system, as Mr. Goldwyn suggests. He feels it is only necessary to apply business methods to changing conditions.

"I will cheerfully pay Mr. Goldwyn hi own salary," he concluded, "to sit in our production office for one week, providing he finds that any one of his allegations are in any sense true at our studios."

Tradeviews

(Continued from Page 1)

and would be followed with French or Spanish versions and with quota attractions for the British market.

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"The efforts of Hollywood studios to establish foreign stock companies here with the hope of making their versions on this side, flopped, as almost everyone knowing European conditions knew that it would. In each and every instance the stock companies were made up of just enough men and women for one cast and, with each picture having virtually the same cast, interest on the part of theatre patrons was bound to drop. Foreign artists coming to Hollywood for any length of time lose their foreign mannerisms quite quickly because they are in Hollywood and because they would like to Anglicize themselves. So their value for foreign versions was lost as a result.

"I'll venture the guess," continued Ernst, "that Fox will do well with its new foreign production venture under Eric Pommer, for it is going to do what all others should have done—MAKE PICTURES FOR THE EUROPEAN MARKET IN EUROPE."

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THE Hollywood REPORTER

Vol. XIII. No. 32. Price 25c. TODAY'S FILM NEWS TODAY Saturday, February 25, 1933

QUITTNER LOSES TO PARA.

TRADEVIEWS by W.R. WILKERSON

Irving Thalberg, leaving Hollywood for New York and Europe tomorrow, is in the best physical condition he has ever enjoyed since becoming prominent in this industry. However, this is not going to keep him from going through with his original schedule of taking an additional vacation of three months.

Irving will tarry a bit in New York, seeing the sights and looking over the current crop of plays, and will sail for Europe about April 1 to return here around June 1.

That thing of the Academy refusing to accept his resignation from its board of directors was not a gesture. Any body with the influence in the industry which the Board has and which did not have Irving Thalberg to aid in its guidance would lose the benefit of one of the best minds in the business.

The Academy and the members of the Board knew that and not only refused to consider his resignation, but pleaded with him to withdraw it so that they may continue to have the advantage of his advice and suggestion when he returns from his vacation.

•

Lucky Humberstone is getting plenty of back slaps for the swell job he did in directing Paramount's "King of the Jungle," and Lucky did it all. That Kid is stepping forward at a pretty fast pace. For years one of the highest paid assistant directors, he decided that his apprenticeship had been served and persuaded Sam Bischoff to use the same view, resulting in his directing "Strangers of the Evening" in record time—and a good picture.

"Strangers" got Lucky "Crooked Circle" to do for Bill Sistrom and that, too, was shot out on a short schedule with a good picture the result.

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We asked B. P. Schulberg for a story on writers to be used in our annual Writers Number, out today. The story came in too late to be included in the edition, but will be printed Monday. B. P. takes the opposite viewpoint from the one we have printed from time to time and offers evidence to uphold his stand. Read it, it will interest you.

Broadway Has Opera at Price of Movies

New York —The depression has hit opera now. The Broadway theatre is presenting this form of entertainment and is advertising it as "Opera at the Price of a Movie."

Marco Takes Over Para. Next Week

In spite of the fact that he denied it early this week, Mike Marco, of Fanchon and Marco, will take over the operation of the local Paramount Theatre on March 1, and is already engaging a staff. The house will be operated on a 35-cent scale.

This constitutes an important link in the new chain that Marco is forming, which already includes the Seventh Avenue Roxy in New York and the Fox Brooklyn, both of these in association with Harry Arthur.

Cleary Gets Judgment in Gloria Swanson Suit

Maurice Cleary was awarded $37,500 and accrued interest in Superior Court yesterday against Gloria Swanson.

Cleary showed he had an exclusive agreement with the player to negotiate a producing and releasing contract for her, and closed a deal for her with United Artists. He asked for a percentage of profits as called for in his agreement.

MGM RUSHES 'GABRIEL' FOR RELEASE NEXT WEEK

In an attempt to have "Gabriel Over the White House" ready for release in key spots the end of next week to take advantage of publicity on the presidential inauguration in Washington Saturday, MGM is splitting the picture into two units. Gregory La Cava is handling one, and Nick Grinde has been brought back to handle pick-up shots, etc., on the other.

While shooting, cutters are assembling the picture, so that the negative can be cut for prints immediately after the last scenes are finished. Prints to eastern key spots will be rushed from here via plane, and it is understood first runs have reserved openings for next week end in case

(Continued on page 3)

Court Throws Out Action Which Charged Conspiracy, Monopoly and Restraint

New York.—The suit of Edward Quittner, of Middletown, New York, against Paramount, charging restraint of trade, unfair practices, monopoly and conspiracy, and demanding triple damages, was dismissed yesterday by Judge Caffey, who held Paramount guiltless on all allegations.

This suit, the trial of which lasted twelve weeks, was perhaps the most famous of the many that have been brought against major companies by exhibitors under the anti-trust laws. Quittner alleged that Paramount's action in building a theatre in Middletown in opposition to the plaintiff's two houses, the State and the Stratton, constituted a monopoly, and that the defendant corporation had conspired with other major distributors to withhold product from him, this

(Continued on Page 3)

"Mussolini" at Palace

New York.—Columbia's "Mussolini Speaks" will have its New York premiere at the Palace Theatre, March 10. Officials of the Italian embassy have been invited.

Loew on Brief Visit

Arthur Loew, head of MGM's foreign department, arrived last night by plane for conferences with studio officials, and will fly back to New York tomorrow night.

Chatfeld After the New York Paramount

New York.—Milton Feld and Dave Chatkin, former Publix Theatre executives and now trading under the name of Chatfe'd, are on a deal to take over the New York Paramount for their joint operation.

The original approach was through the Paramount Theatre bondholders' committee.

Verschlieser on Deal

Paramount is understood to be negotiating a deal with Ben Verschleiser, who is completing his contract with World-Wide-Fox, to join its organization as an associate producer.

Cohn Calls Capra Off MGM 'Soviet'

Harry Cohn has recalled Frank Capra from MGM, where he has been for the past four months on a loan to direct the Wallace Beery-Clark Gable picture, "Soviet."

Capra was loaned to MGM on October 25 for a period of three months in which time he was to have completed direction on "Soviet," but as the picture would take another three months before it could be completed, Harry Cohn wanted Capra back to direct "Madam La Guimpe" which is scheduled to get under way in about three weeks.

MGM has not as yet assigned a new director to the yarn.

Leslie Howard Lead in 'Fellow Prisoners'

Leslie Howard was signed by Warners yesterday for a top spot in "Fellow Prisoners," which goes into production within 14 days, after which he will go over to Fox for the lead in "Berkeley Square" for Jesse L. Lasky.

Paul Lukas and Douglas Fairbanks, Jr., have been set for leading roles, with the latter subject to withdrawal if he does not finish his current picture, "Narrow Corner," in time.

Warners Buy New One

Warners have purchased "Convention City," a story by Will Turner, about Atlantic City. The picture will be rushed into production before the shutdown with an all star cast. No director has been assigned.

Ruth Chatterton Hurt

Ruth Chatterton broke two fingers yesterday when her chauffeur closed the door of her car on them. She was rushed to the hospital with the studio shooting the remainder of the day without her.

DONALD OGDEN STEWART SCREEN PLAY 'The White Sister'

DAILY
THE Hollywood REPORTER

W R WILKERSON Editor and Publisher
FRANK POPE Managing Editor

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RAMBLING REPORTER

Well, now, did'a know that Jack Votion was knighted by Belgium during the war—so he's actually Sir Jack William Votion. . . . Her friends in Hollywood are still getting wires from Countess Dorothy Frasso about those lion cubs that were in the plane going east with her. . . . Sense of humor note: The last picture to go into production at Warner's before the shutdown ,is "Good-Bye Again!" . . . The Pierrette Club opens two weeks from tonight for weekly supper dances at the Biltmore—it will admit only those with invitations—and will charge a cover of four dollars per couple, and the food will be a la carte.

•

Helen Mack suddenly discovered that Colin Clive had a wife in Merrie England—so it's all off between them. . . . now she's dashing places with William Janney. . . . Horace McCoy, sole survivor of the famous Hatfield-McCoy feud, is on the writing staff at Columbia. . . . Guess we can't tell you why a famous Broadway columnist is usually wrong—the boss says everyone knows why. . . . You'd be surprised if you knew why Mme. Chevalier really sued for divorce . . . or maybe you wouldn't. . . . John Wray arrived back in town Thursday. . . . What famous star has a dental chair in her house and has all her drilling, pulling, etc., done at home?

•

The reason why Junior Laemmle was so anxious to reach Eleanor Holm, en route with the Warner train, was to break the news of Daisy Moreno's death to her gently — Mrs. Moreno was Miss Holm's guardian here. . . . The Jack Hearst-Gretchen Wilson wedding has been shifted to the Hearst ranch. . . . A certain associate producer (who himself rose from scenario ranks) is about to have his head lopped off on account of his vicious tactics toward writers these days. . . . The Dick Rodgers, Bebe Daniels, the Tom Mays, the Johnny Considines, Colleen Moore, Ad Schulberg, the

Clark Lists Personnel of the Fox Sales Dept.

New York.—John D. Clark, distribution manager of Fox Film, yesterday announced the line-up of the managerial personnal in the department.

E. C. Grainger is Eastern division manager, with Wiliam Kupper in the same position for the Western division. Tom Bailey is district manager for New Haven, Albany and Boston, and Harry Buxbaum for the New York metropolitan area.

Herman Wobber is in charge of Pacific Coast sales, Harry Ballance is Southern district manager, Clyde Eckhart for Chicago, Edgar Moss for Washington, Pittsburgh and Philadelphia, and George Roberts for Indianapolis, Cincinnati, Buffalo and Cleveland. Ward Scott gets the district including Des Moines, St. Louis, Kansas City and Omaha, and J. P. O'Loughlin is in charge in Canada.

Ramon Novarro Will Make His Concert Tour

Ramon Novarro will leave for Europe and a concert tour upon completion of his current picture, "Man on the Nile," for MGM, even though the studio does close a deal with him for the leading role in "Laughing Boy."

Louis B. Mayer has been talking a new deal with Novarro for the past week, but no contract has been signed as yet.

Sorry, Clarence

Through an oversight, the name of Clarence Marks, who wrote the dialogue for the Universal picture, "The Big Cage," was omitted from the list of credits in the Reporter's review.

Joe Egli Recovering

Joe Egli, assistant to Fred Datig at Paramount, who has been ill for several days as a result of nervous indigestion, is back at work.

RKO to Resume "Now"

New York.—Publication of the RKO house organ "Now," probably will be resumed within a few days.

Neil Hamiltons among the guests at the Stanley Bergermans' party Thursday night. . . . Erwin Gelsey's pet subject at the moment is "Inflation." . . . Lil Tashman midnight-suppering a few friends at the Lowe menage Thursday night.

St. Francis Hotel
AND
Apartments
•
Hollywood Near Western
•
ROOMS
available at low rates to permanent guests and transients.
GORDON JAMES
Manager

Saperstein Re-elected Head of Illinois Allied

Chicago —Aaron Saperstein has been re-elected president of the Allied Theatre Owners of Illinois. E. W. Haferkamp and E. E. Alger are the vice-presidents, Harry Lasker is secretary, and Sidney Selig is treasurer.

Eighty owners, representing 125 theatres, attended the meeting.

Dillon Making Deals for 'Girls in Uniform'

New York.—George Dillon, of Filmchoice Pictures, the name of the Krimsky-Cochrane company, has closed deals for the distribution of "Girls in Uniform" with the Standard Film Exchange in Albany and Buffalo, and Majestic Pictures for Cleveland and Cincinnati.

He is now on his way to the southwest and the coast to make deals there.

Clara Bow Arriving

Clara Bow arrives tonight on the Chief from the East, accompanied by Rex Bell, Sam Rork and her 10-year-old twin cousins, who will go to school here.

Bennett III Again

Richard Bennett is out of the cast of "Song of Songs," due to the fact he is not feeling well, and he will take an extended rest on Gary Cooper's ranch in Arizona.

Ray Jones a Father

A seven-pound daughter was born late Thursday night to Mrs. Ray Jones at the Queen of Angels Hospital. The father is head of Fox's still photography department.

Hugh Herbert
Management
BREN & ORSATTI

Suit Involving Para. Negatives Tuesday

New York.—Federal Judge Bondy has set next Tuesday as the day when Adolph Zukor and Charles Hilles, Paramount-Publix receivers, must show cause why the action filed by Max Nathan and the Rebman Holding Corporation against Paramount Film Productions should not go on.

This action was brought to safeguard the 23 Paramount negatives which had been pledged to the banks by this Paramount subsidiary.

'Oliver Twist' to Have Premiere in Albany

New York.—Chris Buckley, of Albany, will hold the premiere of the Monogram picture, "Oliver Twist," at Harmanus Bleecker Hall, in Albany. It will open March 10.

Mrs. Lon Young III

Mrs. Lon Young, wife of Educational's publicity director, underwent an operation at the Cedars of Lebanon yesterday. Dr. Eldon Webb Tice operated.

Lebedeff With MGM

Ivan Lebedeff has been signed for a role in "Made on Broadway" for MGM.

FOR SALE — CHEAP
Series of Wild Animal Comedy Negatives—1 and 2 reels. Fine for dialoguing.
PHONE EXPOSITION 0664

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International
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Service With Results
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"BLESSED EVENT"



HOWARD J. GREEN

Screen Playwright



"I AM A FUGITIVE"

(In collaboration)

Representative
ARTHUR M. LANDAU

"NO MAN OF HER OWN"

Screen Play By

MILTON H. GROPPER*

"One of the best from Paramount in months. . . . Witty writing. . . . loaded with surprise situations, racy repartee . . . a seduction campaign handled so adroitly that it is more humorous than carnal, with just a proper blend of both. . . . Writing 100 per cent."
—Review Excerpt from The Hollywood Reporter.

*In Collaboration



In Preparation

"THE TRUMPET BLOWS"

STORY–DIALOGUE–SCREEN PLAY

by

MILTON H. GROPPER

UNDER CONTRACT TO PARAMOUNT PRODUCTIONS, INC.

WILLIAM ANTHONY McGUIRE

"The Kid From Spain"
(Goldwyn)

"She Wanted A Millionaire"
"Disorderly Conduct"
(Fox)

"Okay America"
"The Kiss Before the Mirror"
"Niagara Falls"
(Universal)

(In preparation at Universal)
"WHEN THE TIME COMES"
"KID GLOVES"



EDGAR ALLAN WOOLF

Celebrating two and a half years at MGM

The Stars I Have Written For

Wallace Beery

Irene Dunne
William Haines
Dorothy Jordan
Jean Hersholt
Jimmie Durante
Myrna Loy
Boris Karloff
Olga Baclanova
Lewis Stone

M G M

Greta Garbo
Conrad Nagel
Colleen Moore
Jackie Cooper
Charlotte Greenwood
Adolphe Menjou
Karen Morley
Ricardo Cortez
Marjorie Rambeau

Buster Keaton
Lionel Barrymore

Continuity and Dialogue, "Flesh"
Adaptation, Continuity, Dialogue, "Tailor Made Man"
Dialogue with Lenore Coffee, "Pat and Mike"
Sequence for Garbo, "Grand Hotel"
MGM Presentation in Loew's Houses for Wm. Haines
MGM Presentation in Loew's Houses for Conrad Nagel
MGM Presentation in Loew's Houses for Dorothy Jordan
Continuity and Dialogue, "The Great Lover"
Additional Dialogue, "Parlor, Bedroom and Bath"
Additional Dialogue, "It's a Wise Child"
Additional Dialogue, "Freaks"
Additional Dialogue, "Speak Easily"
Additional Dialogue, "Whistling in the Dark"

IN PREPARATION

Presentation for Lionel Barrymore to use in Loew's Houses for MGM
Continuity and Dialogue for Moss Hart version of "The March of Time"

A Woman Writes An Advertisement

February 7, 1933

Dear XXXXXXXXXX:

You want to know what I think of an advertisement in the Writers' Number of the "Hollywood Reporter," whether you would look like a "cluck," as you express it, to buy your own publicity. My dear, please, please don't misunderstand me in what I am about to say. You are a - whatever it is - so far as your picture reputation goes; I mean your immediate reputation. If you want to wait until you have been dead for fifty years that's your funeral, but it don't get me anywhere as your agent in this picture business.

Now that I have you out there, I mean to keep you there and to collect an honest commission for my work; and, believe me, it is work, keeping after these so-called executives. God help the agent! But, to get back to the question. You have to advertise! It's the only way the picture people ever find out anything. Your books are too long and too good - I don't mean "nice." Few of them read books, anyway; they look upon them as a necessary nuisance. But you have to make them know you are alive. Look at XXXXX XXXXX and XXXXX XXXXX. They slap each other and call each other naughty names. They go to labor riots and get arrested and climb into hick pulpits and defy God to strike them dead; and one turns down a small-time prize and grabs off a big one, and then they fill the papers with piffle and how the world loves them! But that stuff makes me sick. Paid advertising is honest, anyway. What will count, fifty years from now, is the stuff no one hears of today; but try, at least, to help me now. I don't ask you to rape chambermaids or sit on a church steeple, or have your picture printed; but take some space - say, a half page - and have them print your name big and in red, with a list of all of your books and especially your picture work. Your name is forgotten two seconds after it flashes off the screen, but they will remember the money they made out of XXXXXXXX and XXXXXX, if you remind them. I am getting some action now on XXXXX and XXXXX, but they are all so scared because they feel the bottom of the till. It makes them nervous. There are less than five big shots out there who count. They are XXXXXXXXXX XXXXX XXXXX The advertisements are the only way the writers can get into the big offices.

Don't forget, if you agree with me, to add my name as your agent and my address. Refer them all to me. Remember this is not a plain business; it's a fancy business. Send me a proof of the advertisement, if there is time, before it comes out. Don't forget - list everything.

Love,

Ruth Rae,
220 W. 42nd Street,
New York, N.Y.





John Paddy Carstairs.

Now Writing for

BRITISH GAUMONT

BEN MARKSON

1932-33 Productions

RADIO
THE HALF NAKED TRUTH
Original
IS MY FACE RED
Original and Screenplay
WHAT PRICE HOLLYWOOD?
Screenplay
LUCKY DEVILS
Screenplay

FOX
RACKETY RAX
Screenplay

WARNER BROS.
GIRL MISSING
Dialogue
THE SILK EXPRESS
Screenplay
PICTURE SNATCHER
Dialogue
GOLDDIGGERS OF 1933
Added Dialogue

RICHARD RODGERS
and
LORENZ HART

At Metro

THE DAY OF THE WRITER

by SIDNEY SUTHERLAND

FROM the day of blind Homer to the moment of going to press with this issue, the story-teller has enchanted mankind. Music, song, painting, sculpture, poetry, drama, comedy—all these respites from humanity's drab routine have been merely variations of the art supreme, which is simply the ability to tell an interesting story interestingly.

There is nothing new in this; but it may come with startling novelty to the picture industry where, because of factors presently to be discussed, producers still cling atavistically to precedent, no matter how puerile.

Hollywood's problem, palpably, is to produce five or six hundred pictures per annum which will make money. There is no other purpose or object in the industry. Until 1928, the chief element in a money-making picture was the director. If he had taste, so much the better; but if he had brains it sufficed. No matter how trivial the story; no matter how dumb the gallant hero; no matter how bovine the lovely heroine; no matter how mentally sterile the producer—nothing mattered except the director.

He was the god in the machine. He might scan the script in vain for even a rudiment of writing knowledge. He might survey his cast with a sigh of despair over the imbecility of the protagonists. He simply shrugged and then moved his pawns around the two-dimensioned chessboard of the screen; and presently Miles City, Montana; and Fayetteville, Arkansas; and Bangkok, Siam; and Helsingfors, Finland; and all the rest of the wide, wide world between, was sitting in darkened nickelodeons breathlessly following the fortunes of the megaphoner's puppets.

In those dear, blithe and vanished days, there were no geographical boundaries or lingual frontiers on the screen; a rose was a beauteous flower and a kiss was an expression of passion in Iceland or New Zealand, with no need for polyglot title-writers to intervene. The silver sheet was the universal billboard on which all races read in Esperanto the tale of a boy and a girl and what happened to their lives.

Since no brains were required, save behind the directorial forehead, the swiftly growing industry naturally was not a magnet attracting exclusively individuals with a congenital mental capacity or an acquired sense of taste or even a grammar school apprenticeship. To business men of the post-Spanish War period the "movies" were only a silly jitney enterprise that never would amount to more than a fad as, later, Mah Jong and miniature golf and crossword puzzles proved to be.

But real showmen **were** attracted. True, they knew little or nothing about anything and they perpetrated countless mistakes, but they did have the perspicacity to go outside the chosen circle for their directors; for since that was the only spot where brains were necessary it was, of course, the only place where they were employed.

And this was enough—in the days of silent film fare; for, to recapitulate with specific proofs of the foregoing thesis, the Wally Reids,

(Continued on Page 40)

GENE MARKEY
and
KATHRYN SCOLA

Just Finished
'BABY FACE' and 'LILLY TURNER'
At Warner Bros. 1st National

NOW AT MGM
Writing Screen Play "Nora"

CASEY ROBINSON
WRITER–DIRECTOR

Writing Credits 1932–33

IS MY FACE RED?
LUCKY DEVILS
STRICTLY PERSONAL
I LOVE THAT MAN
(Tentatively titled) THE NOBLE EXPERIMENT

Now Happily Associated with Charles R. Rogers and Harry Joe Brown

I WAS A FUGITIVE

by JACK CLUETT

INTER-OFFICE Communication.

TO: Emanuel Neanderthal.

Dear Mr. Neanderthal:

You've probably never heard of me. I'm a writer here on the lot, and have been doing some dialogue on a picture in collaboration with Bob Hopkins, Carey Wilson, Lou Edelman, Frank Davis, Bud Barsky, Edgar Allan Woolf, Moss Hart and two girls I haven't been introduced to. Undoubtedly you know the picture I mean.

I've only been on the payroll a month or so—too short a time to really get the hang of the thing. I think I could work more efficiently if I could find out the name of the picture, who's slated to play in it and the general theme.

Do you suppose you could give me any information on the subject?

Yours truly,
Jack Cluett.

Inter-Office Communication.

TO: Jack Cluett.

Dear Mr. Cluett:

I think you'll find that the picture you're working on is Dumas' "La Femme de Claude," as adapted by Endre Bohem, Dwight Taylor, Frances Goodrich, Byron Morgan and Salka Ziertel, tentatively called "I Am a Fugitive from the Water Front." Every studio out here is making an "I Am a Fugitive from" something, but our version will be the only one containing Lionel Barrymore, Wallace Beery, Jackie Cooper, Jimmie Durante, Clark Gable, Robert Montgomery, Lewis Stone, Marie Dressler, Joan Crawford and—let's see—oh, yes—the Masquers' Club, even though Harry Joe Brown is NOT directing.

Don't forget, my boy—writers should be seen and not heard.

Yours truly,
Emanuel Neanderthal.

Inter-Office Communication.

TO: Emanuel Neanderthal.

Dear Mr. Neanderthal:

I've hit a snag again!

All the writers who were working with me have disappeared and the entire cast has been loaned to KBS. Just this morning the Script Department called to say I am working on a picture with Lew Lipton, Boris Ingster and Anita Loos, called "Hot" Something. I'm supposed to be working on an adaptation from the original, but nobody seems to know what, or where, the original is.

If you get any information on the new set-up please let me know.

Yours truly,
Jack Cluett.

Inter-Office Communication.

TO: Jack Cluett.

Dear Mr. Cluett:

(Continued on Page 41)

DORIS ANDERSON

EDWARD E. PARAMORE, JR.

"The Bitter Tea of General Yen"
(COLUMBIA)
(Adaptation, Continuity and Dialogue)

"Up the Gulch"
(RKO)
(Original Story and Adaptation)*

◆

New Under Contract to Jesse L. Lasky
adapting
"Peking Picnic"
in Collaboration with Miss Marion Dix

*In Collaboration with Keene Thompson

STOCK SHOT

by MORRIS DAY

THE SCENE is a writer's cubicle, formerly a prop room, in the offices of an independent producer of the lower class. One closed window, gas heater, naked electric light bulb fighting blue haze of cigarette smoke, cracked plaster walls, desk shoved under bulging outline of stairs to habitable offices above. Over desk is framed portrait of Harold Lockwood, autographed to the Editor, who sits at desk. He is neither young nor old; his fenders have begun to sag and his finish has worn rough. He bends over the typewriter and writes steadily, monotonously, without ever stopping to think.

A tap at the door and its timid opening brings on the Kid. He is in his middle twenties. The Editor turns and peers at him under an eye shade cut from an old lobby display card, the edges stained with past perspiration. He lamps that the Kid has a manuscript and glooms a reaction. Then he sees that the Kid is wearing white shoes in Winter. That means empty belly. Editor, sympathetic, forces a smile.

KID: Pardon me, I'm looking for the office of the Scenario Editor.

ED: This is it. I'm him.

KID (after big mortified take): I'd like to submit (offers Mss.).

ED: Sorry, but—

KID: It's a great story. I had it sold to a major studio. They paid me for an option. But they dropped the star they were considering it for. So I'd like to make a quick sale to an independent.

ED: All you guys have the wrong slant on us indies. You think we ought to grab a story just because Metromount liked it. Why, we have to turn out our pictures for a fraction of their overhead!

KID: But this wouldn't be expensive to produce. There's only two people in it—and a small supporting cast—just two really splendid characters.

ED: Oh, yeah? If we gotta have Gable and Garbo play personality stuff, how'n hell can we cast your story?

KID: Why, I never thought of it from that angle.

ED: Well, if you think you got something for us, tell you what you do. Change it to a situation story. Forget personalities and play for situations that are as tight as a miser's (glances at open door)—a miser's hand. Gimme situations so strong they're actor proof. Don't forget they're gonna be played by a lot of hams who're punch drunk after a week of all day and all night. People who might be good if they had a chance, but are so tired they stumble on their crosses and can't remember their lines long enough to mouth 'em. And gimme situations so simple they're director proof. Bear in mind, our directors ain't thinking of anything but bringing the production in under the budget and inside the schedule.

KID (who during this period has gone clunk and done a mental 108): Can anybody write a story to fit those requirements?

ED: Sure. I wrote more'n half our program last year, under different names.

(Continued on Page 42)

Waldemar Young

Writing for Paramount

◆

1932 Productions

"THE SIGN OF THE CROSS"
"LOVE ME TONIGHT"
"THE ISLAND OF LOST SOULS"
"SINNERS IN THE SUN"
"SKY BRIDE"
and
Chevalier's Current Production,
tentatively titled
"A BEDTIME STORY"

BRIAN MARLOW

Under Contract to
PARAMOUNT

"Supernatural"
(Now Shooting)
"Crime of the Century"
"Night of June 13th"

Management
FRANK & DUNLAP, Ltd.

PARADISE IN TROUBLE

by MOSS HART

THE SCENE is an elaborate bar of a Beverly Hills mansion. Two studio heads, (and if you think two studio heads are better than one, you're crazy) are sunk in two deeply cushioned, red leather chairs on either side of the fireplace, staring moodily into the smoldering embers. The atmosphere is heavy hung with stale cigar smoke and the lingering resentment of stale talk that preceded the cigars. A marble statue of Voltaire on the mantlepiece has beads of perspiration on its brow and the very air is tinged with tragedy of Greek proportions.

One of our gentlemen rises abruptly and proceeds to the French windows. one of which he flings open and then stands breathing deeply of a night air that is laden with the smudge pots of orange growers and the inaccuracies of local columnists. The windows look out upon extensive gardens where the flowers look mildly startled at blooming in an incredible time of year and a lush moon stares quizzically down upon the overfed and oversexed little community.

If moons can sigh, even the moon sighs a trifle heavily. No sound mars the stillness of the lovely night but the faintly melancholy one of options being quietly dropped.

Suddenly, from within, comes the unmistakable sound of a polo mallet being viciously broken across a studio head knee. The gentleman at the window turns to find his friend throwing a batch of unused tickets for a Henry Duffy production into the fireplace after the mallet, and regards him steadily for a moment without moving. Then:

Joe: What's the matter, Sam?

Sam: I'm a little worried.

Joe: Worried?

Sam: Well,—I shouldn't say worried. A little disturbed. No, not disturbed. Just restless.

Joe: What's the matter? Something been on your mind all evening.

Sam: Joe . . . the studio lost nine million eight hundred and fifty thousand dollars, the last three months.

Joe: Is that good?

Sam: Well, it ain't the record but it's nothing to be ashamed of.

Joe: Where did it all go?

Sam: Well, if you're going to talk like that we might as well stop right now. I didn't come here to be insulted!

Joe: All right, all right! I still can't see what you're worried about Joe. The studio's all right. Fine as silk. You got one of the best studios in the business.

Sam: I ain't worried about the studio. Sure the studio's all right. I'm worried about the Bankers.

Joe: The Bankers?

Sam: Yeah.

Joe: What about 'em?

Sam: You wouldn't believe it, Joe, but it's getting to a point where they actually want to know where the money goes to.

(Continued on Page 43)

C. GARDNER
SULLIVAN



M. G. M.

At Large

Joseph L. Mankiewicz

May I Say Hello to my Friend

HOLLYWOOD MELODY

by EDWARD ELISCU

THE AUTHOR of this piece, hearing that musical pictures have returned, offers the following opus. All too often the lyric writer has had to wait on the composer—always looking for the Kern in the road. From now on the lyrics come first. Let the composer look for De Sylva lining, beg for the Song in My Hart . . . etc.

SCENE ONE:

Outside the studio. A chorus of Supervisors in full dress sings to an Author in gingham.

SUPERVISORS

Welcome to our city!
We're the famous Mayor's committee!
We'll help you if you ask it—
No favor is too grotesque,
We'll answer all your questions—
And as for bright suggestions—
Just drop them in the basket—
The basket under your desk.

(A Banker's shadow appears on the pavement, and the Supervisors vanish in rapid succession. The Author, who never knows what is going on, sings to the Supervisors.)

AUTHOR

You lured me from the Journal—
If Mother knew my shame!
A shell without a kernel—
A man without a name.
You kiss me in September,
Your promise is perfume,
But, O, will you remember
When the option blossoms bloom?

SCENE TWO:

The Author's office. He has removed his golden curls and now smokes a lead pipe. He is reading a communication.

AUTHOR

What's this? An invitation
To a conference! It's plain
They've real appreciation
Of a real, productive brain!

(Picks up the telephone to call his wife, who has also traveled in a compartment for the first time.)

Say, darling, this is Herbie.
I can't meet you at the Derby,
And I can't get to Iturbi—
There's something on.
Now, darling, hold your hosses,
It's a pow-wow with the bosses—
Here's where your baby crosses
The Rubicon!

(Continued on Page 44)

RICHARD SCHAYER

Latest Screen Success

UNIVERSAL'S

"Private Jones"

Adapted from my original play in three acts

Present Engagement
Scenario Editor, Columbia

Willard Mack

and

Beatrice Banyard (Mack)

Charles R. Rogers Productions

FIFTEEN HUNDRED WORDS

by HOWARD J. GREEN

"W**E'D LIKE** you to bat out something for our Writers' Number," they said to me.

"Thanks," I said to them. "What shall I write about?"

"About fifteen hundred words," they said to me. . . .

Fifteen hundred words!

The length of thirty night-letters laid end to end, including STOPS, QUOTES and UNQUOTES. . . .

The vocabulary of a certain supervisor—if we generously spot him a thousand words. . . .

Statistically speaking, each word takes a foot of film. Therefore, fifteen hundred words would require a reel and a half.

I should write that much footage at these prices!

It's quite a job.

But if I use polysyllabic words, they will take up more space; and I might get by with thirteen hundred. Or thirteen hundred and FORTY-SEVEN—if you're going to be so technical about it!

I mean words like ONOMATOPOEIA — THERIANTHROPISM — SYNCATEGOREMATICAL — GYNANDROMORPHOUS. . . .

Speaking of gyandromorphous, of course you know what it means. I need not tell you that its definition is "having one side male and the other female."

Which brings us right back to Hollywood.

Q. "But who wants to be brought back to Hollywood, Mr. Bones?"

A. "A lot of writers who are cooling their heels on Broadway."

Fifteen hundred words is a lot of words—except for a wife. Of course, I don't mean MY wife! (She is looking over my shoulder as I write).

But even my wife uses a wealth of words when she is my partner in a bridge game. She doesn't seem to thing much of my contract.

Neither do I.

My contract is expiring soon. And I'm having plenty of words about it. More than fifteen hundred—believe me!

A couple of months ago there was a sort of open season on words when various writers got their names into the newspapers by picking the ten most beautiful words in the English language.

Silly! Because it all depends who uses the words.

A "lousy" from Harry Cohn is as complimentary as a "superb" from Jesse Lasky.

Figuring this article in verbal yardage, I've just about made a first down.

However, I could carry the ball way down the field if I started to rib certain directors who hog screen-writing credits. But in these days of ecenomy, why waste words on those birds?

We have a new Writers' Building at Fox. "Birds" reminded me—because over the entrance is a pigeons' roost.

Sometimes when passing I look up and the pigeons drop a hint or two about what they think of me and my stories.

(Continued on Page 46)

VINA DELMAR

✦

✦

Under Management
Schulberg and Feldman

JANE MURFIN

RKO

*What Price Hollywood?
Constance Bennett

Rockabye
Constance Bennett

Our Betters
Constance Bennett

*Collaboration

The Silver Cord
Irene Dunne

Co-Author of
Smilin' Through
Norma Shearer
MGM

HIP-POCKET DICTIONARY OF FILM TERMS

by H. W. HANEMANN

ACTION: Procedure by Front Office on script, memorandum or any given proposition, e.g., "We'll take action on this at five-thirty this afternoon." See SLOW MOTION.

ACTION STILL: See above.

ADAPTATION: Acclimatizing oneself to West Coast. Also called "going Hollywood." Also called "going screwy."

ADDITIONAL DIALOGUE: Comments by subordinates in a conference.

ANGLE: Something which is generally shot wrong. See RETAKE. See BUDGET. See FRONT OFFICE.

ARC: Second hand car purchased by writer dazzled by first contract. See NOAH.

"BABY": See STENOGRAPHER, COMMISSARY WAITRESS, SCRIPT GIRL, etc. Also "Honey," "Sweetheart" and "Hey, you!"

BACK FROJECTION: Undue prominence below the rear of the waist line. Generally in connection with comedy shorts and always accentuated by them.

BELLY LAUGH: Finished four days under schedule and twenty thousand under budget.

BLIMP: Associate producer.

BOOM: Noise made by expiring contract.

BROAD: Affectionate term for female motion picture star (used by executives watching a screen test).

CAMERA JAM: Stock shots.

CAMERA LEGS: See Marlene Dietrich.

CAMERAMAN: A director's alibi.

CASTING DIRECTOR: The boy with a little red book.

CLAPPERS: A preview audience. See BAND WAGON.

CLOSEUP: A major amusement of the film industry which is rapidly increasing in popularity.

CREDIT TITLE: Prefixes claimed by Russian refugees working as extras.

CUT: Don't let's go into that.

CUTTER: The man in the iron mask.

DEBRIS: Anything that comes out of the cutting room.

DOLLY: Affectionate term for wife used by motion picture actor (in public).

DUMB PAN: An adverse review of your picture.

EXTRA: Person of obscured talents who can do anything better than whoever is doing it, and who is sometimes given the job.

EXHIBITOR: The brains of the industry. See STATIC.

FADE IN: Four weeks' trial with return transportation.

FADE OUT: Vice Versa.

FILM EDITOR: Man who removes the film. See your dentist twice a year.

FILTER: Censorable by board, e.g., "That sequence is pretty filter."

(Continued on Page 44)

GENE TOWNE GRAHAM BAKER

1

2

3

Original stories and Screen Plays being produced by Charles R. Rogers, Paramount

Now at MGM

WANDA TUCHOCK

WRITER

RKO

◆

◆

Now Preparing

"BED OF ROSES"

For

CONSTANCE BENNETT

ARE WRITERS PEOPLE?

by HUNTER LOVELACE

AS **GUY KIBBEE** said, Yes—and No. For the affirmative, there is the indubitable fact that they are not machines, in spite of the way they are treated in some studios. A machine turns out two pieces of material in succession that do not vary a hair's breadth in design or quality; try to find a writer who will do it.

Even at that, there are plenty of them whose stories do not vary much in design. Maybe the latter are better business men than writers, vide the way their story invariably sells.

Take, too, the matter of temperament, if that be a human attribute. Some writers have it, some haven't, but all you have to know is their financial status to determine its presence or absence. If they have never received a studio salary and never sold a story, but are submitting a story for handling, not a situation can be changed nor a line of dialogue altered; the piece is perfect as it is.

This type is readily recognized, however, by the opening line of the sales talk, which is invariably: "This is a true story." A well trained secretary, overhearing this, will immediately recall to your mind a pressing appointment, and thus avoid a crisis.

But after they get a thousand a week or better, the case is different. If they are submitting a story for handling, not a situation can be changed, nor a line of dialogue altered; the piece is perfect as it is. True, there is no crisis, but the only way it can be avoided is in passing the buck by submitting the story to the studios.

The agent does this for the sake of his future relations with the writer. His next may be a wow; and the kickback from the studios is less harmful, in the long run, than the kickback from the writer if even a gentle hint of criticism is offered.

But when they're getting between a hundred and a thousand a week? ah! there are your human beings. There are the boys who can sit down and discuss their own work calmly and dispassionately with someone besides the studio head and, given a sensible suggestion, incorporate it in their work. There comes to mind only one exception to this rule, and he's cured now.

You see, he submitted a "rough draft" of a play with a novel background and excellent characterizations, but how the third act went blah! He wouldn't listen to a suggestion for its improvement, but insisted on its submission to the studio at which he was shooting, with the remark: "Let 'em pay for an option on it if they want it changed."

The change, verbally suggested to the studio executive, didn't reach the head man, and the week after its rejection he bought another story with exactly the same background. So the writer still has the play, but not the attitude.

Another instance showing that the boys in this class are not kidding themselves was the case of the writer who turned out a story that had nothing but an intriguing situation which was, per se, absolutely uncopyrightable. The agent said nothing, however, perhaps because

(Continued on Page 48)

SIDNEY BUCHMAN

THUNDER BELOW
IF I HAD A MILLION
SIGN OF THE CROSS
HELL TO HEAVEN

for
Paramount

HARRY HERVEY
Writing for
Paramount

✦

THE SOCIAL SEASON IN HOLLYWOOD

by DICK SHARPE

CTOBER 20. Mister Wilson Mizner, one of the founders of the Brown Derby Restaurant, was seen last night lunching in the Brown Derby with thirteen people and a gorilla. When interviewed, Mister Mizner explained he was training the gorilla to be a Producer of Motion Pictures, and an Ornament to his Art.

OCTOBER 24. Mister Ben Irving Darryl, Junior, today announced the commencement of a super-production of "The Eleven Avatars of Buddha." Miss Lupe Velez wil cut her hair short, and play the starring part.

THANKSGIVING: The Duchess of Plesse, the Duke of Brabant, and seventeen assorted Baronesses and Earls, and the Countess Frasso, are staying at Pickfair, the Capitol of the Film World, and the home of Mr. and Mrs. Douglas Fairbanks (Mary Pickford) (nee Gladys Smith). Mr. and Mrs. Fairbanks expressed themselves as gratified by their bag. But hope springs eternal. They are adding a wing to Pickfair.

DECEMBER 4. Mister Wilson Mizner was again seen lunching at the Brown Derby with several people of importance.

Ben Irving Darryl, Junior, today announced that Miss Jean Harlow will replace Miss Lupe Velez in their new super-superb production of "The Eleven Avatars of Buddha." No offense meant to Miss Velez. She skipped off to Europe with a gleam in her eye in pursuit of something or other, and is not available at this time. The production will be filmed in colour, sound, taste, smell, touch, and go.

DECEMBER 9. Christmas shopping has begun, and the 5 and 10 is jammed to the doors. Three unidentified people were badly hurt, being pushed through a plate glass window.

DECEMBER 10. It was today discovered that Mr. William Shakespeare (nee Francis Bacon) has not been dead at all these last three centuries or so. Mr. Ben Irving Daryrl, Jr., discovering a building he had never noticed before, and devoted to authors, discovered the Bard there busily playing Fly-Loo with a performing dog. and it seems he has been employed there all along. Mister Darryl, Jr., expressed himself as annoyed, and Mister Shakespeare was fired as being too old-fashioned.

DECEMBER 12. Miss Marion Davies today returned from somewhere or another, and was met at the station by 30,000 of her friends, and the 11,000 house guests from her beach house, 'Showboat,' in Santa Monica. Interviewed upon the subject, one of the house guests expressed himself as quite surprised that she had been away.

DECEMBER 16. Miss Ruth Chatterton gave a very smart party last night for Mr. William Shakespeare, who, she says, invented the English accent, and is thus her benefactor. He has become all the rage, and has been engaged to play the part of Greta Garbo's father in her next production. Mr. Shakespeare insisted he was primarily

(Continued on Page 39)

ALBERT LEWIN

Vacationing from
Metro-Goldwyn-Mayer

WARREN B. DUFF

1933 CREDITS

GAMBLING IN SOULS—KBS
(Cutting)
WAY OF ALL WOMEN—KBS
(In Preparation)

1932 CREDITS

UPTOWN NEW YORK—KBS
FALSE FACES—KBS
STRANGERS OF THE EVENING—KBS
THE OLD GIRL—MGM
HOTEL CONTINENTAL—Tiffany

ACTING IN THE DARK

by ERNEST TRUEX

IN A GLARE of light from all sorts of strangely named lamps, the motion picture actor does his stuff and still no artist or laborer ever worked in such an inky blackness.

He has no idea whether the negative is going to run out, a lamp flicker, or a shoe squeak and spoil it all—or, if it does get photographed, whether the cutter is going to keep it in and give his effort to please the world.

Very few actors are experts on camera angles, and what the wrong light or a bad angle can do to him is a sad fact. We very often find that out at the preview when we sit helpless, watching our distorted image play us dirty with no way of correcting it.

I will never forget the preview of my first talking picture.

It was well directed and I was treated most fairly by director and cutter, but there were several times when scenes which I had played in the same play on the stage were clipped out at the spot where I knew the laugh was coming, and I wanted to cry out and say, "Wait! Wait! Please don't stop there. It's too early," or some very strong words with that meaning.

A painter can retouch his canvas, a writer can correct proof, even the stage actor can try various things, but the motion picture actor can only pray.

Of course, there are a few actors making their own pictures and sitting in on their own cutting; but the great majority of us, big and small, find that our chances of doing anything but remember the darned words and do our bit until that welcome little word "Cut" comes to the rescue or humiliation, are as restricted as the cramped and measured space that you are allotted to act in.

The stage actor can adjust his performance to his audience, big or small, but the picture actor must by some chance instinct play it for all conditions in one fell swoop.

We are told that babies and animals make the best actors. That their work never fails—which makes one ponder. Surely they are not trained actors; but at the same time they don't have to play some of the scenes that authors write and our directors map out. Perhaps even they would be stumped at times.

We are really very helpless souls and more to be pitied than scorned most of the time. We are the big important things when a picture is shown and still we are really nothing but little images on a piece of film to be clipped and tricked into a rather false prominence —and I do think that to the audience we bear the brunt of the displeasure as surely as we do the rather fleeting plaudits.

Talking about idols with feet of clay—our whole anatomy is a tiny piece of film.

This is not meant to be a pathetic brief for the screen player, but rather a truthful eye to eye summary of his very helpless position in the numerous stages through which the film must go through before the big night.

Name and Fame in the World of Writers for the Screen

A

ADAMS, FRANK R.
"Tarzan and His Mate" ..... D
"Peg o' My Heart" ..... D
ADLER, FELIX
"Movie Crazy" ..... S*
ADLER, HARRY
"By Whose Hand" ..... OSP
ALEXANDER, J. GRUBB
"So Big" ..... Ad*
"Honorable Mr. Wong" ..... SP
ANDERSON, DORIS
"Wild Girl" ..... SP
ANDERSON, MAXWELL
"Washington Merry-go-Round" ..... OSP
ANDREWS, DEL
"Disorderly Conduct" C
ANTHONY, EDWARD
"Big Cage" ..... SP*
ANTHONY, STUART
"State Trooper" ..... SP
"McKenna of the Mounted" ..... SP
"End of the Trail" ..... SP
"Silent Men" ..... SP
"Vanishing Frontier" ..... OSP

B

BAKER, GRAHAM
"Billion Dollar Scandal" ..... OSP
BAKER, MELVILLE
"Downstairs" ..... SP*
BALDERSTON, JOHN L.
"The Mummy" ..... SP
"Frankenstein" ..... Ad
BALDWIN, EARL
"The Mouthpiece" ..... AdD
"The Tenderfoot" ..... Ad*
"Dr. X" ..... AdD*
"Life Begins" ..... Ad
"The Crash" ..... SP*
"Central Park" ..... SP*
BARRETTO, LARRY
"The Crash" ..... O-P*
BARRINGER, BARRY
"Midnight Patrol" ..... D*
BARSKY, BUD
"Igloo" ..... O
"County Fair" ..... O
"Tarzan and His Mate" ..... OSP
"My Wandering Boy" ..... AAd
BATTLE, GORDON
"Treason" ..... SP
BEHRMAN, S. N.
"Rebecca of Sunnybrook Farm" ..... SP*
"Tess of the Storm Country" ..... SP*
BERKELEY, REGINALD
"Cavalcade" ..... SP*
"Broken Lullaby" ..... Ad
BERNSTEIN, HENRI
"The Washington Show" ..... S
BERNSTEIN, I.
"No Greater Love" ..... SP*
"Destry Rides Again" ..... SP
BINYON, CLAUDE
"If I Had A Million" ..... OSP*
BIGELOW, JANE
"Roar of the Dragon" ..... S*
BLYTHE, SAMUEL
"Washington Masquerade" ..... SP*
"The Washington Show" ..... DC*
BOASBERG, AL
"Freaks" ..... AdD*
BOHEM, ENDRE
"Crime of the Century" ..... AdC
"Twin Stars" ..... O
BOLTON, GUY
"Delicious" ..... S-Ad*
"Devil's Lottery" ..... SP
"Careless Lady" ..... SP
"Woman In Room Thirteen" ..... SP
"The Painted Woman" ..... SP
BOLTON, WHITNEY
"If I Had A Million" ..... OSP*
BOYLAN, MALCOLM STUART
"If I Had A Million" ..... OSP*
"Madame Racketeer" ..... OSP
"Lives of a Bengal Lancer" ..... AdD
"A Lady's Profession" ..... D
"Hell Divers" ..... SP*
"Cheaters at Play" ..... SP
BRANCH, HOUSTON
"Heart of New York" ..... AdD*
"Tiger Shark" ..... O
"Match King" ..... SP
"Alias The Doctor" ..... SP
"Manhattan Parade" ..... Ad*
BRESLOW, LOU
"No Greater Love" ..... SP*
"Rackety Rax" ..... SP*
BRIGHT, JOHN
"If I Had A Million" ..... OSP*
"She Done Him Wrong" ..... SP*
"Three on a Match" ..... O*
BROWN, ROWLAND
"Hell's Highway" ..... OSP
"State's Attorney" ..... SPD
"The Truth About Hollywood" ..... Ad*
BUCHMAN, SIDNEY
"Thunder Below" ..... SP*
"Sign of the Cross" ..... SP*
"No One Man" ..... SP*
"From Hell to Heaven" ..... SP*
"Beloved Bachelor" ..... SP
"If I Had A Million" ..... OSP*
BUCKINGHAM, TOM
"Tom Brown at Culver" ..... SP*
"Destination Unknown" ..... SP
BURKE, EDWIN
"Down to Earth" ..... SP
"Six Hours to Live" ..... SP
"Call Her Savage" ..... SP
"Dance Team" ..... SPD
BURNETT, W. R
"Beast of the City" ..... S
"Scarface" ..... DC*
BUSCH, NEVIN
"Miss Pinkerton" ..... Ad*
"Scarlet Dawn" ..... SP*
BUTLER, FRANK
"When a Feller Needs a Friend" ..... AdDC
"Prosperity" ..... O
"Crime of the Century" ..... AddD
"College Humor" ..... DdDC

C

CAESAR, ARTHUR
"Obey the Law" ..... SP
"The Tenderfoot" ..... Ad*
"Heart of New York" ..... AdD*
CAPRA, FRANK
"Forbidden" ..... OSP
CAVATT, FRANK
"Vanity Street" ..... OSP
CHANSLOR, ROY
"Final Edition" ..... OSP
CLARK, FRANK HOWARD
"Wild Horse Mesa" ..... SP*
"Rustlers Roundup" ..... SP
CLUETT, JACK
"What—No Beer" ..... D
COBURN, WALT
"Silent Men" ..... OP
COCKRELL, FRANCIS
"Sport Parade" ..... SP*
"Arsene Lupin" ..... D
"Night Court" ..... AdSP*
COHN, AL
"Week-Ends Only" ..... SP
"The Exile Express" ..... OSPD
"Mystery Ranch" ..... SPD
COLE, LESTER
"If I Had A Million" ..... OSP*
COLLISON, WILSON
"Three Wise Girls" ..... OSP
COMMANDINI, ADELE
"Artist's Model" ..... O
"The White Sister" ..... Ad
"Red Dust" ..... Ad
"Fu Manchu" ..... Ad
"Party" ..... AdD
"Love Story of Aliette Brunton" ..... AdD
CONDON, CHARLES
"Speed Demon" ..... SP
CONNERS, BARRY
"Hot Pepper" ..... SP*
"Bachelor's Affair" ..... SP*
"Chandu the Magician" ..... SP*
"Hat Check Girl" ..... SP*
"Too Busy to Work" ..... SP*
"The Rainbow Trail" ..... AdD*
"Charlie Chan's Chance" ..... SP*
"Gay Caballero" ..... SP*
"The Trial of Vivienne Ware" ..... SP*
CONSELMAN, WILLIAM
"Amateur Daddy" ..... D
"Young America" ..... SPD
"Week-Ends Only" ..... SPD
"Arizona to Broadway" ..... O
"Stepping Sisters" ..... SP
"Business and Pleasure" ..... AdD
COOPER, MERIAN C.
"Roar of the Dragon" ..... S*
CORMACK, BARTLETT
"Thirteen Women" ..... SP*
"Phantom of Crestwood" ..... SP
CRAVEN, FRANK
"Handle With Care" ..... SP*
CREELMAN, JAMES ASHMORE
"Dancers in the Dark" ..... O
"Most Dangerous Game" ..... SP
CRIZER, TOM J
"My Pal the King" ..... SP*
CUNNINGHAM, JACK
"The Deceiver" C
"Texas Bad Man" ..... OSP
"Flaming Guns" ..... SP
"Fourth Horseman" ..... SP
"Terror Trail" ..... SP
CURTIS, JACK
"Cheyenne Kid" ..... SP

D

DAVES, DELMER L.
"Divorce in the Family" ..... OSPD
"Clear All Wires" ..... SP
"Buddies" ..... O
"Flying Cadet" ..... O
DARLING, SCOTT
"Dragnet Patrol" ..... AdSD
DAWN, ISABEL
"If I Had A Million" ..... OSP*
DAY, LILLIAN
"Wayward" ..... SP*
DE GAW, BOYCE
"If I Had A Million" ..... OSP*
DE LEON, WALTER
"Phantom President" ..... SP*
"A Lady's Profession" ..... SP*
"International House" ..... SP
"Make Me a Star" ..... SP
"Hold 'em Jail" ..... SP*
"Girl Crazy" ..... AddD
"Union Depot" ..... AdD
DELMAR, VINA
"Ladies Live Too Long" ..... O
"Marriage Racket" ..... O
"Chance at Heaven" ..... O
DIX, MARION
"Past of Mary Holmes" ..... SP*
"Two Against the World" ..... O*
DOHERTY EDWARD
"Past of Mary Holmes" ..... SP*
DOLAN FRANK
"Amateur Daddy" ..... SPD*
DOTY, DOUGLAS
"Silent Witness" ..... SP
DRAKE, WILLIAM A.
"Grand Hotel" ..... AmV-SP

Key To Authorship

Ad	Adaptation	O	Original	* . . .	Collaborated on
D	Dialogue	OS . . .	Original Story	§	Additional
C	Continuity	SV . . .	Screen Version	wk . . .	Working on
P	Play	T	Treatment	GerV . .	German Ver.
SP	Screen Play	A	Author	SpV . . .	Spanish Ver.
S	Story	Rev	Revised	FrV . . .	French Ver.

HUNTING FOR HEADLINES

by HENRY WALES

AFTER seventeen years in Europe as foreign correspondent for an American newspaper, I'm mighty glad to be back home in the U.S.A.

Only two things I regret. One is the custom abroad of shining your shoes; the valet does it if you live in a hotel, the servant polishes them if you have an apartment. The other you can guess. It's the possibility of getting real light wines and beer reasonably, easily, and safely.

We American journalists stationed abroad were all mighty interested in the motion picture industry, for business and personal reasons. In the course of a year it seems about everyone prominent in the business here gets to Europe for one reason or another.

We had to keep track of these visiting film magnates and movie stars for news stories; hook-ups with foreign picture concerns, signing of European actors and actresses, sudden marriages with titles, big winnings and heavy losses at Casino gaming tables, wild parties in Montmartre cabarets, automobile accidents, and so forth.

Then we foreign correspondents often had pretty close contact with the news reel crews of big American studios. These lads with their sound and picture equipment stowed away in high powered automobiles were usually right on our heels in every capital where a big story broke.

Often we journalists were able to help them in getting action pictures of delegates to international conferences like the various meetings of the League of Nations at Geneva, the peace parleys, and the perennial discussions over reparations.

Wiring for the arc lights short-circuited in the grand salon of the George V. hotel, where the negotiations for the Young Plan were held. and the resulting flames nearly burned the tails off the morning coat of one of the American delegates, J. P. Morgan.

When the Kellogg Peace Pact was signed at Quai D'Orsay, the demon photographers almost broke up the solemn ceremony when the buffet in the room adjoining the Salle des Horloges (they were shooting through the archway) collapsed and they tumbled to the floor, a choice mixture of caviar, cameras, champagne and photographers.

Then there was the opening of the Turkish Peace Conference at Lausanne when a news-reeler nearly caused a war between Italy and Switzerland. In his excitement to get a close-up of Mussolini meeting Poincare, the photographer stabbed a Fascist envoy in the pants with the steel point of one of the legs of his tripod.

Il Duce was pretty sore about that and demanded that the Helvetian authorities expel the photographer, but the Swiss Government had pledged itself to give all journalists and photographers a free hand.

Will Hays gave us several good stories a couple of years ago when he was in Paris negotiating with British, French, German and Italian film representatives about cutting up the world market for talkies and splitting up the sound patent rights so everyone would get a break.

(Continued on Page 45)

DUFF, WARREN B.
"Hotel Continental" ..... D
"Strangers of the Evening" ..... SPD
"False Faces" C
"Uptown New York" ..... SSP
"Gambling in Souls" ..... SP
DUNN, WINIFRED
"Impatient Maiden" ..... S*

E

ENRIGHT, RAY
"Fireman, Save My Child" ..... SAd
ERICKSON, CARL
"Without Consent" ..... O
"Stranger in Town" ..... S-SP*
"Silver Dollar" ..... SP
"Wax Museum" ..... SP*
ESTABROOK, HOWARD
"Bill of Divorcement" ..... So*
"Roar of the Dragon" ..... SP

F

FAGAN, JAMES BERNARD
"Forgotten Commandments" .. OSP*
FARAGOH, FRANCIS
"The Last Man" ..... SP*
"Under Cover Man" ..... SP
"Frankenstein" ..... SP*
"Prestige" ..... SP
FAYE, RANDALL
"McKenna of the Mounted" .... OSP
FORD, COREY
"Half Naked Truth" ..... SP*
"Sport Parade" ..... SP*
FORT, GARRETT
"Frankenstein" ..... SP*
"Young Bride" ..... SPAd
"The Giant Swing" ..... SPAd
"Under Cover Man" ..... AdD
"Seventy Thousand Witnesses" ..... SPAdD
"Island of Lost Souls" ..... Ad*
"The Mummy" ..... Ad*
"The Invisible Man" ..... AdSPD
FOSTER, MAXIMILIAN
"Fever" ..... OSP
FOWLER, GENE
"State's Attorney" ..... SPD
"Road House Murder" ..... AddD
"The Truth About Hollywood" ..... Ad*
FRANCKE, CAROLINE
"The Wiser Sex" ..... SP*
"Misleading Lady" ..... SP*
FURTHMAN, JULES
"Blonde Venus" ..... OSP
"Shanghai Express" ..... SP

G

GARRETT, O. H. P.
"Man From Yesterday" ..... SP
"Farewell to Arms" ..... SP*
"World and the Flesh" ..... SP
"If I Had A Million" ..... OSP*
GATES, HARVEY
"Madame Racketeer" ..... OSP
"If I Had A Million" ..... OSP*
"Hell Divers" ..... SP*
GERAGHTY, TOM J.
"Mr. Robinson Crusoe" ..... SPD
"Elmer the Great" ..... SPD
GELSEY, ERWIN
"The Strange Love of Molly Louvain" ..... Ad*
"Jewel Robbery" ..... SP
"Scarlet Dawn" ..... SP*
GIBNEY, SHERIDAN
"Week-End Marriage" ..... SP
"Two Against the World" ..... SP
"I Am a Fugitive from a Chain Gang" ..... SP*
GILBERT, EDWIN
"Transcontinental Bus" ..... O
"Womanhood" ..... O
GILBERT, JOHN
"Downstairs" ..... OS
GLASMON, KUBEC
"Three on a Match" ..... O*
GLAZER, BENJAMIN
"Farewell to Arms" ..... SP*D
"This Is the Night" ..... SP*D
"No Man of Her Own" ..... O
GOLDBECK, WILLIS
"Penguin Pool Murder" ..... SP
"Freaks" ..... DC
GOODRICH, FRANCES
"The Secret of Madame Blanche" ..... Ad*
GOODRICH, JOHN
"Son-Daughter" ..... SP*
GORDON, LEON
"Susan Lenox" ..... DC
"Freaks" ..... DC
"Bachelors' Affairs" ..... D
"Passport to Hell" ..... SP*DC
"Kongo" ..... SPD
"Son-Daughter" ..... D
"Painted Woman" ..... SP*
"Man About Town" ..... SP
"Land of Wonder and Fear" ... DCO
"Party" ..... DC
"When Ladies Meet" ..... D
GOULDING, EDMUND
"Flesh" ..... OS
GRACE, DICK
"Lost Squadron" ..... O
GRAVES, RALPH
"Ambition" ..... AdD
GREEN, GEORGE
"Tom Brown at Culver" ..... SP*
GREEN, HOWARD J.
"The Cohens and the Kellys in Hollywood" ..... OSPD
"Blessed Event" ..... SPD
"They Call It Sin" ..... SPD
"I Am a Fugitive from a Chain Gang" ..... SPD
"Trick for Trick" ..... SPD
GREEN, PAUL
"Cabin in the Cotton" ..... SP
"State Fair" ..... SP*
GREY, JOHN
"Movie Crazy" ..... S*
GREENE, EVE
"Prosperity" ..... SP*
GRIBBLE, HARRY WAGSTAFF
"Bill of Divorcement" ..... SP*
GROPPER, MILTON H.
"No Man of Her Own" ..... SP*

H

HACKETT, ALBERT
"The Secret of Madame Blanche" ..... Ad*
HALEY, EARL
"The Wild Stallion" ..... OSP
HARRIS, ELMER
"Society Girl" ..... SP
"Skyscraper Souls" ..... SP*
HARRIS, RAY
"He Learned About Women" .. SP*
HART, MOSS
"Flesh" ..... D
"The Masqueraders" ..... D
"I Married an Angel" ..... AdD
HARTL, CARL
"Doomed Battalion" ..... Ad*
HAYWARD, L.
"Miss Pinkerton" ..... Ad*
"Big City Blues" ..... SP*
HEATH, PERCY
"Dr. Jekyll and Mr. Hyde" ..... SP*
"No One Man" ..... Ad
HEILBRON, ADELAIDE
"Misleading Lady" ..... SP*
HERBERT, F. HUGH
"Vanity Street" ..... AdD
HERVEY, HARRY
"Prestige" ..... S
"Shanghai Express" ..... O
"The Wiser Sex" ..... SP
"The Cheat" ..... SP
HILL, ETHEL
"Virtue" ..... O
"Free Women" ..... OSPD
"Blondes Versus Redheads" ..... OSPD
"Common Ground" ..... Ad
HILLYER, LAMBERT
"State Trooper" ..... OSP
"Help, Trouble" ..... OSP
"Sundown Rider" ..... So
"Lost Valley Gold" ..... SP
HOERL, ARTHUR
"The Devil Plays" ..... So
"Midnight Patrol" ..... OS
"Discarded Lovers" ..... OS
HOFFENSTEIN, SAMUEL
"Sinners in the Sun" ..... SP*
"Love Me Tonight" ..... SP*
"Miracle Man" ..... D
"Dr. Jekyll and Mr. Hyde" ..... SP*
HOLMES, BEN
"So This Is Harris" ..... O
"Private Wives" ..... O
"Maiden Voyage" ..... O
"Art in the Raw" ..... O
HOLMES, BROWN
"The Strange Love of Molly Louvain" ..... Ad*
"Street of Women" ..... AdD*
"I Am a Fugitive from a Chain Gang" ..... SP*
"Women in Prison" ..... SP*
HORWIN, JERRY
"Two Against the World" ..... O*
"The Sport Parade" ..... O
"Mommer" ..... OAd
HOWELL, DOROTHY
"Behind the Mask" ..... SP
"The Final Edition" ..... SP
"The Big Timer" ..... SP
HOWELL, MAUDE
"A Successful Calamity" ..... AdD*
"The Man Who Played God" .... SP*
"Old Man Minnick" ..... AdD*
HUBBARD, LUCIEN
"Three on a Match" ..... SP
HUME, CYRIL
"Tarzan the Ape Man" ..... Ad
HURST, FANNIE
"Back Street" ..... O
"Symphony of Six Million" ..... O
HYMAN, ARTHUR S.
"For Glory and a Girl" ..... Ad
"Tarzan and His Mate" ..... SP
"Savage Believer" ..... OSP

I

ILFELD, LESTER
"Come On, Danger" ..... SP*

J

JACKSON, HORACE
"Dangerously Yours" ..... SP
"Animal Kingdom" ..... SP
"A Woman Commands" ..... Ad
JACKSON, JOSEPH
"The Mouthpiece" ..... SP
"The Dark Horse" ..... SP*
"One Way Passage" ..... SP*
"Beauty and the Boss" ..... AdD
JAMES, RIAN
"Love Is a Racket" ..... O
"The Crooner" ..... O
"Lawyer Man" ..... SP*
"Parachute" ..... O
"42nd Street" ..... SP*
JESKE, GEORGE
"Midnight Patrol" ..... Ad
JOHN, GRAHAM
"Monkey's Paw" ..... SP
JOHNSTON, AGNES CHRISTINE
"Pick-Up" ..... Ad
"Mrs. Wiggs of the Cabbage Patch" ..... Ad
"The Devil Is Driving" ..... O*
"Lucky Devils" ..... SPD
"Sex Appeal" ..... SPD
"Three Wise Girls" ..... SP
"Movie Crazy" ..... S*
JOHNSON, LAWRENCE
"Polly of the Circus" ..... D
"The Passionate Plumber" ..... Ad
"Speak Easily" ..... SP*
JOHNSON, NUNNALLY
"Bedtime Story" ..... SP
JOHNSON, ROBERT LEE
"For Glory and a Girl" ..... Ad
"Tarzan and His Mate" ..... SP
"Savage Believer" ..... OSP
JOHNSRUD, HAROLD
"Turnabout" ..... SPD
JONES, GROVER
"Strangers in Love" ..... SP*
"The Broken Wing" ..... SP*
"Sky Bride" ..... SP*
"Lady and Gent" ..... O
"Trouble in Paradise" ..... Ad
"If I Had A Million" ..... OSP*
"Lives of a Bengal Lancer" ..... SP*
"Cracked Ice" ..... SP*
"Intimate" ..... SP*
JOSEPHSON, JULIAN
"A Successful Calamity" ..... AdD*
"The Man Who Played God" .... SP*
"Old Man Minnick" ..... AdD*
JUNGMEYER, JACK
"Men of America" ..... SP*

K

KALMAR, BERT
"Horse Feathers" ..... OSP*
KAY, WILLIAM F.
"Lusitania's Secret" ..... O
"Public Be Damned" ..... O
"If I Had A Million" ..... O
KEARNEY, PATRICK
"Doomed Battalion" ..... D
KEITH, ROBERT
"Destry Rides Again" ..... D
"Ambition" C
KENYON, CHARLES
"Man Wanted" ..... Ad
"Street of Women" ..... AdD*
"The Crooner" ..... SP
"Alias the Doctor" ..... D
KING, BRADLEY
"Passport to Hell" ..... SP*
"Westward Passage" ..... Ad
KLEIN, PHILIP
"Hot Pepper" ..... SP*
"Bachelor's Affairs" ..... SP*
"Chandu the Magician" ..... SP*
"Hat Check Girl" ..... SP*
"Too Busy to Work" ..... SP*
"The Rainbow Trail" ..... AdD*
"Charlie Chan's Chance" ..... SP*
"The Gay Caballero" ..... SP*
"The Trial of Vivienne Ware" .. SP*
KOBER, ARTHUR
"Make Me a Star" ..... SP*
"Guilty As Hell" ..... SPD*
"Hat Check Girl" ..... D
"Me and My Girl" ..... SP
"Infernal Machine" ..... SPD
"Broadway Bad" ..... SPD
"House of Refuge" ..... D
KRALY, HANS
"Private Lives" ..... SP*

I GIVE YOU THE "TELLIES"

by TOM J. GERAGHTY

FOR WRITERS—all writers—the most important event in their merry lives will be the arrival of motion pictures in the home, via Television, "The Tellies," as I have nicknamed them. (I have long detested the expression, "the movies," and "the talkies," so I am offering a similar lousy name, "the Tellies," well in advance, hoping to see it killed by ridicule.

But just as sure as you sit there, we are going to have Television in millions of homes in a very short time. I have this information from a reliable, authoritative source. The reason that so few realize this is simple:

There has been high power propaganda insisting Television cannot possibly be perfected for years. The "best minds" of Wall and Broad have hundreds of millions of dollars invested in theatre property, the millstone of our production industry. Television naturally would give these millions a kick in the pants, like the Russian and other bad foreign loans.

For the moment, my information discloses, "the best minds" have the progress of Television in their hands; but that situation is soon to be dissipated. They will have to take the foolhardy theatre investment on the chin, just as the distillers, brewers and owners of saloon property saw millions wiped out overnight with the advent of Prohibition.

It's a sure-fire prediction that Television will bring a golden era of undreamed prosperity to Hollywood. Writers will be called upon to furnish ten times, or more, the story material then. The direct distribution nightly to the home will demand a tremendous output. For a time, naturally, there will be a revival of the best pictures, largely for the new generation, but that cannot last long.

We have only to observe conditions in the radio field today: It is a greedy, devouring, unquenchable pit of flames for new material.

The returns from television pictures in the home will be enormous, possibly collected with slot machines like the gas meter gadget. Certain pictures would cost, say, twenty-five cents, while an entire evening's show or program (news events, an Educational, a Mickey Mouse, a two-reel comedy and a big feature) would set the family back fifty cents or a dollar.

There are more than twenty million radio sets now in operation; so fifty cents, or one dollar daily, from say a million homes using Television, is nothing to sneeze at.

For many years now I have enjoyed the privilege of "Television in the home," so to speak. At Mary and Doug's home in Beverly, every night after dinner they run one or two feature pictures and several short subjects. and news weeklies.

To me this is one of the last words in luxury, and one couldn't buy better and more comfortable enjoyment with millions. And just think: this luxury will soon be within the reach of the most humble home.

Imagine the scene. They gather in the living room after dinner,

(Continued on Page 47)

KRASNA, NORMAN
"Hollywood Speaks" ....OSPD*
"That's My Boy" ....SPD
"So This Is Africa" ....SPD
"Parole Girl" ....OSPD
"Gun Girl" ....O

KRIMS, MILTON
"Forbidden Trail" ....SP
"Western Code" ....SP

KUHN, IRENE
"Mask of Fu Manchu" ....SP*

L

LA CAVA, GREGORY
"Half Naked Truth" ....SP*

LARKIN, JOHN FRANCIS
"Parachute" ....SP

LAUREL & HARDY
"Pack Up Your Troubles" ....OS

LAUREN, S. K.
"Blonde Venus" ....AdD*
"Evenings for Sale" ....AdD*
"Pick-Up" ....AdD*
"Those We Love" ....S*
"Men Must Fight" ....S*

LAWRENCE, VINCENT
"Night After Night" ....SP
"Movie Crazy" ....SPD

LEAHY, AGNES BRAND
"Sky Bride" ....SP*
"Forgotten Commandments" ....O*
"Night of June Thirteenth" ....SP*
"No Man of Her Own" ....SP*
"Pick-Up" ....SP*

LEE, DONALD W.
"Lost Valley Gold" ....OSP
"Partners" ....SD

LEE, ROBERT N.
"Seventy Thousand Witnesses" ..SP
"Mixed Trails" ....O
"The Devil Is Driving" ....SP*
"Billion Dollar Scandal" ....
"Strictly Personal" ....
"The Mysterious Rider" ....SP*
"Under the Tonto Rim" ....SP

LEHMAN, GLADYS
"They Just Had to Get Married" ....SP*
"Back Street" ....SP

LEVIEN, SONYA
"Cavalcade" ....AdC*
"State Fair" ....AdD
"The Warrior's Husband" ....AdC
"Tess of the Storm Country" ..AdD
"Rebecca of Sunnybrook Farm" ....AdD
"Delicious" ....AdC*
"After Tomorrow" ....AdD
"Surrender" ....AdD
"She Wanted a Millionaire" ....OSC

LEVY, BENN W.
"Devil and the Deep" ....SP
"The Old Dark House" ....SP

LEVINO, ALBERT SHELBY
"Renegades of the West" ....SP

LEWIS, DAVID
"Come On, Danger" ....SP*

LIPTON, LEW
"Hold 'em Jail" ....O
"So This Is Africa" ....O
"Texas Babe" ....O

LOGUE, CHARLES
"The Menace" ....SP
"The Deceiver" ....Ad

LOOS, ANITA
"Blondie of the Follies" ....SP
"Red-Headed Woman" ....SP

LORD, ROBERT
"Manhattan Parade" ....Ad*
"The Conquerors" ....SP
"Twenty Thousand Years in Sing Sing" ....Ad*
"So Big" ....Ad*
"Common Ground" ....SP*
"Man Wanted" ....SD
"Winner Take All" ....Ad*
"One Way Passage" ....S
"Purchase Price" ....SP
"You Said a Mouthful" ....SP*
"It's Tough to Be Famous" ....AdD

LOVETT, JOSEPHINE
"Thunder Below" ....SP*
"Hot Saturday" ....SP
"Madame Butterfly" ....SP*
"Jennie Gerhardt" ....SP
"Tomorrow and Tomorrow" ....SP

LUBITSCH, ERNST
"If I Had A Million" ....OSP*

LUDDY, EDWARD
"Steady Company" ....S

M

MacARTHUR, CHARLES
"Rasputin and the Empress" ....SP

MacDONALD, WILLIAM COLT
"Cornered" ....OSP
"Western Code" ....OSP
"Man of Action" ....OSP

MAC FADDEN, HAMILTON
"Second Hand Wife" ....SP

MACKALL, LAWTON
"If I Had A Million" ....OSP*

MAHIN, JOHN LEE
"The Wet Parade" ....SPD
"Eskimo" ....SPD
"Red Dust" ....SPD
"Hell Below" ....D
"Soviet" ....AddD
"Bombshell" ....SPD
"Beast of the City" ....SPD
"Scarface" ....DC*

MALLORY, BOLTON
"You Said a Mouthful" ....SP*

MALLOY, DORIS
"Amateur Daddy" ....SPD*
"House of Refuge" ....SP*

MANKIEWICZ, HERMAN
"Girl Crazy" ....Ad
"Dancers in the Dark" ....SP
"Lost Squadron" ....AddD*

MANKIEWICZ, JOSEPH L.
"Sky Bride" ....SP*
"If I Had A Million" ....OSP
"Sooky" ....Ad*
"Million Dollar Legs" ....OSP

MARCH, JOSEPH M.
"Madame Butterfly" ....SP*

MARCIN, MAX
"The Strange Case of Clara Deane" ....SP

MARION, FRANCES
"Emma" ....O
"Blondie of the Follies" ....O

MARION, GEORGE, JR.
"Love Me Tonight" ....SP*
"The Big Broadcast" ....SP
"This Is the Night" ....SP*

MARKEY, GENE
"As You Desire Me" ....AdD

MARKSON, BEN
"Lucky Devils" ....SP*
"The Truth About Hollywood" ....SP*
"Is My Face Red?" ....SP*
"What Price Hollywood" ....SP*
"Rackety Rax" ....SP*

MARLOW, BRIAN
"The Night of June Thirteenth" ....SP*
"Dancers in the Dark" ....Ad*

MARTIN, FRANCIS
"A Lady's Profession" ....SP*
"International House" ....SP*

MARX, SAM
"Night Mayor" ....OSP

MASON, SARAH Y.
"Shopworn" ....O
"Half Way Girl" ....O
"The Age of Consent" ....AdD
"A Chance at Heaven" ....AdD

MAYER, EDWIN JUSTUS
"Merrily We Go to Hell" ....SP
"Tonight Is Ours" ....SP

MAYO, MARGARET
"Polly of the Circus" ....OS

McCALL, MARY, JR.
"Street of Women" ....SP
"It's Tough to Be Famous" ....S

McGUINNESS, JAMES K.
"This Sporting Age" ....OSP
"Fever" ....SP

McGUIRE, WILLIAM ANTHONY
"She Wanted a Millionaire" ....SP
"Disorderly Conduct" ....SD
"Okay America" ....SP*

McLEOD, NORMAN
"Sooky" ....Ad*

McNAMARA, TOM
"Little Orphan Annie" ....SP*

McNUTT, WILLIAM SLAVENS
"Strangers in Love" ....SP*
"Broken Wing" ....SP*
"Lady and Gent" ....OSP
"The Night of June Thirteenth" ....SP*
"If I Had A Million" ....S*
"Lives of a Bengal Lancer" ....SP*
"Intimate" ....SP*

MEEHAN, JOHN
"Washington Masquerade" ....SP*
"Beast of the City" ....AdD
"The Washington Show" ....DC*

MEREDYTH, BESS
"Strange Interlude" ....SP*

MILLER, CHARLOTTE
"Sailor's Luck" ....OCD

MILLER, SETON I.
"The Crowd Roars" ....OSP
"Once in a Lifetime" ....AdSP
"The Last Mile" ....AdSP
"Hot Saturday" ....SP
"Murders in the Zoo" ....OSP
"If I Had A Million" ....OSP*
"Scarface" ....DC*

MILHAUSER, BERTRAM
"Sherlock Holmes" ....SP

MINTZ, SAM
"Make Me a Star" ....SP*
"Handle With Care" ....SP*
"Sooky" ....Ad*

MITCHELL, SIDNEY
"Smoke Lightning" ....SP*

MIZNER, WILSON
"Winner Take All" ....Ad*
"The Dark Horse" ....SP*
"One Way Passage" ....SP*
"Common Ground" ....SP*

MOONEY, MARTIN
"Radio Patrol" ....D

MOREHOUSE, WARD
"Big City Blues" ....SP*
"Central Park" ....SP*

MORGAN, BYRON
"Fast Life" ....SP*

MORRIS, GILMORE D.
"Pigboats" ....SP*
"Hell Below" ....SP*

MULHAUSER, JAMES
"Hidden Gold" ....SP*

MULLALLY, DON
"Wax Museum" ....SP*

MURFIN, JANE
"What Price Hollywood" ....SPD
"Rockabye" ....SPD
"Our Betters" ....SP
"Declassee" ....SP
"The Silver Cord" ....SP
"Way Back Home" ....SAdD
"Young Bride" ....AddD

MURPHY, RALPH
"Young Bride" ....AddD

MYERS, HENRY
"Million Dollar Legs" ....OSP
"Murder by the Clock" ....SP

MYTON, FRED
"Wild Stallion" ....SP
"White Eagle" ....SP

N

NATTEFORD, JACK
"My Pal, the King" ....SP*
"California Trail" ....OSP
"Hidden Gold" ....SP*

NEVILLE, JACK
"Sundown Rider" ....OSP

NICHOLS, DUDLEY
"This Sporting Age" ....SP
"Robbers Roost" ....SP

NICHOLSON, KENYON
"Union Depot" ....AdD*

NOVELLO, IVOR
"But the Flesh Is Weak" ....OCD
"Mr. and Mistress" ....OSCD

NUGENT, ELLIOTT
"Whistling in the Dark" ....SP

O

O'NEILL, ELLA
"Rustlers' Roundup" ....OSP

ORNITZ, SAMUEL
"Hell's Highway" ....OSP
"Thirteen Women" ....SP*
"Secrets of the French Police" ..SP*
"Men of America" ....SP*

P

PAGANO, ERNEST
"The Millionaire Cat" ....O
"Two Hundred Fathoms" ....D
"Taming the Wild Cat" ....D
"Bridge Wives" ....SP*
"A Fool About Women" ....SP*
"Hollywood Run Around" ....SP*

PARAMORE, EDWARD
"The Bitter Tea of General Yen" ....SP

PARKER, AUSTIN
"The Rich Are Always With Us" ....Ad
"A Successful Calamity" ....AdD*

PARROTT, URSULA
"Love Affair" ....OSP

PARTOS, FRANK
"Guilty As Hell" ....SP*
"Heritage of the Desert" ....SP*

PEARSON, HUMPHREY
"Westward Passage" ....D
"Face in the Sky" ....SP

PEMBROKE, SCOTT
"Okay, America" ....SP*

PENDLETON, NAT
"Deception" ....OSP

PERKINS, GRACE
"No More Orchids" ....OS

THE BARON GOES HOLLYWOOD

by STANLEY RAUH

CHARLIE: Well, well, Baron—

The Baron: Hello, Sharlie—my you zertainly is a look for zore glances.

Charlie: What?

The Baron: A glance for zore looks.

Charlie: You mean a sight for sore eyes.

The Baron: Yeah, you took the verds right out of my tonzils.

Charlie: Nice of you to invite me out here, Baron.

The Baron: Don't breathe it, Sharlie—it's snodding.

Charlie: Say, look how you're dressed—you haven't gone Hollywood, have you?

The Baron: Huh?

Charlie: You haven't lost your perspective, have you?

The Baron: No, no—dese looze bants fool you.

Charlie: They are awfully wide—the pants.

The Baron: Wide—chust vait till you zee my Oncle Hoogo's bants—

Charlie: Are they wide?

The Baron: Are dey vide—dey are zo vide he's got to make two schteps before de bants move.

Charlie: By the way, isn't it magnificent out here?

The Baron: Ach, Sharlie—you ain't zeen notting—vait till I show you around a bit.

Charlie: Probably so.

The Baron: Who is it?

Charlie: I say unquestionably—

The Baron: Oh, shuah—I'll look dat up later, ven I get home—Sunday, I am going to show you Pussy's Lena.

Charlie: What?

The Baron: Lena's Kitty—

Charlie: You mean Catalina—

The Baron: Yeah.

Charlie: Tell me, is it true Hollywood has a large floating population?

The Baron: Vell, zum is floating.

Charlie: Some?

The Baron: Shuah—odders is zunk.

Charlie: But you're doing all right in the flickering celluloid?

The Baron: I beg your stuff—

Charlie: The projected histrionics—the flamboyant cinema—

The Baron: It's beginning to commence again.

Charlie: The moving pictures—

The Baron: Oh, shuah—the pictures—but Sharlie, vy do you haff to dig yourself up to the knees in language like dat?

Charlie: You didn't find any difficulty in getting around with your impediment?

(Continued on Page 47)

PERELMAN, S. J.
"Hold 'em Jail" ..... SP*
"Horse Feathers" ..... OSP*

PEREZ, PAUL
"Doomed Battalion" C

PRASKINS, LEONARD
"The Champ" ..... DG
"Emma" ..... AdD
"Bird of Paradise" ..... AddD

PRESNELL, ROBERT
"Employees Entrance" ..... SP
"Lost Squadron" ..... AddD*
"The Keyhole" ..... SPD
"Dead Reckoning" ..... O
"What Price Hollywood" ..... Ad

PURCELL, GERTRUDE
"Night Mayor" ..... SP
"Vanity Street" ..... SP
"No More Orchids" ..... SP
"Child of Manhattan" ..... SP

PUTNAM, NINA W.
"The Mummy" ..... O

Q

QUIGLEY, ROBERT
"Fighting for Justice" ..... SP
"Man of Action" ..... SP

R

RAISON, MILTON
"Air Hostess" ..... SP*

RAPHAELSON, SAMSON
"One Hour With You" ..... SPD
"Trouble in Paradise" ..... SPD
"Broken Lullaby" ..... SP*

RAUH, STANLEY
"By Whose Hand" ..... D
"Over the Counter" ..... SD
"Wild People" ..... SD
"Hollywood Premier" ..... SD

REED, TOM
"Laughter in Hell" ..... SP
"Afraid to Talk" ..... SP
"Murders in the Rue Morgue" ..SP*
"Radio Patrol" ..... SP

REYHER, FERDINAND
"The Big Cage" ..... SP*
"All American" ..... SP*

RICHARDSON, GLADWELL
"Fighting for Justice" ..... OSP

RIESENBERG, FELIX
"Skyline" ..... O
"Pigmy" ..... O

RIGBY, GORDON
"Golden West" ..... SP
"Smoke Lightning" ..... SP*

RISKIN, ROBERT
"The Big Timer" ..... O
"American Madness" ..... O
"Night Club Lady" ..... AdD
"Shopworn" ..... SP*
"Madame La Guimpe" ..... AdD
"Virtue" ..... AdD
"Rules for Wives" ..... O

RIVKIN, ALLEN
"Is My Face Red" ..... O*
"Night World" ..... O*
"Dead on Arrival" ..... SP
"Picture Snatcher" ..... SP
"Checkers" ..... SP
"The Devil Is Driving" ..... Ad
"Madison Square Garden" ..... SP*
"Radio Patrol" ..... O*
"Seventy Thousand Witnesses" ..... D

ROBERTS, C. E.
"Midnight Patrol" ..... D*

ROBERTS, EDWARD
"Vanity Street" ..... S*

ROBERTS, MARGUERITE
"Sailor's Luck" ..... OCD

ROBINSON, CASEY
"Is My Face Red" ..... SP*

ROGERS, HOWARD E.
"Dancers in the Dark" ..... Ad*

ROOT, WELLS
"Bird of Paradise" ..... SP
"Tiger Shark" ..... SP

RUBEN, J. WALTER
"Symphony of Six Million" ..... AdD
"Roadhouse Murder" ..... SPD

RUBY, HARRY
"Horse Feathers" ..... OSP*

RYAN, DON
"Nagana" ..... SP*

S

SAUBER, HARRY
"Obey the Law" ..... OSP

SAUNDERS, JOHN MONK
"Soviet" ..... CD
"Tell It to the Marines" ..... CD
"Pig Boats" ..... CD
"West Point of the Air" ..... SCD
"The Eagle and the Hawk" ..... O

SCHUBERT, BERNARD
"No Other Woman" ..... SP*
"Symphony of Six Million" ..... AdD

SEARS, ZELDA
"After All" ..... D
"Prosperity" ..... D
"Emma" ..... AddD
"New Morals for Old" ..... SP*

SEFF, MANUEL
"Blessed Event" ..... O
"Dead Reckoning" ..... AdD
"Police Surgeon" ..... D

SEYMOUR, JAMES
"Symphony of Six Million" ..... SPD
"Lawyer Man" ..... SPadC
"42nd Street" ..... AdC
"Central Airport" ..... OSPC
"Highlights of 1933" ..... SPC

SCHAYER, RICHARD
"Night World" ..... SPD
"All American" ..... OSP
"My Pal, the King" ..... OSP
"Private Lives" ..... SP*
"The Impatient Maiden" ..... SP*

SHUMATE, HAROLD
"Heritage of the Desert" ..... SP*
"Wild Horse Mesa" ..... SP*

SMITH, WALLACE
"Lost Squadron" ..... SP

SNELL, EARL
"Steady Company" ..... SP

SUTHERLAND, SIDNEY
"Women in Prison" ..... SP*

SPARKS, ROBERT
"If I Had A Million" ..... OSP*

SPENCE, RALPH
"Speak Easily" ..... SP*
"Passionate Plumber" ..... D
"Fast Life" ..... SP*

STARLING, LYNN
"The First Year" ..... SP
"Back Street" ..... D

STEWART, DONALD OGDEN
"Smilin' Through" ..... D
"White Sister" ..... SP

STONE, GRACE ZARING
"The Bitter Tea of General Yen" ..... OSP

STURGES, PRESTON
"Child of Manhattan" ..... OSP

SULLIVAN, C. GARDNER
"Skyscraper Soul's" ..... SP*
"Strange Interlude" ..... SP*

SWERLING, JOE
"The Man Who Dared" ..... SAdD
"Hollywood Speaks" ..... OS*
"Washington Merry-Go-Round" ..... SP
"Man Against Woman" ..... OSP
"As the Devil Commands" ..... SP
"War Correspondent" ..... SP
"Forbidden" ..... SP
"Behind the Mask" ..... OSP
"Shopworn" ..... SP*
"Love Affair" ..... SP

T

TARSHIS, HAROLD
"Deception" ..... SP

TASKER ROBERT
"Dr. X" ..... AdD*
"Hell's Highway" ..... OSP
"Secrets of the French Police" ..... SP*

TAYLOR, DWIGHT
"Are You Listening?" ..... SP
"We Live Today" ..... SP

TERRETT, COURTENAY
"Love Is A Racket" ..... Ad
"Twenty Thousand Years in Sing Sing" ..... R
"Famous Ferguson Case" ..... Ad*
..... SP*

THALBERG, SYLVIA
"When a Feller Needs a Friend" ..... DC*
"Prosperity" ..... OSP*

THAYER, TIFFANY
"Strangers of the Evening" ..... O
"Thirteen Women" ..... O
"Call Her Savage" ..... O
"The Illustrious Corpse" ..... O

THEW, HARVEY
"Two Seconds" ..... SPD
"Stranger in Town" ..... SPD
"Silver Dollar" ..... SPD
"She Done Him Wrong" ..... SPD*
"Woman from Monte Carlo" ..SPD
"Without Consent" ..... Ad
"Mysterious Rider" ..... SP*

THOMPSON, HARLAN
"Phantom President" ..... SP*
"He Learned About Women" ..... SP*

THOMPSON, KEENE
"War Correspondent" ..... OSP
"Last Man" ..... SP*
"Man Against Man" ..... SP
"Air Hostess" ..... SP*
"As the Devil Commands" ..... OSP

TODD, RUTH
"Cornered" ..... SP

TOWNE, GENE
"The Billion Dollar Scandal" ..... OSP

TRENKER, LOUIS
"Doomed Battalion" ..... O-Ad*

TUCHOCK, WANDA
"Letty Lynton" ..... SP
"New Morals for Old" ..... SPD
"Bird of Paradise" ..... D
"No Other Woman" ..... SPD
"Little Orphan Annie" ..... OSPD

TURNER, GEORGE K.
"Roar of the Dragon" ..... S*

U

UNGER, GLADYS
"Wayward" ..... SP*

V

VADJA, ERNST
"Payment Deferred" ..... SP*
"Smilin' Through" ..... SP*
"Reserved for Ladies" ..... OSP
"Broken Lullaby" ..... SP*

VAN EVERY, DALE
"Air Mail" ..... OSP
"Nagana" ..... SP
"All American" ..... S*
"Murders in the Rue Morgue" ..SP*

VEILLER, BAYARD
"Unashamed" ..... OSP
"Night Court" ..... Ad*
"Arsene Lupin" ..... D*

W

WALKER, H. M.
"They Just Had to Get Married" ..... SP*

WALLACE, EDGAR
"The Menace" ..... OSP

WATKINS, MAURINE
"No Man of Her Own" ..... SP*

WEAD, FRANK
"All American" ..... SP*
"Air Mail" ..... SP*

WEITZENKORN, LOUIS
"The Devil Is Driving" ..... SP*
"Ladies of the Big House" ..... SP

WEST, CLAUDINE
"The Guardsmen" ..... SP*
"Private Lives" ..... SP*
"Smilin' Through" ..... SP*
"Payment Deferred" ..... SP*
"Son-Daughter" ..... SP*

WEST, MAE
"She Done Him Wrong" ..... O

WEXLEY, JOHN
"Soviet" ..... OD
"Steel" ..... O
"Lonesome Road" ..... OSPD

WHELAN, TIM
"Girl Crazy" ..... SP

WILLARD, JOHN
"The Mask of Fu Manchu" ..... SP*

WILSON, CAREY
"Arsene Lupin" ..... SP
"Polly of the Circus" ..... Ad
"Faithless" ..... SP

WOLFE, EDGAR ALLEN
"The Mask of Fu Manchu" ..... SP*
"Freaks" ..... AddD

WOLFSON, P. J.
"Madison Square Garden" ..... SP*
"Radio Patrol" ..... SP*
"Checkers" ..... SP*
"Picture Snatcher" ..... OSP*

WOON, BASIL
"While Paris Sleeps" ..... SP

WYLIE, PHILIP
"Island of Lost Souls" ..... SP*

Y

YOUNG, WALDEMAR
"Sky Bride" ..... O
"Sinners in the Sun" ..... P*
"Love Me Tonight" ..... SP*
"A Bedtime Story" ..... OSP
"Miracle Man" ..... AdD
"The Sign of the Cross" ..... SP*
"The Island of Lost Souls" ..... SPD*

"SQUAWKS FROM A MUTT"

by PICO K. WOOLF



What kind of a guy is this I live with, anyway? He bends over me and says, "How's my lil' feller?" "How's my lil' man?" when all the time he knows I'm a little girl. He acts as if he didn't want a "bitch" around the house. And at times, naturally, little boy dogs come sniffing around me, so what does he do? He blows in one hundred and sixty bucks for a fence just to keep me a **good** girl. Who wants to be good? He seems to think I have no right to a sex life.

To satisfy my girlish longings every day, he brings me home a rubber squeak mouse—as if a squeaking piece of rubber could make up for my birthrights. Once in a while I get a rubber duck—oh, he's good-hearted enough — but a dog gets no thrill out of mice or ducks—even though they squeak. And he thinks I'm not on to a couple of cheap tricks he keeps pulling on me. Every now and then he sneaks out into the garden and picks up an old mouse that still squeaks—washes it off—and tries to palm it off on me as a **new** mouse. But I'm no dumb mutt even tho' some one did call me a "garbage can pointer." You know what I do now? The moment he brings me a squeak mouse the first thing I do is to chew the tail off. There's going to be no more palming of old mice on this baby.

And oh, how I hate the nights he gives parties! No one in Hollywood can cook like Edgar Allan Woolf. But I don't get any spaghetti because he says "my lil' feller can't have starchy things." And I don't get chili because it's spicy for "my lil' man"—and I don't get this because it has sherry in it—and I don't get that because it has chicken bones.

And the people he invites! I'm only brought in once or twice a night in his arms—because I might jump on some lady's dress and soil it. So I have to stay out in the garden and look in at the fun. Oh, some of the guests are okay. I like Colleen Moore because her "Sadie" is even muttier than I am, and she doesn't like dogs just because they have a family tree. "Sadie" sent me one of her best marrow bones last Christmas, and this Christmas I'm going to give her a sandbox. Some dogs never do get housebroke.

And I like Queenie Cawthorne, even if she does say I have the longest tail that ever wagged. But she lets me kiss Joe, and she won't stand for any other girl in Hollywood doing that. Laura Hope Crews bought me a tag for my collar in case I ever get lost—but—no such luck. I'm never allowed out of the Woolf gates without Isaac who cooks, or Noble, who buttles, as a chaperone—and then only on our own lawn. Oh, sometimes, how I long to squat near a neighbor's tree and spoil it like other dogs spoil ours. But there isn't a faded bush in Beverly can accusingly point a single branch at me.

I know the Woolf guy means well, but I want children and although I'm a Hollywood lady, I'm not nuts for adopting them. No, I want my own—and I've made up my mind that some day while the guy I live with is waiting at the studio to get in to see a supervisor, I'll sneak out somehow—and one day when he comes home with his "How's my lil' man," I'll just jump on him and lay a litter of pups in his arms. Youth must have its fling! Oh, here he comes now with a new squeak mouse. Bow wow! Bow wow!

ERWIN GELSEY

BREN–ORSATTI

invite your attention to the

screen work

of

THOMSON BURTIS

during the past year

MADISON SQUARE GARDEN
(Charles R. Rogers—Paramount)
Idea and Original Story

UNDERCOVER MAN
(Paramount)
Adaptation

SOLDIERS OF THE STORM
(Columbia)
Idea and Original Story

✦

In Preparation
Story, Screen Play and Dialogue
TEST PILOT
HOWARD HAWKS PRODUCTION FOR METRO-GOLDWYN-MAYER

The Social Season In Hollywood

(Continued from Page 27)

an author, but it doesn't really matter.

Wilson Mizner was, as usual, glimpsed lunching at the Derby.

DECEMBER 17. Miss Greta Garbo today announced in no infirm tones that she will have nothing to do with her next picture, "The Eleven Avators of Buddha," on religious grounds. Mr. Ben Irving Darryl, Jr., was furious, but didn't dare to tell her so. Miss Garbo left last evening on the transcontinental plane, disguised as a breast of veal garnished with parsley.

DECEMBER 18. The Duke of York arrived at Pickfair today. There was no room, so Mary tossed out 13 of the baronesses. The score is now 8, but what an 8!

DECEMBER 19. Greta Garbo was reporting hovering over Heligoland in a helicopter.

Miss Marion Davies today used tear gas in an effort to get to a trunk in the attic of her beach house in Santa Monica. She was repulsed. Mister Howard Hughes today arrived on his new yacht, the "Europe," which was formerly in the trans-Atlantic service, and which Mister Hughes purchased from the North German Lloyd. When interviewed by your correspondent, Mr. Hughes said, "What?" being a little deaf in both ears.

DECEMBER 20. Mr. Sid Grauman announced he would present the largest prologue yet, in conjunction with the tremendous forthcoming production, "The Eleven Avatars of Buddha." Tickets are already at a premium for the opening.

The Prince of Wales, with all of his brothers and his sisters, and his cousins and his aunts, arrived at Pickfair today. The famous Lady of the House swooned from sheer glee, but Mr. Fairbanks stepped into the breach in the emergency, by renting the Beverly-Wilshire and Ambassador Hotels as guest-houses to Pickfair.

Twelve more writers were added to the staff creating "The Eleven Avatars of Buddha" for Mr. Ben Irving Darryl, Jr. Mr. Darryl, Jr. expressed himself as annoyed at mounting expenses, and fired 35 typists, 11 janitors, 3,000 laborers, and all the office boys. None of them were Semitic.

Mr. Darryl, Jr., today also gave three million dollars to the unemployment relief fund for the members of the Motion Picture Industry. Miss Marion Davies today expressed herself as furious at being evicted by the party of the Prince of Wales from the Ambassador Hotel, and again attacked her beach house in an effort to get in—this time with machine guns. She succeeded, but had to sleep in her car while the work of removing bodies went on.

DECEMBER 21. Somebody, the milk man probably, today entered Greta Garbo's residence in Brentwood, and discovered her calmly sitting in the kitchen in an old tweed guimpe and sailor pants, eating smorgasbrod and drinking coffee. She said "Skat!" and threw the coffee in his face. This is regarded as ominous, and United-Goldfish-Colossal denied any knowledge of anything. This was heartily applauded by three underpaid writers, who were thus noticed, and added to the staff of "The Eleven Avatars of Buddha." This raises the score to 46½

Miss Marion Davies' house was so riddled with gunshot and the work of removal of the bodies of her house guests, that she set it on fire, and has set up a tent on the ashes.

W. Mizner again at the B. Derby.

DECEMBER 22. The Marchioness of Milford-Haven, daughter of the Russian Grand Duke Paul, arrived in Hollywood today and did not go to Pickfair, astounding all Hollywood by going instead to call on Zoe Akins. No one can make head or tail of it all, and it is regarded as a manifestation of Soviet influence. Miss Akin is a writer, formerly known at the Foni Film Studios as Joe Atkins.

DECEMBER 26. Mister Howard Hughes today emerged from under his ice-bag, and stopped drinking tomato juice long enough to announce that he had just bought the dirigible "Akron," which he will personally tear apart bit by bit at terrific loss of life in his new air epic, called, amazingly, "Angel's Hell."

Miss Lupe Velez reappeared today, behaving as if she had never been away at all.

Miss Ruth Chatterton is in the hospital in a very serious condition, after using up all her breath, and fainting, in an attempt to draw out the word "rather," a little longer than usual. Her physician said she might recover, but advised against any repetition.

NEW YEAR'S. All Filmdom, still in dinner clothes and rather groggy, attended the Annual Tournament of Roses in Pasadena. There were only 41 roses and 2 petals in evidence, but Miss Jean Harlow, completely disguised as Miss Jean Harlow by wearing nothing at all but a torch held on high, was cheered to the echo.

A football game also provided excuse for not going to bed in Pasadena, and somebody played somebody. It is estimated that if all the liquor consumed last night were to be poured into the Rose Bowl, the spectators would have all been completely submerged and possibly drowned, and there would have been ample room for the new unnamed Mystery Cunard Liner to go for a long voyage. Mr. Howard Hughes has just purchased this as his yacht, and given the "Europa" to the poor. God knows what they'll do it with. We admit the whole idea back of these statistics is spectacular, but what a waste of gin.

JANUARY 3. Conrad Nagel today found the King and Queen of England wandering through the streets of Hollywood in an exhausted condition, suffering from hunger and exposure. They had been here four days, but everyone was too drunk to tell them where Pickfair was. Mister Will Hays rose to deny this whole statement categorically, and accused their Majesties of lese majeste toward the Fims. Miss Pickford attributed the whole thing to a misunderstanding caused by the sinister influence of the Soviets, and fed their Majesties well, amid cheers.

Sid Grauman announces that, at the suggestion of Miss Elsa Maxwell, internationally known party-slinger, he has added Mahatma Gandhi, the Dolly Sisters, Beatrice Lillie (Lady Peel to you), Mrs. Vincent Astor, the Marchesa Casati, 3,000 trained seals, a live whale and the entire Army of the Unemployed, to the cast of his World-Shaking Prologue. He also stated that Mr. Ben Irving Darryl, Jr., would crack open the Hollywood Dam the day before the Premiere, thus inundating the town and allowing the elite of the Film World to ride to the Premiere in the battleships of the United States Navy. When asked, "What about the residents in Hollywood?" he became sulky, and replied, "That's their business."

JANUARY 4. Mister W. M. lunched at the B.D.

Crown Prince Humbert of Italy, and Premier Mussolini arrived today, but Pickfair was too full. It is presumed they went back to Italy in a huff.

Everybody is in a froth. The world-defying Premiere is tomorrow. It is whispered that even the Queen of England has bought a new hat, and will wear a daring gown made after the Hollywood designs of Adrian, of cellophane trimmed with persiflage.

JANUARY 5. I reel. I faint. The night of nights. The culmination of the whole history of the evolution of the world! Three hundred thousand people were rendered homeless when the town was flooded; and Grauman's Chinese Theatre was destroyed, when the dam was broken open for the Parade of the Venetian Gondolas of the Stars. Mister Grauman didn't care, because he was having his Premiere in the Hollywood Bowl anyway. The homeless inhabitants gathered awe-struck on the hills to watch. All Filmdom came, in the battleships of the United States Fleet converted for the occasion into gondolas. Howard Hughes' new yacht led the procession, with Mr. and Mrs. Douglas Fairbanks and their party on the deck, wheathed in smiles and bowing to their fans.

Miss Pickford wore an ermine wrap, and diamonds.

Miss Marion Davies wore an ermine wrap, and diamonds.

Miss Marlene Dietrich wore an ermine wrap to the waist, and diamonds elsewhere.

Tallulah Bankhead arrived in a full dress suit complete with tails, a top hat, an evening cape lined with white satin, and carried a bunch of toy balloons.

All the Barrymores arrived in a van, chattering Russian.

Gloria Swanson wore an ermine wrap, and diamonds.

Jean Harlow wore 17 orchids, and bowed to everyone.

Greta Garbo was brought in in a potted palm, heavily veiled.

Wilson Mizner wore an ermine wrap and diamonds, with a Brown Derby, complete with kitchen and chef, on his head.

Miss Joan Crawford wore an ermine wrap, and diamonds, and wore Douglas Fairbanks, Jr., as a corsage. Miss Constance Bennett wore an ermine wrap, and diamonds, and led the Marquis on a leash, arguing meanwhile with her father, Richard Bennett, at the top of her lungs.

The King of England wore an ermine wrap, and diamonds, complete with scepter and crown.

The Queen of England came in a hat shaped like a bathtub, and 40 pounds of passamenterie and pearls with long sleeves, and an ostrich plume. She was roundly hissed, and her costume was universally condemned as an attempt to "steal the show." Several people cut her publicly, although it didn't seem to bother Her Majesty much.

The Prologue was marvelous. It contained all the things we promised it would, along with 30,000 dancing girls garbed in the best shatter-proof glass. It lasted three days, and was universally acclaimed the greatest wonder of the age, and the pinnacle of human achievement. The picture, "Sin," formerly called "The Eleven Avatars of Buddha," and starring Greta Garbo, was not shown, because the prologue was so long there wasn't room for it.

JANUARY 9. The King and Queen of England, house guests of Mr. and Mrs. Douglas Fairbanks at their home, Pickfair, were today informe d that, in the absence of the entire English Royal Family from England, the Soviets had seen their chance, held an uprising and seized the reins of government. When interviewed, His Majesty expressed himself as annoyed, and indicated he might enter the films.

FINIS

The Day of The Writer

(Continued from Page 11)

the Carlyle Blackwells, the Harold Lockwoods, the brace of Farnums, the Rudolph Valentinos, the Barbara La Marrs, the Clara Kimball Youngs, the Theda Baras, the Katherine MacDonalds, and the Lillian Walkers, to name only a few of the comely clothing dummies of the day; and the unbelievably trite and bromidic and unliterary scenario writers and gag men and title scribblers; and the high-flying, gutter-stalking, suddenly-rich executives and their scores of kith and kin—all these atrocities, which would have been lethal to any other business, failed to stem the dizzy climb of the picture industry—so long as there were David Wark Griffiths and George Loane Tuckers and John Fords and King Vidors to pull the strings and make the puppets pantomime.

But suddenly, overnight, something happened. Galatea found she had a tongue. The two-dimensioned art became triple. The tailor's dummy learned, to its dismay, that it must own a vocabulary embracing more than eighty-two words. Boundaries and frontiers circumscribed the films. Adjectives supplanted gestures. Vocal cords presupposed brain cells. Producers, perforce, had to learn to read scripts—and a painful chore it became, you can bet heavily on that! Syllables succeeded alluring torsos, and articulation made garters dispensable.

Among those who suffered in the catastrophe of vocables, and who perhaps suffered most, were the directors. From lords of celluloid creation they became merely A.D.T. boys carrying out the script writer's errands! Now, a director is far less important than the invisible gum chewer in the distant sound box; he is in rank away below the cameraman; he is exceeded in impotence and vestigial significance only by that weird and unique Hollywood phenomenon, the supervisor, who, like canine teeth in a virgin or the mammary glands on the male breast, serves a purpose which only God in His infinite and inscrutable omniscience can explain.

With the producer, then, compelled to become literate; with the star now requiring at least a modicum of mentality; with facial symmetry and thigh-roid suggestiveness relegated to a less essential role; with the director swiftly and inevitably demoted to the position of an opera prompter, many changes came instantly into the business. The two principal ones were:

First: The whole structure, erected as it was on incompetence and favoritism and proceeding solely on momentum, of course telescoped financially of its own horrible dead weight—and until the debris is cleared out and ghastly inefficiency is punished by oblivion, receiverships and bankruptcies and the false expediences of artificial mergers will go on and on until chaos represents the racket.

It won't do any good to cancel this executive's contract by paying him off with a huge wad of the old filthy—and then finding him employed in an elevated post at an exorbitant wage in another equally collapsing company. If he was mediocre and dated and unprofitable on, say, Gower Street, does it change his spots to put him in charge of a unit on another lot? You can't amalgamate two tumors and effect a cure: you'll more likely produce a cancer!

And yet, only showmen can produce pictures. American bankers can't. Why, they are responsible for the condition in which the world finds itself today. They can't even run banks—seven thousand bank failures in America in three and a half years, not one in ten years in England and Canada! All the showmen even need to do is catch up with the parade, take stock of the times, indulge in a little genuine analysis of their business—and of their own capacities. At the risk of being identified with that most loathsome of Hollywood's multitude of freaks—the yes men—I will suggest that it can be done: Darryl Zanuck is one survivor from the day of silent pictures who has not only kept abreast of the times, but is out a couple of blocks ahead of the "talkie" parade. And I make him this compliment even if he didn't avail himself of my last option, because it is true, and because it is an illuminating proof of what I am writing.

The second principal change that screen speech brought about, was the sudden ascendancy of the writer, the belated but inevitable recognition and promotion of the one man who knows what words are meant for. Words, after all, are merely building stones. In the hands of a hod carrier they probably will become kennels and shanties and outhouses. But in the hands of an architect with vision these same stones are laid atop one another—and the world stands, breathless and uncovered, before a Taj Mahal.

And so, I presume to suggest that there isn't a single script in a single studio in Hollywood today, turned out and completed and okayed and ready for shooting, that couldn't be improved, a lot or a little, by turning it over to a competent writer for a day or two. Not to a mere technician: you can hire mechanics from any listed agent. What the modern world of pictures needs today more than ever before, is a genuine IDEA MAN with a roving assignment—a trained writer, preferably an experienced, versatile newspaper and magazine man with both practical feet planted on solid ground; one who is honestly interested in helping out on a good story; one who is very proud of his work and of his name; one whose equipment of ideas, born in actual-life experience, is only equalled by his literary integrity.

If they don't realize it—and fail to realize that stories can only be told successfully by those in the habit of telling them—pretty soon there won't be any other units in neighboring companies for them to go to. For no producer, no director, no star can make a bad story good. No good story can be wholly ruined by any star or producer or director. The story's the thing: it always has been; it always will be.

After all, what is a story, whether printed or footlighted or screened? It is merely two persons doing something or talking while a third watches and listens.

WILLIAM CONSELMAN

WRITER

FOX Studio



1930 and 1931 at Warner Bros.
1932 at MGM, Story and Continuity on 4 Technicolor Musicals
Now at RKO

Stanley Rauh

I Was A Fugitive

(Continued from Page 13)

I'm sorry to be so long in answering your communication in reference to "I Am a Chain Gang from the Water Front." I have been busy flying back and forth between here and New York on our 1933 Production Schedule. We've finally adopted a new form of Unit Production:

From now on each writer on the lot is to do a complete version of the story he's working on. The completed scenarios will be chopped up and put in a derby hat. On a certain date, your supervisor will draw bits of dialogue out of the grab bag and paste them all together. The conglomeration will then be handed to Bella and Sam Spewack to adapt under a unit plan, as follows: The Spewacks to Eddie Eliscu to B. B. Kahane to David Selznick to Leonard Spigelgass to Hyman Fink to Harry Rapf to Evers to Tinker to Chance. The final story will be tentatively titled "What Price Fugitives from Chain Gangs?"

You, of course, will be given screen credit.

Yours truly,
Emanuel Neanderthal.

Inter-Office Communication.

TO: Emanuel Neanderthal.

Dear Mr. Neanderthal:

I'm getting pretty sick of all this. How about loaning me (how about the Chase Bank loaning both of us) to Fox? I tell you, there's something radically wrong in the organization, sir!

What's this I hear about conflicting stories among the Majors? Paramount coming out with "Hot Sunday," RKO with "Hot Monday," Warner Bros. with "Hot Tuesday," Universal with "Hot Wednesday" and United Artists with "Hot Thursday." The first thing you know there won't be a hot day left in the week. Then what'll happen? I'll tell you what'll happen: There'll be eight expeditions to the Island of Bali—that's what! The next thing you know the great American Audience will be running around without any clothes on and a ring in its nose.

Herman J. Mankiewicz Ralph Spence, Gladys Lehman, Harry Hervey, Curley Robinson, Sam Finn, Tony Veiller and I have a swell idea for a story. The whole thing is laid in a hotel and the people's thoughts are spoken out loud. We sort of kid the Government at Washington throughout the yarn. The climax comes when the tabloid editor boards a submarine for the Island of Bali and discovers Frank Buck, F. A. Mitchell-Hedges, Martin Johnson, Arnold Fanck and Ernest Schoedsack in the top of a cocoanut palm sprinkling an Eskimo with goona-goona (love powder).

Fifteen minutes ago we were calling the picture 'S.O.S. Stockholder." This, of course, has since been changed and brought up to date.

Competition is the backbone of any business, sir.

Yours truly,
Jack Cluett.

Inter-Office Communication.

TO: Jack Cluett.

Dear Mr. Cluett:

You have formed a false, and too hasty opinion of the picture industry. Just because you were hired as a writer you seem to think you ought to sit right down and write something. Nothing could be farther from the truth, my boy. In the first place, it confuses the director. Why, Edgar Allan Woolf was here for six years before he even touched a pencil—or a stenographer. Just the other day we discovered a writer in the Old Publicity Building. It hadn't been entered since the old Ince days, and there he was as good as the day we hired him. That man (dead, of course) is what I call a successful writer. Not once during his fourteen years of unending service did a producer, a supervisor, a director, a cameraman or an actor find fault with his dialogue. Now, if we can get such whole-hearted co-operation from a cadaver, why can't we from you? Dig in, son! Learn the power of the unwritten word, study camera angles in a turtle-necked sweater and say nothing.

Yours truly,
Emanuel Neanderthal.

Inter-Office Communication.

TO: Emanuel Neanderthal.

Dear Mr. Neanderthal:

I was very much impressed by your recent letter, and am now convinced that I should seek unemployment elsewhere. You see, I've been a humorous writer for eight years and thought my experience, as such, would be valuable to the picture industry. That in itself is a good laugh, isn't it, sir?

From now on "I Am a Fugitive from Hollywood."

Yours truly,
Jack Cluett.

Inter-Office Communication.

TO: Jack Cluett.

Dear Mr. Cluett:

My secretary has just this minute handed me your synopsis of "I Am a Fugitive from Hollywood." I think the idea is amazing and should make a terrific box-office picture. It's fresh material like this that the organization needs, my boy. I enclose the company's check for $15,000 for all rights to the story. Kindly drop in to see me at your convenienc eto discuss a long-term contract.

Sincerely yours
Emanuel Neanderthal.

END

GENE
FOWLER

KUBEC GLASMON

Public Enemy
Smart Money
Blonde Crazy
Taxi
Union Depot
Crowd Roars
3 on a Match
False Faces

Present Engagement
Legal Crime
(Chas. R. Rogers)

FREE LANCING
Management
FRANK & DUNLAP, Ltd.

Stock Shot

(Continued from Page 15)

KID: How do you do it?

ED: Because I gotta eat. And you came to me because you gotta eat. So don't high-hat me.

KID: Oh, I didn't mean to. I see now that I can tighten up the story a little. And there's a spot for a chase at the end—

ED: We lay off chases now. They take us outdoors. We can work longer hours indoors. See? Make it a murder.

KID: Yeah, that's actor proof and simple. I begin to see—

ED: And by the way, put in a part for Whoozis McGlug. His name's still good and we can sign him with our own pencil. Put him in as a drunk reporter, drunk hotel guest, or a plain drunk—anything he can be natural in.

KID: Uh—if I can—

ED: You can do anything if you're going to write for us. Why, I wrote our last picture in four days and nights, so we could be first to grab the Eskimo sets out at Unicycle.

KID: Do you actually write stories to fit sets?

ED: And how! I had to put on a jungle prologue because the Boss could borrow a South Seas set on Beachwood Drive.

KID: A jungle prologue to an Eskimo story?

ED: That was a cinch. I made the girl a native princess doing the hula-hula when the heavy sees her. He's a mate on a sealing schooner. He promises to marry her, but he takes her to the Arctic instead, see?

KID: Say, you've got to have brains in this racket, haven't you?

ED: And what brains! They day before production the boss's niece got in from New York with a yen to work in a real moom-pitcher, and I had to write a fool-proof part for her!

KID: Did you?

ED: I still got my job, haven't I? I spotted her as an Eskimo girl who gets killed to prove the menace. You always gotta kill somebody to prove the heavy's really bad, you know.

KID: It begins to seem simple. Maybe I can write the sort of stuff you want.

ED: That reminds me — what is your menace?

KID: There isn't any.

ED: You gotta start your story with a menace.

KID: But it's a human story of the happiness and grief, the laughter and tears—

ED: The laughter will sound terrible and the tears will look lousy. Cut 'em out.

KID: Well, maybe—anyhow, those two people . . .

ED: What keeps 'em apart? That's the menace!

KID: The boy has too much money for his own good—

ED: Great! His menace is wine, women and song and I know where we can pick up some swell cabaret stockshots. Then cut to a corner set and show the boy lapping it up with a Mexican girl on his knee. Legs! And the boy—the boy is Whoozis McGlug! Maybe the boss will buy your yarn—if you fix it up right.

KID: That's encouraging. Now the girl—she has an inferiority complex—she thinks the boy thinks she's after his money—

ED: That ain't photographic. You got to personify it. She gets this idea from a mental heavy like Bellacosi—he's on the make for this girl—moves in on her and slips her this idea with a lot of eye closeups like he did in The Cadaver—see?

KID: Well, maybe—

ED: You can't sell us maybes.

KID: Sure, certainly, positively, then. Now, suppose I do all you want, what will you pay for the story?

ED: Five hundred bucks for the story—and dialogue script.

KID: Is that all?

ED: Why, if I have to revise it, you only get three-fifty.

KID: And you'll probably have to revise it.

ED: Well, I gotta eat, too.

KID: But can I count on the three-fifty?

ED: If I like it and the boss likes it and his wife and her relatives like it.

KID: Frankly, is there any other independent who'll give it a better production? It's my first picture and I do want it to be good.

ED: Frankly, the Star Spangled Outfit will give it a better production. They can afford to because they don't buy stories. They just assemble parts of other people's stories. You might sell it to the Viceroy, but they'll keep you submitting treatments until they've gotten three complete plots out of you, and a couple of titles to boot.

KID (takes a mental zowie): My God! I knew I was tackling the seamy side, but—

ED: But you didn't expect the seams to be lousy?

KID: All right. When do I start?

ED: Now (fishes in basket). Here's a list of names we can buy at our price and the exchanges will stand for. Pick your characters while I run over to the production office and find out what sets you can put 'em in.

The Kid takes the list. The Editor smiles at him, puts his hand fraternally on his shoulder.

ED: I think you're gonna make good here. You're young, ambitious, enthusiastic. You remind me of myself twenty years ago.

He exits. The Kid eyes the list, drops it into the wastebasket, sits down at desk, puts sheet of paper into typewriter. He begins to write, steadily, monotonously, without ever stopping to think.

CURTAIN

Leonard Praskins

✦

"SUCCESSFUL BLUNDER"
— J. G. Bachmann

"SECRETS"—Mary Pickford

"FLESH"—M-G-M

now at

R-K-O

✦

HENRY JOHNSON

WRITER

FOX Studio

Paradise In Trouble

(Continued from Page 17)

Joe: G'wan! You're just tired tonight, Sam. Don't give me anything like that!

Sam: I'm telling you. They're making it very hard. Why, one of the banks we do business with actually ran out of money! How's that for a dirty trick?

Joe: They can't do that to us, Sam! They can't! We got banking laws, haven't we?

Sam: They did. O, they're up to all kinds of tricks, those birds. Judge Furioso was telling me today he overheard a couple of bank presidents talking and they both felt they could make more money with the bank closed than they could if they left it open.

Joe: I don't believe it!

Sam: The Judge woudn't lie.

Joe: What Judge is that?

Sam: You know, Judge Furioso. My legal advisor. Draws up every contract we make at the studio.

Joe: Can he do that? What about when the court's in session?

Sam: Don't be foolish. The Judge has been disbarred for five years.

Joe: Say, I remember that name now. The Judge was removed from the bench for bribery, wasn't he?

Sam: No, no. He got on the bench for bribery They finally got the Judge for selling opium, and he's been at the studio ever since. I wouldn't be without him. (He paces nervously and tosses a pith helmet into the fire.)

Joe: Listen, Sam. You're a fool to worry about those Bankers. It's simple. People put money into their banks. Their problem is how to get rid of a lot of money, ain't it?

Sam: That's right.

Joe: Well, I don't know any better way they could do it than putting it into your studio Simple, ain't it?

Sam: It used to be. I'm telling you, we're facing a different proposition! It ain't so simple any more, Joe!

Joe: Wait a minute! I've got an idea! What are bankers like, anyhow? I don't know, Sam, because at my studio I handle only the artistic end.

Sam: Huh?

Joe: What are bankers like? They ain't exactly what you'd call bright, are they?

Sam: Bright! What do you think they have adding machines in banks for?

Joe: Good. The trouble is we been calling ourselves an "industry" and everyone knows, even bankers, that an industry is no good in a depression. Now the idea is to get another name. They wouldn't know anything about show business, would they?

Sam: They wouldn't know about anything.

Joe: Then they might think it's good, Sam! They might give you the money on that—if you told 'em this wasn't an "industry" any more, it was "show business." See?

Sam: You mean, just because it's called show business they might think it's a business?

Joe: Of course! They took over Fox, didn't they?

Sam (excitedly): Joe, I think you hit something there!

Joe: That's the way they got the money for Radio City—told 'em it was opera!

Sam: But wait a minute! Is it ethical?

Joe: It's just as ethical as any other business.

Sam: I don't know about calling it show business, Joe. I wouldn't want to get mixed up in anything I'd be ashamed of if the wife and kids found out. Why, I can remember when I was fourteen years old my father took me to one side and expained to me all about the Shuberts . . . and I've never forgotten it.

Joe: Listen, Sam—show business is the oldest profession in the world and you'll never be able to stop it! I tell you we hit on something here tonight!

(For a stunned pause, the two old friends looked at each other. Then, with whatever is the colloquial equivalent for "a hey-nonny-nonny and a hot cha-cha," they rush madly out of the room and leap, rather than run, to their respective cars; bound helter-skelter for the studio to set the wheels in motion for this new great coup.

The moon comes briskly over the Beverly Wilshire (throwing into bold relief the first week's gross of the Kate Smith picture at the Paramount, New York), looks blandly down on the two friends and a nest of unborn receiverships; then sails merrily through the heavens. There is a distant rumble of steel vaults closing grimly on hard cash, but the two cars race furiously through a Hollywood that sleeps fitfully and stirs a little uneasily in its neighbor's bed.

JO SWERLING

Still With Columbia

✦

Jack Cunningham

with Paramount

Management
Bren and Orsatti

Hollywood Melody

(Continued from Page 19)

SCENE THREE:
The waiting room outside Supervisor (Capt. Bing) Goldberg's office. The Author fights his way through De Milling mob to the Secretary.
AUTHOR
Captain Goldberg?
SECRETARY
He's not in, sir.
AUTHOR
What! You mean he doesn't insir?
Where's the conference—or has somebody lied?
Let me in. I'll get the jitters
Waiting here with all these sitters—
SECRETARY
Go on in. You'll find a bigger crowd inside.
(Author enters the conference room. He is overcome by smoke, and hit on the head by a polo ball. He emerges three months later, having been missed by exactly nobody, and he staggers home.

SCENE FOUR:
Author's home.
AUTHOR
It's option time. The mailman's come and gone.
No registered epistle. Am I slandered!
Nor word of week to week if I'll stay on—
This silence means I'm off the Goldwyn standard.
Why, when I shoveled shekels in so fast
Did I not think to save some for a slow day!
And yet, this studio's my first, and not my last,
And agents know where I can get big dough-day.

SCENE FIVE:
Street scene. Chorus of agents dressed as lavender girls, carrying Authors in baskets.
AGENTS
Who'll buy my authors,
Sweet-smelling authors—
Sixteen for a penny.
(A producer thrusts his head out of a window.)
PRODUCER
Say, what are authors?
AGENT
Writers to you!
PRODUCER
I already got too many.
AGENT
Author—for his board and keep—
Best in Hollywood.
PRODUCER
If you're selling him so cheap
How can he be good!
AGENT
Try a sample, and I claim
He'll be all he should.
PRODUCER
If I've never heard his name
How can he be good!
(Slams window.)
AGENT
(Dumps the Author out of his basket, and sings to him.)
Don't kid yourself; if it's remuneration
You expect.
Go East, young man, and make a reputation.
AUTHOR
Yes, by Hecht!

SCENE SIX:
The Santa Fe Station.
AUTHOR
I'll polish the play back in Worcester
That I started here.
My novel for Simon and Shuster
Goes to print this year.
I'm out for a name, guaranteeing
I'll come back, and stay.
I've learned The Importance of Being Ernest Hemingway.

Hip-Pocket Dictionary of Film Terms

(Continued from Page 23)

FOYER: A stooge. e.g. "He's not against you. He's foyer."

FREE LANCE: Meal given to magazine or newspaper writer by publicity department.

GAG: Excruciating comedy line or situation entirely over the heads of the average M.P. audience.

GATE: The alpha and omega of the industry.

GRIP: Secret handclaps between executives.

HOT: Too glaring for the camera. e.g. If an actor's blue serge trousers are shiny from wear, he is said to have "hot pants."

INDIE: Independent picture company, also called Indie Red.

KICK 'EM: See below.

KILL 'EM: Also hit 'em and save 'em. Terms used on authors. **Turn 'em over:** Used for female authors.

MAKE-UP MAN: A publicity writer.

MAGAZINE (FAN): See PUBLICITY DEPARTMENT. See publicity department's lunch checks.

MIXER: See HOLLYWOOD (and die).

PAN SHOT: A closeup.

PREVIEW: Another Hollywood amusement. See KNIFE-THROWING.

PUBLICITY: The acme of bad taste in pictures zealously avoided by all concerned in the industry.

RELEASE: Also COMEDY RELEASE. A parting more in sorrow than in anger. For this release much thanks.

RUSHES: The end of a perfect day. "BULL" RUSHES: See TRAILER.

SCENARIO: Any script written by an expensive author.

SCREEN CREDIT: Extra footage before the start of a picture.

SEQUENCE: Little pieces of metal sewn all over a star's evening dress. See HOT.

STATIC: Strange noise emerging from sound track. Do not confuse with DIALOGUE.

SUSPENSE: That part of any picture at which point the audience falls asleep.

SYNOPSIS: Also "Schnappses." Industrial alcohol (used in conference cocktail.)

TECHNICAL ADVISOR: Man engaged to aid director in matters about which both know practically nothing.

TRUCK: Mediocre sequences removed by cutter in final editing. Entirely arbitrary, and frequently futile.

WIPE AWAY: A high class, highbrow production. See PROFITS.

ZOOM: Chronic condition of film writer's mind. Can be cleared up if direct cause is removed. It generally is.

BESS MEREDYTH

M-G-M

John Francis Larkin
Writer

✦

For Warner Bros.

FRISCO JENNY
PARIS RACKET
PARACHUTE JUMPER
SHE HAD TO SAY YES

✦

For Fox

SOCIETY GIRL
(Stage Play)

✦

Representative:
Arthur M. Landau

Hunting For Headlines

(Continued from Page 31)

I'll always remember the night Charlie Chaplin and Georges Carpentier went to the Rochechouart Theatre and sat in a stage box. At the intermission, a throng of people kept jamming into the box, yelling in French for Charlie's autograph, until we were squeezed out and escaped via backstage.

"Do people always mob you like that?" the naive Chaplin asked gorgeous Georges, and the French boxer smiled an apologetic acquiescence.

And the time Douglas Fairbanks and Mary Pickford went to the Arc de Triomphe to place a wreath on the Unknown Soldier's tomb a bigger crowd turned out than usually gathers on the French national fete, July 14.

During the war Winfield Sheehan stopped at the Crillon Hotel, in the Place de la Concorde. He had a huge suite on the top floor and was amazed at the modest price suggested.

He found out after a few bright moonlight nights when enemy airplanes raided the capital and dropped most of their bombs in the immediate vicinity of the Crillon. The target of the sky raiders was the French Ministry of Marine adjoining the hotel. And Sheehan was quartered on the top floor.

Many of us were present at Gloria Swanson's tea party when she first met the Marquis de la Falaise, and Henri was hired immediately as official interpreter of Gloria's troupe. We had our assistants camping at Fontainebleau where the Swanson company was shooting the picture for a week, expecting her to marry Henri there.

In Paris, Mae Murray always referred to Dave Mdivani as "the Prance" which is the French pronunciation of prince.

The Prince of Wales is a great shot for the cameramen if they catch him unescorted by the indefatigable General Trotter. At Biarritz, David, as his intimates call him, offered to impersonate Charlie Chaplin, but his aide interfered and crabbed th eact.

There was a great sight at the Deauville race track a few years ago, which the crowds in the paddock prevented the news-reel operators from grabbing. The rotund little Shah of Persia with a huge blue diamond stuck jauntily in his turban, arrived early and got a great kick strutting about for the edification of those present. Then King Alfonso of Spain arrived, tall, slender, with a rakish, cynical aspect imparted by the celebrated Hapsburg jaw. Immediately the crowd lost interest in the Shah and concentrated on the monarch from Madrid. But then the Prince of Wales showed up, in a cap, jersey, and plus fours, and the Bourbon ruler was forgotten as the mob swirled about him. Alfonso turned in surprise to see what had switched the spotlight off him, and the little Shah actually climbed on a chair to gape over the heads of the onlookers and get a peek at the Prince, himself.

Russia is closed to photographers, either stills or movies. I saved Gene Tunney from arrest by the G.P.U. one May Day, when all of Moscow was gathered in the Red Square to witness the parade of the Red Army before Stalin and its commander-in-chief, Voroshilov. Tunney took a camera from his overcoat pocket to snap a picture, but he didn't have the special permit necessary, so two giant military policemen seized him.

Gene spotted me in the press stand and yelled for help, and I was able to square him by producing my "probis" entitling me to carry a camera and taking his box myself. Afterward the champ made me give him back his camera, because, he said, it had a real Zeiss lens.

In Africa I had a disagreeable experience with a news-reeler when General Primo Rivera gave us a plane to fly from Tetuan, in Spanish Morocco, to Xauen, which the Riff army under Abd-el-Krim, was besieging. Every time the cameraman started to grind, the Riffs began shooting at us, thinking he was firing a machinegun. And they are pretty accurate with a rifle at the low altitude we were in.

A picture got me in a jam, too, at the Dardanelles when Britain nearly went to war with Turkey, to smash Mustapha Kemal Pasha and his Anatolian army. Lloyd George was issuing solemn warnings of the danger that the Ghazi would sweep across the Dardanelles to Gallipoli and then invade Europe. The British assembled its Grand Fleet off Chanak in the narrowest portion of the straits, and landed plenty artillery and mountains of shells.

Kemal's Turkish cavalry and askaris were bivouacked behind a low line of hills about ten miles inland from the Dardanelles. Between them it was open desert, Kemal had no artillery, practically no machineguns, and could never have crossed that wide strip of open terrain.

Then I discovered the British ammunition was practically all gas shells, and the Tommies all wore gas masks on their chests.

When I cabled a dispatch that there was no danger of Kemal and his Turks advancing because the British were prepared to drench them with gas, it was denied. So I took my little camera and photographed a mound of shells, all marked with the green and yellow crosses, indicating that they contained mustard, or the deadly phosgene.

After the pictures were published and the war scare blew up, Lloyd George's government was overthrown and he has not occupied a cabinet post since. But General Harrington, in command of the allied forces at Constantinople, never forgave me.

Mustapha Kemal did though, and a couple of years later entertained me handsomely at his new capital, Angora.

During the World War very few photos of the fighting were taken, except from distant positions. The danger was too great, there was too much smoke and dirt flying about. The excitement during an attack reached such a frenzy that many men who had the courage to risk their lives for a picture, actually forgot their missions, and throwing down their cameras, seized rifles or grenades and went forward as combatants.

Agnes
Brand
Leahy

✦

Paramount Staff Writer

Frank R. Adams

(Dialogue)

"Peg O' My Heart"

REBECCA & SILTON
Agents

MGM

Fifteen Hundred Words

(Continued from Page 21)

Bill Conselman tells me that they are going to cross these pigeons with parrots. Then they can carry messages around the lot and do away with the office-boys.

Wire Chase National Bank re economy.

I suppose the birds will converse in pigeon-English.

Right now all the pigeons ever say is "Coo . . . coo . . . coo." It tends to make one quite amorous. And there isn't a couch in the Wrters' Building.

That's the hell of it!

However, someone was considerate enough to put Ozite under the rugs.

In fact—save for the above-mentioned couches—they have everything imaginable in our building except a writer with a new idea.

Once upon a time there was a writer with a new idea. Fade out.

Fade in. One year later. In his little private cell at the Napa State Asylum he's telling this idea to the keeper.

All writers are crazy, anyway.

If they weren't they would be directors. Or—better yet—gatemen.

A gateman can enjoy the gorgeous California climate and bask in its sunshine. He has no conferences. His stomach doesn't act up. No one tries to take credit for his work.

When there's a wave of economy, the boss can bounce the writer; but he needs the gateman.

The duties of a gateman are to keep out those who work on the lot and to let in insurance salesmen, ad solicitors, and bill-collectors.

I wonder if St. Peter will ask me for my pass!

And I'll wager that—being only a writer—I'll have to park my car outside of Heaven.

Then I'll have to trudge over the clouds to my two-by-four.

All my friends will have new harps. But all they'll give me is a rebuilt typewriter with the E key missing.

Some of the typewriters that are given to the studio scribes must have been used originally by Nebuchadnezzar.

If the studios would sell them as antiques they could raise enough money to get out of the hands of the receivers.

Lately I've been reading a lot about "friendly receivers." That's a new one on me! Somehow or other, I can never think of a receiver as "friendly."

To me he is just an out-and-out heavy. He's plain Menace.

He might have a smile on his face, but he's got that finger ready just the same.

A friendly receiver!

Can you picture asking a receiver to your house for dinner? Or to the fights? Or to make a fourth at golf?

Personally, I've never gone in much for golf. I'm too truthful by nature.

However, a lot of writers are nuts about the game. But occasionally their golf gets too strenuous. When it does, they show up at the studio to take a rest.

Seriously, a writer gets no rest.

When he isn't in the throes of creating a story, there is a lot of research work for him to do: College Humor . . . old files of Madison's Budget . . . Ballyhoo.

Say, you can't depend on your memory all the time!

Once in a while, though, a writer will drop his research for a few hours of relaxation. For instance, he might take off an evening to see a preview of one of his own pictures.

Of course the studio didn't tell him that his opus was being previewed. It was a deep, dark secret which he accidentally learned from the bootblack.

Did you ever watch a writer immediately after his preview?

There he stands out in the lobby all alone. One would think he had leprosy, though he really has nothing more contagious than writers' cramp.

Near him is a huddle. Everyone from the chief exec to the lot policeman is in it.

The writer timidly walks over to the charmed circle. In fact, he walks around it. The circle simply won't give!

He is just about to walk away when the chief exec turns around and sees him. There is a gleam of recognition. The writer squares his shoulders as the Head Man shows signs of actually speaking to him.

"Hey, you!" barks the chief exec. "Got a match?"

Funny thing. I never have a match when I want it.

When I don't need matches I seem to have a regular Cook's Tour in my pocket. The match-covers go all the way from the Mirador at Palm Springs to the Santa Barbara Biltmore.

But when my pipe goes out, where the hell are the matches?

Not having matches results in a round of social calls on the other writers.

Finally I find a writer who has a match.

Then I go back to my office, sit down in the easy chair and puff contentedly at my pipe as I look out through the window at the beautiful Fox landscape.

It's a perfect setting. Really inspiring. It's a pleasure and a privilege to work for Fox. I'm glad I'm here.

Wait a minute. There's the phone. It was my agent to tell me to pack up my pencils. I'm starting at RKO tomorrow.

That's the picture business!

JOHN MEEHAN

MGM

DWIGHT TAYLOR



"The Gay Divorce"

Now in its 4th month on Broadway

I Give You The "Tellies"

(Continued from Page 33)

drop a coin in the slot machine, then settle back perfectly at ease, smoke, have a few drinks handy, talk if they like, cuddle up and spoon, take off their shoes, sleep, leave and come back, or do anything they darn please.

Those who like bridge or necking best can be called in after the educational and news weeklies fade out.

Those who declare Television is still remote and "you can't get a bigger image than that," are whistling in the dark; the wish is father to that thought. We all said the same thing about radio. Only a few years ago my boy was fooling around with some tin cans, corset stays and old bed springs, making a radio set that would pick up ticks from a battleship.

Now look at the darn thing!

And my grandfather—he had an opportunity to get in with Alexander Bell on the telephone business. He saw a demonstration in a big coliseum and reported back to my grandmother:

"It will never work, only indoors. Bell can only talk the length of the hall."

Beyond motion picture stories in the home, the possibilities are endless. It won't be long until we are seeing news events, murder trials, etc., as we heard the Clark murder trial over the radio in Los Angeles not long ago.

The newspapers and magazines are not expected to go into raptures over the prospects of Television; it can't possibly help them. Maybe that's the reason we don't hear anything much of its progress.

Economists claim we must develop some new salable article, to make people spend money and stimulate a bit of prosperity — something comparable to the automobile, refrigerator or radio. Television sets might contribute to this in some measure. Maybe we won't have to adopt technocracy after all.

So here's to the "Tellies" as I have nick-named 'em . . . with apologies for that lousy name.

The Baron Goes Hollywood

(Continued from Page 35)

The Baron: Ash, no—two daze I drive chust like dat.

Charlie: I mean your articulation.

The Baron: No, I got a Buick.

Charlie: No, I mean your dialect recorded without any difficulty—your speech.

The Baron: Oh, mine verds!

Charlie: Yes.

The Baron: Shuah—my verds is fine, only dey go to make a vider sound track—you know, Sharlie, I am in a picture how you call sun glasses.

Charlie: Sun glasses?

The Baron: Goggles.

Charlie: You mean a spectacle?

The Baron: Shuah—you catch on quick—a spectacle!

Charlie: Have you finished it?

The Baron: Shuah—ve shot everyting in twelve days.

Charlie: How long?

The Baron: Eight days

Charlie: How ong was the shooting schedule?

The Baron: Three months.

Charlie: And you shot it all in eight days?

The Baron: Shuah—and three hundred and zixty tousand dollars under the move it

Charlie: The what?

The Baron: The push it.

Charlie: You mean the budget.

The Baron: Yeah, und also—you know the writings which it was to do from—

Charlie: The script?

The Baron: Yeah—the script goes right through—okay by supervisor—not von verd vas touched from the author by der zupervisor—to der finish

Charlie: Now, let me get this straight—you finished the picture two months ahead of shooting schedule, three hundred and sixty thousand dollars under the budget, and the script was shot without a word changed, Baron?

The Baron: Eggzackly

Charlie: That's impossible — unheard of.

The Baron: Vas you dere, Sharlie?

Charlie: Why, no!

The Baron: Den it vas zo, und bezides yet the picture vas zo good dey charged de zupervisor und schtaff admission to zee the hurries.

Charlie: The what?

The Baron: The fast vons.

Charlie: The rushes?

The Baron: Yeah, maybe zo—did I zay der zet vas eight miles shquare?

Charlie: Eight miles square?

The Baron: Shuah—und de cameramen vas given road maps vor dolly shots.

Charlie: Ridiculous!

The Baron: How could you move around a zet zixteen miles shquare widout maps?

Charlie: Sixteen miles! You just said eight, Baron.

The Baron: Vell, it vas eight, but ven dey turned on de lights, it schvelled double.

Charlie: Now I know you are lying—how strong were the lights?

The Baron—Eight million whichs.

Charlie: Huh?

The Baron: Eight million whos

Charlie: What?

The Baron: Dot's it—watts—10 million vatts—dey vas zo strong could you believe me, Sharlie, you could tell ven de women in fur coats vas natchral blondes.

Charlie: I'm laughing.

The Baron: I'm vorn out.

Charlie: The camera must have been a good distance away to get all this in focus

The Baron: Unwrap the last one.

Charlie: I say the camera, in order to get the entire scene in the picture must have been far away.

The Baron: Oh, I got ya, Stevenson—der cameras vas in Kansas City.

Charlie: And the director, Baron?

The Baron: He vas in a aroblane directing by skywriting. Come, I show you blazes.

SARAH Y. MASON

Five Years with MGM

Writing the Screen Plays for Such Successes as:

THE BROADWAY MELODY
ALIAS JIMMY VALENTINE
THE GIRL SAID NO
THE MAN IN POSSESSION

Free Lancing in 1932

(Col.) SHOPWORN ANGEL
(Original Story)

(RKO) THE AGE OF CONSENT
Adaptation and Dialogue

(Paramount) A CHANCE AT HEAVEN*
Adaptation and Dialogue

(Col.) HALF WAY GIRL*
Original Story, Adaptation and Dialogue

Forthcoming Production

JACK CLUETT



Judge
Life
Saturday Evening Post
The New Yorker
Vanity Fair
MGM

Are Writers People?

(Continued from Page 25)

he didn't know, and shot the story around.

A major studio bought it; and after the deal was closed, the writer remarked to the agent that he didn't see why, as the story was not so hot. The agent was flabbergasted, for two reasons. At that, two other studios considered the story very seriously.

Writers can rib, too, which seems to be accepted as a human quality. Your scribe got plenty of ribbing as a result of bouncing two originals back at their writers during the year just passed. Both of them were subsequently sold, and the writers rubbed it in consistently for three months, until the pictures made from them were previewed. Nary a peep has emanated from either since; they probably read the REPORTER'S reviews.

Conceit, too, is another human trait which may very readily be developed in writers. Witness the physical flyweight who buys his clothes in the boys' departments; since he passed the thousand mark, he's buying men's hats. (Of course, this gag is cribbed from a columnist; but, since this is an article about writers, that should be permissible. The song writers are not the only ones.)

Transcending human attributes, however, was the attitude of the eminent novelist who, while he clicked one hundred per cent in Hollywood, was unhappy here. His complaint was certainly not human, rather it approached the saintly. Agreeing readily that the treatment he received in the studios left nothing to be desired, he was grieved because of the manner in which writers as a whole were treated in the studios, and the unimportance in the whole scheme of production with which they were regarded.

He understood, however, when he met and had to spend the evening with a shouter who was going great guns at the time. His grievance disappeared and he was perfectly happy for the rest of his stay here.

Which brings us to the shouters and the mixers, who exhibit to a marked degree the most prevalent of human traits, in the United States at least, high-pressure salesmanship. The one class gets jobs by sheer force of lung power, interspersed with seemingly spontaneous and irrepressible guffaws; the other by keeping the dinner jacket and tails working seven nights a week and endlessly whispering the latest off-color joke. On second thought, however, while people, they are not pertinent to the subject of this discourse.

At any rate, writers are more easily handled, and the cause of less banishment of agents from studios, than players; which is something.

As a last word, this article could have been more easily and tersely written had the assignment dealt with would-be writers.

It would have been a simple matter to transpose the title to 'Are People Would-Be Writers," write "Yes" under it, and let it go at that.

This scribe has never met anyone, in any walk of life, who didn't have a story "which would make a great movie!"

LEON GORDON
MGM



(Current Release)
"Son Daughter"

(In preparation)
"When Ladies Meet"
"Land of Wonder and Fear"

New Plays for Fall Season 1933
"Undesirable Lady"
"Bedlam"

SYLVIA
THALBERG



MGM

LEW LEVENSON

✦

Columbia Pictures
Corporation

✦

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Charles Lederer
at Liberty

✦

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TWO
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Charles Belden

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(James Cagney)

Now Preparing
"FELLOW PRISONERS"

ERNEST S. PAGANO
Story Editor

EDUCATIONAL STUDIOS E. W. HAMMONS, President

KAY FRANCIS THE ONLY DRAW IN WARNERS' 'THE KEYHOLE'

Production Below Warner Standard

"THE KEYHOLE"
Warner Bros.

Director .....Michael Curtiz
Original Story.....Alice D. G. Miller
Screen Play.....Robert Presnell
Photography.....Barney McGill
Cast: Kay Francis, George Brent, Glenda Farrell, Allen Jenkins, Monroe Owsley, Helen Ware, Henry Kolker, Ferdinand Gottschalk.

The Warner Brothers production of "The Keyhole," from the story by Alice D. G. Miller, is just a picture. Because of Kay Francis in the cast it will probably merit top billing on a double feature program.

Story is of an immensely wealthy husband, equally as suspicious and jealous. He suspects his wife with carrying on affairs with other men and employs a private detective to shadow her when she requests a trip to Cuba, alone ,for a case of nerves.

The detective falls in love with her and she with him and, on the husband's arrival, he is told and the wife and detective live happily ever afterwards.

Interwoven in this thin plot are several situations old to pictures, but treated with bits of originality that make them acceptable.

Kay Francis, badly photographed, gives her usual excellent performance. George Brent walks through the picture as stiff as a poker and giving little physical evidence of the romance he is supposed to be having. Allen Jenkins and Glenda Farrell were good in their spots, as were Helen Ware, Monroe Owsley and Henry Kolker.

Technically, the picture is not up to the Warner standard. The lighting is poor and the camera work atrocious at times as a result of it.

Ruth Donnelly Loaned For 'Sing, You Sinner'

Borrowing Ruth Donnelly from Warners, Phil Goldstone yesterday completed casting on "Sing, You Sinner," and placed the production in work under the direction of Christy Cabanne.

Don Dilloway, Paul Lukas, Leila Hyams and George E. Stone fill the remaining top spots, with Edward T. Lowe contributing story.

Term for Nell O'Day

Arvid Gillstrom has handed Nell O'Day, former New York stage actress, a term contract for the duration of the series of shorts he is producing for Educational, with Harry Langdon featured.

Cook in Buzzell Pix

Donald Cook is slated for the male lead in "Rules for Wives," which Eddie Buzzell will direct for Columbia. Cook was just signed to a term contract by that studio.

Callaghan Cops a Cop

Andy Callaghan noticed a suspicious character roaming around his neighborhood the other night. He followed the man, pulled out a gun, he'd up the stranger and asked what he was doing. The chap finally got one hand down long enough to flash a cop's badge, and Andy sneaked home after explanations were accepted by the plain clothes man.

Lloyd Sheldon on New Para. Contract

Lloyd Sheldon, associate producer with Paramount for the past 11 years, signed a new ticket with that company yesterday. He had planned to take a short vacation and make a survey of the independent market when his former contract expired, but Paramount got him to remain on a new deal.

Richy Craig Signed to Warner Contract

Recovered from a siege of illness, Richy Craig, Jr., has been signed by Warners on a term writing contract starting June 1, when the studio reopens. His first assignment is a story for Joe E. Brown.

Before taking up his relations with Warners, he will complete a two-picture deal with Universal, where he will contribute screen plays for two Summerville-Pitts vehicles. The Weber office negotiated for the writer.

'Water Front' Cast

Latest additions to the cast of Edward Small's "I Cover the Water Front" at United Artists, include Hobart Cavanaugh, George Humbert, Maurice Black, Rosita Marstini, Wilfred Lucas, Jack Mower and Arthur Mallette.

Quittner Loses to Para.

(Continued from Page 1)

charge being the basis of the conspiracy and restraint of trade feature of the complaint.

Judge Caffey in his decision said that he could find nothing in the evidence to justify any of the charges and he therefore dismissed the case.

When Paramount-Publix went into a receivership recently, Judge Bondy gave Quittner permission to include the receivers as defendants in his suit.

The decision of the court is of vast importance to the industry in that it holds in effect that a major company, in building or acquiring a theatre in opposition to other operators, is not in violation of the anti-trust laws if it books its own product into its own house or competes with the opposition theatres in securing product of other companies.

Fox Holds Interest in Pac. Northwest

Seattle.—Reorganization of Pacific Northwest Theatres, Inc., subsidiary of Fox West Coast now in receivership, is proceeding satisfactorily, and definite announcement of plans is due to be made from FWC headquarters in Los Angeles within the next few weeks.

Just how many and what houses are to be turned back to lessors or disposed of to other operators will be decided in Los Angeles. To date, houses turned back include two in Tacoma, two in Pendleton and one in Bellingham.

From authoritative sources, it is reported that the reorganized circuit of houses retained will likely be tossed into a new company bearing the name of Fox Columbia Theatres. Fox Film, through Chase Bank, would put up $1,000,000 for initial operating capital under the proposed plan.

This solution to the northwest circuit situation was worked out by Charles Skouras and John Caskey when they were here last week. Caskey, representing the Fox law firm in New York, came on to go over the Pacific Northwest situation and arrive at recommendations in association with Skouras. They are now in Los Angeles working out recommendations for Fox Film and Chase.

Moore-Cooper Film at MGM Postponed

With Colleen Moore loaned to Fox for the Jesse L. Lasky picture, MGM postponed "Pat and Mike," the Colleen Moore-Jackie Cooper story which Richard Boleslavsky was slated to direct.

Boleslavsky is assigned to direct as his next a Hungarian play, titled "Wild Cherries." Jean Hersholt will have one of the top spots. Lucien Hubbard is producing.

MGM Rushing 'Gabriel'

(Continued from Page 1)

the picture is delivered in time for showings.

"Gabriel Over the White House" has already created a record on the MGM lot. Rights to the novel were purchased a few days after associate producer Walter Wanger joined the organization, and the script was rushed through in record time by Carey Wilson. Actual shooting got under way within five weeks after story purchase, with Gregory La Cava directing. The script was broken down for a schedule calling for 16 days' shooting, with officials now figuring the picture to come under the wire, with the addition of Grinde to take care of minor shots.

If the picture goes into theatres next week, MGM will hang up a record for that company, by having a feature on the screens within two months after the story was purchased.

Yesterday in New York with HELEN GWYNNE

There is nothing more correct, de rigeur or a la mode than the opening night of a Katherine Cornell play. There's more than a faint hint of Cathedral in the atmosphere of the theatre, and applause becomes a votive offering from the faithful followers. One speaks of Miss Cornell in awed tones (they tell us), one doesn't mention the play . . . the play is unimportant, the other people are unimportant, there is only Miss Cornell. . . . There's a good movie in that play for any studio with a glamorous star and someone to re-write and clarify certain characters and parts. Sidney Howard managed to be so obtuse in the third act that three good reviewers wrote three entirely different interpretaions of it. So you takes your cherce.

•

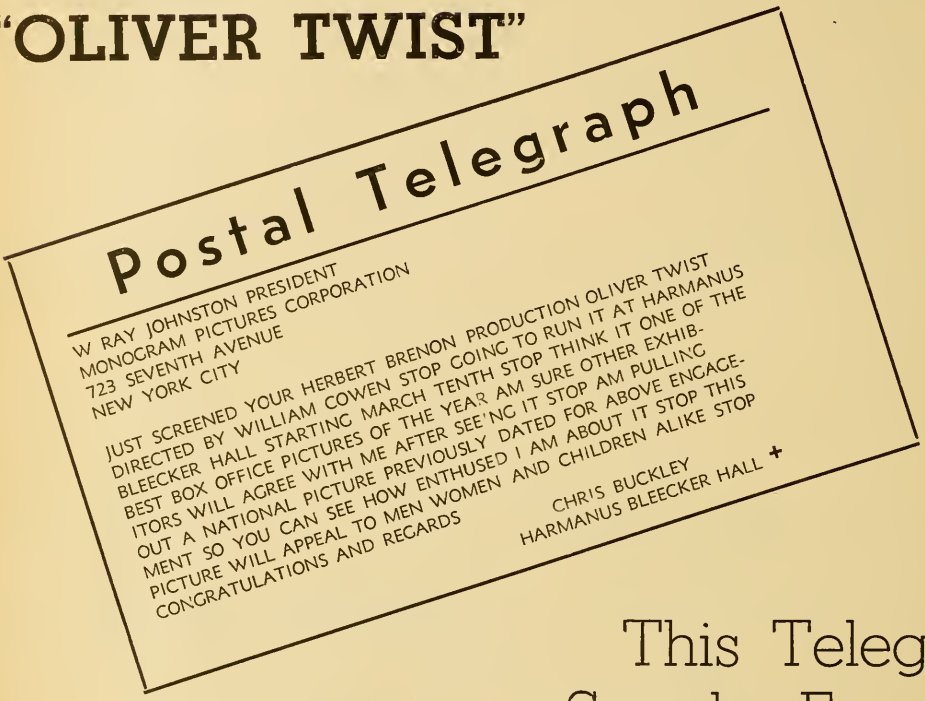
But the audience, ah! there you have Miss Cornell at her very best. Mr. and Mrs. Sam Goldwyn, Kay Francis, the Hornblows, the Farnols, John Krimsky, Charles Beahan and Sidney Fox, Mr. and Mrs. Leland Hayward, Jules Glaenzer, Burk Symon, Rupert Hughes, Neysa McMein, Herbert Marshall and dowagers . . . all sizes, shapes and centuries. They must have thought it was a Boston Symphony concert. . . . Poor Herbert Marshall. He was mobbed. And there were so many people there whom he knew or should have known that he was finally being "awfully pleased" to see an autograph hound again! . . . Add: the height of incongruity. A Marshall fan so far forgetting herself as to scream across the lobby, "Hello, Herbie." . . . Julie and Arthur Hornblow gave a grand party afterwards that took its cue from the play and had the Goldwyns, Kay and Kenneth MacKenna, Don Stewart, Jock Whitney, Dwight Wiman and William Phillips playing "sign the petition." . . . Lewis Milestone, Irving Berlin and Kendall Glaenzer dropped in at about 1 A.M. and brought with them the idea of calling California.

•

Ben Markson in town spending most of his time avoiding Walter Winchell. We advise moving into Twenty-one. . . . After looking at "Trapeze" again, it's a circus story they want for Anna Sten. At least, that's today's thought. . . . The catch line on the Mae West "ads" is really something to chuckle over in case you haven't seen them. " 'She Done Him Wrong' in ten key cities" . . . breaking records, too, and why not? . . . Richard Halliday looking over "One Sunday Afternoon." And our hunch is that Loyd Nolan would be doing pictures a good turn by going out to Hollywood. He's simply marvelous in the play and has plenty of that certain something.

Here's What a **SHOWMAN** Thinks of

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Speak Easily

(Collaboration)
M-G-M

Fast Life

(Collaboration)
M-G-M

Sailor Be Good

Dialogue
Schnitzer-RKO

Passionate Plumber

(Collaboration)
M-G-M

Crooked Circle

Original Play—Adaptation-Dialogue
World Wide

Going into production:

The Black Ace

Original Play—Adaptation-Dialogue
Schnitzer-RKO

Joe Palooka

(Collaboration)
Small-United Artists

Next assignment:

The Hand Shaker

Adaptation—Dialogue
Fox

Management EDWARD SMALL

THE Hollywood REPORTER

Vol.. XIII. No. 33. Price 10c. TODAY'S FILM NEWS TODAY Monday, February 27, 1933

WRITERS WAR ON FILTH

TRADEVIEWS by W.R. WILKERSON

•"CERTAINLY, there will be a general shake-up in the production end of this business. One is demanded and it will come now, more because of economics than a desire to make better pictures by people who know how to make them."

This from the greatest production executive in our business.

Day by day, the fear of fewer jobs or no jobs is taking hold of the entire production personnel of pictures. That's poppycock. We mean that fear. There should be no fear for the creator, for the man or woman who can contribute something to the making of successful pictures. There will be more demand for his or her services and a greater reward than ever before in the history of our business.

•

Sure, there will be a shake-up, a big one and it's only around the corner, but only those who have NEVER contributed anything, those who have stopped every progressive move, those who have retarded successful production by their ignorance, will be shaken out.

After the cyclone, after the wind has subsided, after the storm is over, you will be able to shoot a cannon up executive corridors in most major plants and nary a relative or friend will be hit. Those offices of the mighty, those hundreds of desks, will have been vacated. There will be no future occupancy for most of them.

•

Those over-populated sectors of studios known as "front-office" will be, for the most part, turned over to other activities, for it has been proven that nine out of every ten EXECUTIVES have no idea what the thing is all about, never had and never will have. Studio overheads will be clipped by hundreds of thousands a week, and not only will it not be missed, but production will blossom as a result. Most of those nitwits can not be protected any longer, they have to go, they will go and things will be so much better.

Zanuck has proven that a studio can turn out a good program of pictures with a minimum of executive power. Warners are making, have made, 60 pictures a year for the past three years, with a top of four executives and now just about three. And

(Continued on Page 2)

FWC Receivership Expected Shortly

Application for a receivership for Fox West Coast theatres is expected to be filed today or tomorrow. Conferences have been going on for several days among Charles Skouras, W. C. Michel, Charles Buckley and three New York lawyers.

Raft-Para. Case Not To Go To Academy

Although unofficial invitations have been extended to both members of the Paramount-Raft dispute, there has been no move taken to permit the Academy to arbitrate the differences. Nat Goldstone, representing Raft, has declined to lay the matter before the Academy's arbitration board and has engaged Neil McCarthy to advise the player on his legal rights.

Raft continues to be suspended, so far as Paramount is concerned, and the company's attitude is obviously unchanged since Emanuel Cohen's recent announcement. Raft will likely fill various personal appearance engagements which have been offered him.

Warner Brothers Deny They Will Close Strand

New York.—Warner Brothers deny the report that they contemplate closing the Strand Theatre. "Forty-second Street" opens there March 9 and will be followed by "The Keyhole" and "Mayor of Hell."

Plan Concerted Action This Week to Prevent Depiction Of Perversion on the Screen

Aroused by the growing tendency to depict perversion on the screen, and fearing that this may have the same baneful effect on pictures that it has had on the stage, the men and women regularly employed as screen writers are organizing a campaign against it.

Both the Screen Writers' Guild and the Writers' Branch of the Academy are expected to take formal action this week, demanding that the production of stories based on perversion, or containing sequences showing it, be barred. They have no hope that the Hays organization will or can do anything to stop it, and feel that they must effect the cure themselves. One of the most prominent screen writers said yesterday:

"If you want to get a job today in pictures at big money, all you have to do is to write a dirty book. Look what has happened recently. One of the most revolting novels ever published is William Faulkner's 'Sanctuary,' but

(Continued on Page 2)

'Cat and Fiddle' Bought By MGM For Novarro

MGM has purchased the screen rights to the musical, "Cat and the Fiddle" from Max Gordon at a reported price of $50,000. It will be used as a starring vehicle for Ramon Novarro.

'Butterfly' Opens At London Plaza

London.—The Paramount production of "Madame Butterfly" opens at the Plaza this week, following the successful engagement at the same house of the British picture, "Little Damosel."

The Swanson picture, "Perfect Understanding" was not understood very well by ticket buyers and will be jerked to make room for MGM's "Son Daughter."

"Cavalcade" and "Sign of the Cross" are the big money getters at the Tivoli and Carlton respectively, and are held over.

Their Majesties, the King and Queen, will attend the premiere of the Gaumont production, "Good Companions," at the Capitol tomorrow, as the house is staging a charity matinee.

"Bill of Divorcement" starts at the Regal today.

'Sign of Cross' First For Marco At the Para.

"The Sign of the Cross," and Rube Wolf heading a stage band, will be the high spots of Mike Marco's initial bill at the local Paramount theatre.

Present plans call for weekly change with Marco booking picture and radio "names" to back up the pictures on each show. Under the Marco operation, the house is slated to carry a 25 cent top for matinees and 40 cent tariff nights.

Sherman With Hepburn

Lowell Sherman is understood set to direct "Morning Glory," starring Katharine Hepburn, instead of E. H. Griffith.

MGM Bids For Whale

MGM is offering James Whale a one-picture deal during the director's lay-off with the shutdown of Universal.

THREE FACTIONS FIGHT FOR LOCAL 'KONG' DATES

Three different exhibitor factions are fighting for the rights to show Radio's "King Kong" locally.

It was thought that the deal had been signed for the Chinese to give the picture a run at $1.00 top, starting March 6. But since the West Coast string is in difficulties with uncertainties regarding any contract that may be signed, the ticket has been left standing, with Radio asking who is to give the guarantee for the run and the money.

Warners have offered a day and date run for two weeks in their three houses here, the Hollywood, Western

(Continued on Page 4)

Picture Business May Be In Inaugural Parade

Washington.—Two motion picture companies expect to crash the inaugural parade here Saturday, with Warner Brothers and MGM slated to be represented by floats. A special float is being constructed for Warners to use, while the MGM entry will be the company's "trackless train studio"

Al Rockett Assigned

Al Rockett will supervise "Husbands Cost Money," which Fox is producing with Sally Eilers and James Dunn co-featured.

Wm. K. HOWARD will direct for Fox 'THE POWER and GLORY'

THE Hollywood DAILY REPORTER

W R WILKERSON .. Editor and Publisher

FRANK POPE . . .. Managing Editor

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THE LOW DOWN

When two well-known agents, whom he shall call A and B, split up recently, A at least hoped it would be an amicable separation. At the time they dissolved their partnership, several clients wanted to go with A in his new venture, but he stuck to the ethics of his "profession" and turned them down. No sooner had he started on his own, than he discovered that B was deliberately trying to undermine his deals as fast as he would make them. The result is an open feud between the two former partners now, and it looks as though A would win out in a big way, because nearly everyone knows that he is on the defensive.

•

The Dick (Mayor of Toluca Lake) Arlens are doing their house over, as you've probably heard. The other day Dick went to see Harold Grieve to discuss plans for the new home—trying to decide what period to do it in, etc., Grieve asked Arlen if he had any particular type of decor in mind. Whereupon Dick answered: "Well, I think I'd like—well, I guess I'd better have—Well—maybe I'd better show you my dogs!"

•

When the wife of a famous foreign star sued him for divorce some months ago she gave as her reason the old-stand-by, incompatibility. Which seemed reasonable enough, for lookers-on were well aware that her constant devotion was being repaid with rather shabby treatment and indifference. But the real reason behind the suit was the husband's devotion to an equally famous foreign star on the same lot where he toiled, and the wife's refusal to "share" him with this lady. After the divorce the two stars made no secret of their comings and goings, but the point is that nobody (including a certain director who would have been plenty mad) knew how long ago the affair really started.

Skeleton Force Left At Universal

Universal was stripped over the week-end to a skeleton operating crew, the full effect of the shut-down resulting in the lay-off of nearly fifty employees. Each department is retaining at least one person to maintain some semblance of activity.

Among those taking enforced vacations are Adolph Klinordlinger, purchasing agent; Jack Lawton, location manager; Edward Dodds, assistant production manager; Jack Freulich, portrait photographer; and Ted Fithian, censor. David Werner, casting director, is included and leaves this week for New York.

Col. After Howard For Miller's First Pix

Harry Cohn is negotiating with Leslie Howard for the leading role in "La Femme Ravie." Jo Swerling is writing the adaptation and dialogue and Gilbert Miller will produce for Columbia.

There is some talk that the picture may be made in England after Howard completes his role in "Berkeley Square" for Jesse L. Lasky.

Big Times Framed for Motion Picture Ball

New York.—The Motion Picture Club's "Inaugural Ball" is expected to be one of the big affairs of the year. Among the guests will be Jimmie Durante, Lupe Velez, Lyda Roberti, Al Jolson, Ed Wynn and Jack Pearl.

President Roosevelt is expected to speak to the guests from Washington. Eleanor Smith will fly from here to Washington with an oil painting of Mrs. Roosevelt to be presented to her, and will bring back movies of the inauguration to be shown at the ball. There will be three orchestras.

Tom Keene Starting

Radio starts production on the next Tom Keene western, "Cross Fire," tomorrow, with Otto Brower directing. Supporting cast includes Betty Furness, Stanley Blystone, Eddie Phillips, Murdock MacQuarrie, Charles K. French, Nick Cogley and Lafe McKee.

'Done Him Wrong' Doing All Right

New York.—With $62,000 for the first week and $63,000 for the second at the Paramount theatre behind it, the Mae West picture, "She Done Him Wrong," will start soon at the Rialto, which is being re-opened for it. It would have been held a third week at the Paramount but the company wanted "King of the Jungle" to take advantage of the present vogue for animal pictures.

Double Bills Bring About Short Trailers

In order to serve the many houses in all sections of the country that are double billing, National Screen Service is starting to make trailers of less than 100 feet on all pictures.

By this means, the twin bill houses will be enabled to show trailers of two or three coming programs without having audiences complain about the length of time consumed in showing the regulation trailers on each picture.

Silent Camera Tests

The Silent Camera Subcommittee of the Academy Research Council will meet tonight at MGM studios to make sound and photographic tests of a new camera which was brought to Hollywood this week from Chicago plant of the Bell and Howell Camera Co.

Herzbrun Arriving

Henry Herzbrun, Paramount studio resident attorney, arrives tomorrow from New York. He went East two weeks ago to confer with officials of Paramount on term contracts held by various stars and players.

New Title For 'Souls'

New York.—The title of the KBS picture, "Auction in Souls," has been changed to "The Constant Woman" and it will be released March 18.

Hauser Book For MGM

New York.—MGM has purchased "Bitter Waters," a new novel by Heinrich Hauser, for early production.

11 In Production For Fox This Week

Fox will have the studio working a full blast this week, with eight pictures already in production and three more to start.

The three starting are "My Lips Betray," with Lilian Harvey and Henry Garat, John Blystone directing; the third Jesse L. Lasky picture, "The Power and the Glory," with Spencer Tracy and Colleen Moore, William K. Howard to direct; the Sally Eilers-James Dunn picture, "Husbands Cost Money," which David Butler will direct.

The eight in production are: "Zoo in Budapest" and "Warrior's Husband," both Lasky productions, "Bondage," "Trick for Trick," "Pilgrimage," "Adorable," and two Spanish pictures, "The Romantic Widow" and "The Forbidden Melody."

Gardner A Free Lance; May Do One For Gaumont

With the completion of "Perfect Understanding" for Gloria Swanson, to whom he was loaned, Cyril Gardner's contract with Universal is up and he will join the free lance directors.

He will stay in England and may do a picture for British-Gaumont.

Small Wants Mayo

Edward Small is dickering with Archie Mayo to direct "Shanghai Gesture," which will start immediately after completion of "I Cover The Water Front." If Mayo takes the job, he will do it during his Warner lay-off.

Tradeviews

(Continued from Page 1)

those 60 pictures are made in eight months, with plenty of time in between for those executives to play and rest. If Zanuck and Warners can do it, why can't the other studios?

•

No worry for the creator whether he be executive, writer, artist or director. They will stay, they will make more money. And better pictures will be the result.

Writers War On Filth

(Continued from Page 1)

Paramount is making it under 'The Shame of Temple Drake,' and another major company has hired the author for its writing staff. The story is so dirty that George Raft refused to play the lead in it and stands suspended as a result.

"Tiffany Thayer wrote 'Thirteen Men' and 'Three Sheet' and, although neither of these has been announced for picture production, Thayer himself was hired to write for pictures.

"Take a look at the pictures produced recently. There is 'Sailor's Luck,' with 'pansies' all through it. There is the Lesbian dance in 'Sign of the Cross.' There were 'Our Betters' and the 'nance' cook in 'Hell's Highway.' There are innumerable examples and they are increasing.

"The Hays office obviously has done nothing about it. The Hays moral code is not even a joke any more; it's just a memory. The industry yells its head off about the terrible things that are done by censors, and then produces pictures which are a stench in the nostrils of every decent man and woman, pictures which are condemned by public opinion without the need of censor boards.

"If no one else will act, the writers will. The great majority of men and women in the Guild and in the Academy resent such cesspool stuff and will use every bit of influence they possess, both individually and as organizations, to eliminate it from the screen."

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2 OR MORE WRITERS BETTER THAN ONE, SAYS SCHULBERG

Collaboration Always Has Given Better Results and Saved Time; Opposes Percentage Contracts; Believes No Writer Contracts Best Plan.

By B. P. SCHULBERG

The Tradeviews editorial of Wednesday, February 22nd, dealing with the fact that Jesse L. Lasky gave Preston Sturges a percentage contract for a story which he did not change in any particular and pointing out that in these two steps lay the probable cure for all bad screen writing, was most interesting, but I fear did not constitute a logical conclusion.

As one who, in the past ten years, has probably had more conferences with authors than any other individual in the industry, the background of experience rendered by these author contacts tells me that neither transferring a single author's work to the screen, untouched and unchanged, nor giving a percentage of doubtful profits in place of a flat advance payment will, alone or together, make for better screen product.

Occasionally the exception happens; and the single author without collaboration with other writers or suggestion or correction by producers may turn out a worthwhile piece of writing which should be preserved in its entity and entirety; and I hope, for the sake of Preston Sturges and Jesse L. Lasky, that the instance of "The Power and Glory" marks that exception. But most times—and, in fact, invariably—it requires two, three, four or more authors to combine for a successful result, as well as the showmanship contribution of one supervisor or more.

Irving Thalberg and I constituted the committee of the Producers Branch of the Academy which, with the Authors Committee, worked out the Producer-Author Code of Ethics. At the meetings preliminary to its adoption, the Authors Committee made the same point, that better writing would result and more pride in and respect for their work accrue to authors if a single author were permitted to write a script and have a voice in transferring it to the screen intact.

Both Mr. Thalberg and myself pointed out hit after hit, over many years ,that had been written by two up to as many as eight authors; the authors were hard pressed to name three distinct screen hits that had been written by single authors.

It is easy to see why this is so. Firstly, the successful screen production must appeal to a wider audience composed of many more divergent types of the public than is required of the most successful play. It follows, therefore, if a notably successful screen play is to appeal to fifty millions of all kinds of people in all parts of the world, it must supply low comedy for those who like low comedy, high comedy for those who like that, heart appeal for those who pay for that commodity in their entertainment, and many other elements of intellectual or emotional stimulation.

Obviously, there are very few writers in the world today, and still fewer who will or can adapt themselves to studio regime, who can, with equal facility and efficiency, write a great emotional scene and a great comedy scene. Then, too, in the theatre an author will take six months to write a play that is then tried out several times and then rewritten as often.

With the greater speed required by the screen, because of the greater quantity of writing output required within a given time, this is impossible, and the next best alternative is to have four writers work eight weeks each for a combined result instead of one writer working—to cover the same ground—thirty-two weeks.

And even in the theatre the instances are countless for other writers to be brought in as specialists to write a comedy scene for playwrights who cannot write comedy as well as other things, or an emotional scene for comedy writers who cannot handle that department as well. Oftentimes they receive credit as well as part of the author's gross; other times they are anonymous and receive only part of the author's gross. In addition, there are play doctors called in almost continuously to revise treatments of structure or characters, anonymously.

On the question of percentage, more pictures return a minimum or no profit than pictures that return big profits. This has always been so in good times or bad times. It is also true of the theatre. In good times or bad times more plays failed to show profit than did. It was common knowledge that if a successful producer had one hit out of four, he could continue in business

By this standard, three authors wasted time and energy for nothing but a nominal advance in order for one author to make substantial money. That is why, even in the boom times of the theatre, the screen and of industry in general, every successful dramatist on Broadway was anxious to come to Hollywood for a fixed yearly income.

If all the authors in Hollywood today, therefore, went on percentage immediately, within one year there would be as few authors making important money as there were in the theatre before their exodus to Hollywood and even B.D. (before depression).

The next inevitable step would be for producers to want to be certain of the services of those few authors whose successes had brought them profits through percentage, and who wou'd automatically offer them annual contracts with fixed stipulated sums in lieu of percentage. They would then become again the $2,000 writers of today, and the other producers would have to fall back upon the other writers left, even though they had not been as successful as the first class, and they wou'd, in turn, become the $750 or $500 writers of today—or the equivalent of these sums in ratio to a reduced market and a correspondingly reduced negative cost.

When it is made apparent to the authors, as a body, that they cannot depend upon percentages for more than occasional large profits—as occasional as they were in the theatre—human nature being what it is, they would still retain their best ideas for other, more remunerative use, just as you correctly charge they do today, except that today they do not retain their best ideas for **more** remunerative returns, but rather for additional remuneration.

The better, more efficacious cure for the writing evils that today prevail is, I am certain, the one I advocated some time ago of canceling all author contracts and keeping them on a week to week basis. This would stimulate more creative thought and better writing. Authors, aware of their deficiencies in one branch of screen writing or another, would, in self-defense and for their mutual protection, team up with other writers who could complement their lacks and volunteer to do what producers are **now** compelled to resort to in the way of dual or plural authorship.

It is hard work to think, harder work to write what one thinks, and still harder work to think and write well; the certainty of a check on Wednesday is not conducive to added effort. The uncertainty of the same check on the same Wednesday will give authors in general a stimulus and an urge that could not be supplied by an occasional dividend—generally a year or eighteen months after the work is completed—from a profitable picture written on percentage. I leave this question to philosophers, psychologists or authors, themselves.

One last word about the interference of supervisors with, and inferior influence upon, author's work. I have known intimately and worked with many authors; I have known intimately and worked with many supervisors. As many successful supervisors could have been successful screen authors and as many successful screen authors could have been successful supervisors as the ratio of their numbers to each other. They are, in fact, interchangeable; they are, in actuality, often interchanged.

It has often been a question in the mind of every studio head whether to make some of their good writers, supervisors, and some of their good supervisors, writers. Very often they are both—at one time or intermittently—and I have seen as many good pictures result from downwright interference with the writers by supervisors as I have seen bad writing from good ideas supplied by supervisors. Let's stop calling the kettle black and put all our efforts in the same pot.

Collier Quits FWC; Troy Orr In Place

Bob Collier, advertising and publicity director of Fox West Coast, has presented his resignation and leaves the organization Saturday. He is planning to enter the commercial advertising agency business. Collier has been with the circuit for 11 years, starting with the old West Coast chain when it was launched with one local theatre.

Troy Orr, who has been Collier's assistant at FWC for several months, gets a promotion to head the department for the circuit.

'Jade' Goes Through Radio Instead of U.A.

Walter Futter will not release his jungle feature, "Jade" through United Artists, according to reports, and is likely to close a distribution deal for the picture with Radio.

"Jade" is a combination of wild animal sequences originally filmed in the jungles of India, with tie-in shots made locally for dramatic story values.

Culbertson Leaving; Returns For New Series

Ely Culbertson leaves for his lecture tour Saturday, leaving one short to be made in the series of six which Lou Brock is producing for Radio.

He will return later to make this, and has also been signed for another series.

Green Shifted At Radio

Howard Green has been taken off work on his original story, "Stag Line," to do the screen play of "Morning Glory," which will serve as a starring vehicle for Katharine Hepburn.

Shubert Sale Delayed

New York—The auction sale of the properties of the Shubert Theatres Corporation has been postponed until March 17 by Earl Barnes, special master.

Warners Book 'Killer'

New York.—Warner Brothers have booked "Trailing the Killer" for their entire New Jersey circuit after trying it out at several houses. The picture is doing great business everywhere.

Burkey Case Today

New York.—Hearing on the motion for a new trial of the Walter O. Burkey anti-trust case against major distributors is set for today at Kansas City.

Term For Verna Hillie

Verna Hillie, finalist in the Paramount Panther Woman contest who was given a trial contract by the studio, gets a term ticket with the company.

Divot Diggers Caliente Tourney Huge Success

With 125 golfers plowing up the course and with so many other visitors at Agua Caliente that the hotel overflowed and fifty slept in the bath house Friday and Saturday nights, the Divot Diggers golf tournament ended yesterday in a blaze of glory.

Considering everything, the scores were remarkably good. Howard Hughes shot the low gross of the Divot Diggers, a 79, with Ted Curtis, of Eastman, second with an 85. The Divot Diggers handicap was won by George Marshall with 82-6-76. Jim Oviatt was second and Nat Deverich third.

The real champion of the meet was Jack Lebovitz, of Fox, who, in the championship flight, shot himself a 72, while his brother, Al, ran second with a 74. J. McAdams, of United Artists, and Ed Shubert tied in the handicap event with nets of 63.

In the 36-hole handicap, Desmond Roberts, of Radio, won with 81-79—140 gross. Les DeLine, of Warners, was second, John Quillan third, and Ed Kennedy and Jimmy Townsend tied for fourth.

The Warner team, headed by Bobby Jones, won the studio team match, although Jack Lebovitz's 72 was a stroke under Bobby's 73. The Warner four, headed by Jones, also included Dave Sutherland with 75, Les DeLine with 78, and Orville Stewart with 81.

The Fox team, headed by the Lebovitzes with 72 and 74, ran second. Al Boland shot an 83 and Fred Murphy got an 84. The Blind Bogey was won by George Stoll with a 90.

Even the losers voted the tournament a great success. The management of Caliente cooperated in every possible way, even to keeping the Casino bar open all night.

Jones and Col. Dicker

With his option falling due tomorrow, Buck Jones and Columbia are debating a new deal, latest report having it that they have failed to come to an understanding. Columbia wants the player at his old terms, with Jones insisting on the tilt in his ticket.

Five For Foy Cast

Wallace Ford, Sally Blane, Bryant Washburn, Gertrude Michaels and George Meeker have been signed for role in Bryan Foy's picture, "He Lived To Kill," featuring Bela Lugosi for Columbia release.

Songs For 'Sinner'

Howard Jackson and George Waggner are writing the music and lyrics for Phil Goldstone's production of "Sing, You Sinner," which Christy Cabanne is directing.

Para. Asks Listing of $25,000,00 Bonds

New York—Paramount-Publix has applied to the Stock Exchange to list $11,892,000 in certificates of deposit of sinking fund gold bonds, maturing December 1, 1947, and $13,151,000 of 21-year five and one-half per cent sinking fund gold bonds, maturing August 1, 1950.

Warners Starting to Build Aline MacMahon

Warner execs have decided to give Aline MacMahon an intensive build-up as a featured comedienne during the coming year, and her first part in the campaign will be in "Bread Line," which will star Richard Barthelmess.

Decision for the build-up was made after circuit theatres reported public reaction to the player in several recent pictures had hit a high level.

New Western For Scott

After finishing in the Zane Grey western, "Sunset Pass," Randolph Scott has been set by Paramount for the starring spot in "Stairs of Sand," another of the series of westerns.

Wynne Gibson Cast

Wynne Gibson has been assigned a featured spot in "On Probation," coming B. P. Schulberg production for Paramount.

Freuler Will Have Own Studios Here

New York.—The Freuler Film Associates will have their own studio on the coast to make their next season's product, according to John R. Freuler. There will be three units under his upervision, according to the present plan.

"We will no longer depend upon outside producers for our pictures," Freuler said. "Every employee in the studio will be on our payroll and we will sign three directors, each to do a given number of pictures."

Mintz Not For Radio

Radio and Sam Mintz have called off a deal for the writer to do the screen play for Richard Dix's "The Wise Guy." They were unable to agree on terms.

Fight For 'Kong'

(Continued from Page 1)

and Downtown, and with the picture to stay on at the Western as long as it will hold up.

A new faction has entered the bidding ove r the week-end with a group willing to take the Orpheum Theatre downtown for the run, guaranteeing Radio a huge amount for the play and exploiting the picture in circus fashion all over Southern California.

A definite deal and date of opening should be announced in a day or two.

OFFICE OF THE MARX BROTHERS

Men's Room, Postoffice Building

Hollywood, Feb. 26, 1933.

TO WHOM IT MAY CONCERN:

Inasmuch as our radio programs are not heard as far West as Hollywood, we feel safe in saying that ARTHUR SHEEKMAN and NAT PERRIN are providing us with the best comedy material on the air.

They are fine boys, with no bad habits, except maybe stealing and cheating at cards.

They can be used for pictures, radio and clothes racks. Our kids love them with Chili sauce.

Groucho Marx

Chico Marx

P. S.: We blame Sheekman and Perrin for the renewal of our radio contract with Standard Oil, and please use Essolube Motor Oil in your car so these fine boys won't have to walk the streets, as so many of their girls friends are now doing.

An Open Letter From The Producer of "Oliver Twist"



To the Publisher: Hollywood Reporter.

Dear Sir:

During over two decades of activity in the Motion Picture Industry, I have never taken exception to an unfavorable review, nor, for that matter, gloried in a favorable one. I am not finding fault with the review of "Oliver Twist," for I know, and most of your readers know, how such things are.

The picture speaks for itself, and will prove its merits, or lack thereof, in the proper forum, namely, the theatre.

But I do take exception to the cavalier-like, unjust and ignorant attack on the director of the picture, Mr. W. J. Cowen, and the finest group of sincere artists it has been my pleasure to present in a picture.

This advertisement is my feeble attempt to pay tribute to them, individually and collectively:

To William J. Cowen, I salute you, for an efficient and artistic job. My confidence in you is best expressed by your assignment to do the next Monogram Special—"BLACK BEAUTY." You did a difficult job, as well as a fine one.

To the artists, Dickie Moore, Irving Pichel, William Boyd, Doris Lloyd, Barbara Kent, Alec Francis, George K. Arthur, Clyde Cook, George Nash, Sonny Ray, and all the others, my salutations and sincerest homage. You all worked sincerely, splendidly, and your performances in "OLIVER TWIST" are among the finest of the year. Especially, must I pay tribute to that scholarly and yet sensitive artist, Mr. Pichel, whose every thought, every move is in the FINEST and highest tradition of the Art of Acting. To you Ladies and Gentlemen, my deepest thanks, and I hope to have the privilege and pleasure of having you in more pictures.

A word to Ernest Hickson, for technical direction; you recreated Dickens and his period.

And to Roy Hunt, my similar homage. Taken all in all, your photography in "OLIVER TWIST" is the finest cameraman's job of the year.

And now, a final word, said not in mock-humility, but in sincerity, that whatever merits there are, and I think there are many, are due to the director, William J. Cowen, and to the artists who portrayed their parts so splendidly. Whatever defects there may be are mine.

Sincerely,

(Signed) I. E. CHADWICK.

PICTURES Now SHOOTING

STUDIO PRODUCTION ABOUT LEVEL, WITH 35

Columbia

"TAMPICO"

Cast: Jack Holt, Raquel Torres, Fay Wray, Donald Cook, Lee Phelps, Noah Beery, Edwin Maxwell.
Director .....Irving Cummings
From novel by....Joseph Hergesheimer
Screen Play.....Jo Swerling
Cameraman .....Ben Kline

"GRASS VALLEY"

Cast: Buck Jones, Diane Sinclair, Niles Welch, Dick Alexander, Ward Bond, Alf James, Erville Alderson.
Director .....Lambert Hillyer
Screen Play.....Lambert Hillyer
Cameraman .....Al Siegler

"SOLDIERS OF THE STORM"

Cast: Regis Toomey, Anita Page, Barbara Barondess, Robert Ellis, Dewey Robinson, Wheeler Oakman, Arthur Wanzer, George Cooper, Henry Wadsworth, Joseph Girard.
Director .....Ross Lederman
Original .....Thompson Burtis
Screen Play.....Charles Condon
Cameraman .....Teddy Tetzlaff

•

Fox

"MANEATER"

Cast: Marion Burns, Harry Woods, Kane Richmond.
Director .....Clyde Elliott
Story .....James Spearing
Cameraman .....Carl Berger

"ZOO IN BUDAPEST"

(Lasky Prod.)

Cast: Loretta Young, Gene Raymond, O. P. Heggie, Wally Albright Jr. Murray Kinnell, Ruth Warren, Roy Stewart, Frances Rich, Niles Welch, Lucille Ward, Russ Powell ,Dorothy Libaire, Dora Meranda, Paul Fix, Perry Ivins, Margaret Fielding.
Director .....Rowland V. Lee
Story by.....Melville Baker, Jack Kirkland
Screen Play: Dan Totheroh, Louise Long, Rowland V. Lee.
Cameraman .....Lee Garmes

"WARRIOR'S HUSBAND"

Lasky Production

Cast: Elissa Landi, Ernest Truex, Marjorie Rambeau, David Manners, Helen Ware, Helene Madison, Maude Eburne, John Sheehan, Lionel Belmore, Ferdinand Gottschalk, Bobby McLeod, Janet McLeod, Claudia Coleman, Tiny Sanford.
Director .....Walter Lang
From play by.....Julian Thompson
Adaptation and dialogue Ralph Spence
Continuity .....Sonya Levien
Cameraman .....Hal Mohr

"PLEASURE CRUISE"

Cast: Roland Young, Genevieve Tobin, Ralph Forbes, Herbert Mundin, Minna Gombell, Una O'Connor, Theodore von Eltz, Frank Atkinson, Robert Greig, Arthur Hoyt, Fred Hillson, Robert Corey, George Kirby
Director .....Frank Tuttle
From play by.....Austen Allen
Screen Play.....Guy Bolton
Cameraman .....Ernest Palmer

"BONDAGE"

Cast: Dorothy Jordan, Alexander Kirkland, Merle Tottenham, Nydia Westman, Edward Woods, Isabel Jewell, Herta Lind, Catherine Navarro, Jane Darwell, Dorothy Libaire, Rafaela Ottiano, Marion Hall, Eleanor Kent, Treva Lawler, Elsie Cort, Irene Homer, Dora Merande, Yolanda Patti, Frances Morris, Rhoda Cross, Frances Rich, Harry Beresford.
Director .....Alfred Santell
Original .....Grace Leake
Screen Play.....Arthur Kober, Doris Malloy
Cameraman .....Lucien Andriot

"PILGRIMAGE"

Cast: Henrietta Crosman, Marion Nixon, Norman Foster, Heather Angel, Louise Carter, Adele Watson, Charles Grapewin, Betty Blythe, Frances Rich, Jay Ward, Robert Warwick, Hedda Hopper, Maurice Murphy, Lucille La Verne, Inez Palange, Greta Meyer, Margaret Mann, Francis Ford, Rosa Rosanova.
Director .....John Ford
Original by.....I. A. R. Wylie
Screen Play: Philip Klein, Barry Conners, Dudley Nichols, Henry Johnson.
Cameraman .....George Schneiderman

"TRICK FOR TRICK"

Cast: Ralph Morgan, Victor Jory, Tom Dugan, Sally Blane, Luis Alberni, Edward Van Sloan, Willard Robertson, Jimmy Leong, Dorothy Appleby, Booth Howard, Clifford Jones, Herbert Bunston.
Director .....Hamilton MacFadden
From play by Vivian Cosby, Shirley Warde, Harry Wagstaff Gribble.
Screen Play.....Howard Green
Cameraman .....L. W. O'Connell

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MGM

"RIVETS"

Cast: John Gilbert, Mae Clark, Robert Armstrong, Warner Richmond, Sterling Holloway, Robert Burns, Vince Barnett, Muriel Kirkland, Reginald Barlow, Herman Bing, Miami Alvarez.
Director .....Tod Browning
Original by.....John McDermott
Screen Play.....Karl Brown, Ralph Wheelwright
Cameraman .....Peverel Marley

"MAN ON THE NILE"

Cast: Ramon Novarro, Myrna Loy, Reginald Denny, C. Aubrey Smith, Edward Arnold, Louise Closser Hale, Marcella Corday, Blanche Frederici
Director .....Sam Wood
Cameraman .....Len Smith

"REUNION IN VIENNA"

Cast: John Barrymore, Diana Wynyard, Frank Morgan, Henry Travers, Charles Giblyn, Una Merkel, Bodil Rosing.
Director .....Sidney Franklin
From play by.....Robert E. Sherwood
Screen play.....Claudine West, Ernest Vajda
Cameraman .....George Folsey

"PEG O' MY HEART"

Cast: Marion Davies, Onslow Stevens, J. Farrell MacDonald, Alan Mowbray, Juliette Compton.
Director .....Robert Leonard
From play by.....Hartley Manners
Screen Play.....Frank R. Adams
Cameraman .....George Barnes

"SERVICE"

Cast: Lionel Barrymore, Lewis Stone, Phillips Holmes, Benita Hume, Douglas Walton, Elizabeth Allen, Colin Clive, Doris Lloyd, Viva Tattersal, Laurence Grant, Halliwell Hobbes.
Director .....Clarence Brown
From play by.....C. L. Anthony
Cameraman .....Oliver Marsh

"GABRIEL OVER THE WHITE HOUSE"

Cast: Walter Huston, Karen Morley, Franchot Tone, Dickie Moore, C. Henry Gordon, David Landau.
Director .....Gregory LaCava
Screen Play.....Carey Wilson
Additional Dialogue.....Bertram Block
Cameraman .....Bert Glennon

"MADE ON BROADWAY"

Cast: Robert Montgomery, Madge Evans, Mae Clarke, Eugene Pallette.
Director .....Harry Beaumont
Original by.....Courtenay Terrett
Cameraman .....Norbert Brodine

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Paramount

"A BEDTIME STORY"

Cast: Maurice Chevalier, Helen Twelvetrees, Edward Everett Horton, Minor Watson, Leah Ray, Baby LeRoy, Sir Guy Standing, Paul Panzer, Henry Kolker, Gertrude Michael, Ernest Wood, Reginald Mason, George MacQuarrie.
Director .....Norman Taurog
Original and screen play: Waldemar Young, Nunnally Johnson.
Cameraman .....Charles Lang

"PICK-UP"

Cast: Sylvia Sidney, George Raft, William Harrigan, Lilian Bond, Clarence Wilson, Louise Beavers, George Meeker, Dorothy Layton, Gail Patrick, Lona Andre, Alice Adair, Robert McWade, Charles Middleton, Oscar Apfel, Florence Dudley, Patricia Farley, Eddie Clayton, Purnell Pratt.
Director .....Marion Gering
Original by.....Vina Delmar
Screen Play: S. K. Lauren, Agnes Brand Leahy, Daniel Rubin.
Cameraman .....David Abel

"TERROR ABOARD"

Cast: Charlie Ruggles, Neil Hamilton, John Halliday, Verree Teasdale, Shirley Grey, William Janney, Jack LaRue, Morgan Wallace, Paul Hurst, Thomas C. Jackson, Charles Hancock, Bobby Dunn, Paul Porcasi, Leila Bennett.
Director .....Paul Sloane
Original by.....Robert Presnell

PICTURES Now SHOOTING

FEATURES THIS WEEK AS COMPARED TO 34 LAST WEEK

Screen Play.....Harvey Thew
Manny Seff
Cameraman .....Harry Fischbeck

"SUPERNATURAL"

Cast: Carole Lombard, Allan Dinehart, Randolph Scott, William Farnum, H. B. Warner, Beryl Mercer, Lyman Williams.
Director .....Victor Halperin
Original Story.....Garnett Weston
Screen Play.....Garnett Weston, Harvey Thew
Cameraman .....Ernest Haller

"INTERNATIONAL HOUSE"

Cast: Peggy Hopkins Joyce, W. C. Fields, Stuart Erwin, Sari Maritza, Burns and Allen, Col. Stoopnagle and Bud, Bela Lugosi, Edmund Breese, Franklin Pangborn, Harrison Green, Lumsden Hare, James Wang, Ernest Wood, Clem Beauchamp, Henry Sedley, Etta Lee.
Director .....Edward Sutherland
Original Story.....Lou Heifetz, Neil Brant
Screen Play.....Francis Martin, Walter DeLeon
Cameraman .....Arthur Martinelli

"I LOVE THAT MAN"

Cast: Edmund Lowe, Nancy Carroll, Lew Cody, Robert Armstrong, Dorothy Burgess, Susan Fleming, Walter Walker, Inez Courtney.
Director .....Harry Joe Brown
Original Story.....Gene Towne, Graham Baker
Screen Play: Gene Towne, Graham Baker, Casey Robinson.

"STORY OF TEMPLE DRAKE"

Cast: Miriam Hopkins, Jack LaRue, William Gargan, William Collier Jr., Irving Pichel, Sir Guy Standing, Elizabeth Patterson, Kent Taylor, Florence Eldridge, Harlan Knight, Jobyna Howland, James Eagles, James Mason, Hattie McDaniels, Oscar Apfel, Clarence Sherwood, Henry Hall, Harold Goodwin, Clem Beauchamp, Arthur Belasco, Grady Sutton, George Pearce.
Director .....Stephen Roberts
Original by.....William Faulkner
Screen Play.....Maurine Watkins, O. H. P. Garrett
Cameraman .....Karl Struss

"THE SONG OF SONGS"

Cast: Marlene Dietrich, Brian Aherne, Richard Bennett, Hardie Albright, Alison Skipworth, Helen Freeman.
Director .....Rouben Mamoulian
From novel by....Herman Sudermann
Screen Play.....Vincent Lawrence
Benjamin Glazer
Cameraman .....Victor Milner

"UNDER THE TONTO RIM"

Cast: Stuart Erwin, Fred Kohler, Raymond Hatton, Verna Hillie, Fuzzy Knight, John Lodge, George Barbier, Kathleen Burke, Patricia Farley, Edwin J. Brady.
Director .....Henry Hathaway
From story by.....Zane Grey
Screen Play.....Jack Cunningham, Gerald Geraghty
Cameraman .....Archie Stout

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RKO-Radio-Pathe

"IN THE RED"

Cast: Bert Wheeler, Robert Woolsey, Marjorie White, Hugh Herbert, Louis Calhern, Phyllis Barry.
Director .....William Seiter
Original and Screen Play .....
Joseph Mankiewicz, Henry Myers
Cameraman ..... Edward Cronjager

Warner-First National

"THE MAYOR OF HELL"

Cast: James Cagney, Madge Evans, Allen Jenkins, Arthur Byron, Dudley Digges, Frankie Darro, Farina, Robert Barrat, George Pat Collins, Mickey Bennett, Sidney Miller, Charles Cane, Raymond Borzage, George Offerman Jr., Dorothy Peterson.
Director .....Archie Mayo
From Play by. .....Iselin Auster
Screen Play.....Edward Chodorov
Cameraman .....Barney McGill

"LILLY TURNER"

Cast: Ruth Chatterton, George Brent, Frank McHugh, Guy Kibbee, Ruth Donnelly, Marjorie Gateson, Robert Barrat, Gordon Westcott, Grant Mitchell, Hobart Cavanaugh, Margaret Seddon, Mayo Methot, Claudia Coleman, Ethel Wales, Mae Busch Arthur Vinton.
Director .....William Wellman
Play by.....Philip Dunning, George Abbott
Screen play.....Gene Markey, Kathryn Scola
Cameraman .....Sid Hickox

"GOLD-DIGGERS" OF 1933"

Cast: Warren William, Joan Blondell, Ruby Keeler, Dick Powell, Aline MacMahon, Guy Kibbee, Ginger Rogers, Allen Jenkins, Ned Sparks.
Director .....Mervyn LeRoy
From story by.....Avery Hopwood
Screen Play .....David Boehm, James Seymour
Music and lyrics.....Harry Warren, Al Dubin

"NARROW CORNER"

Cast: Douglas Fairbanks Jr., Patricia Ellis, Dudley Digges, Ralph Bellamy, Arthur Hohl, Henry Kolker, Willie Fung, Reginald Owen, William V. Mong.
Director .....Alfred E. Green
From story by.....Somerset Maugham
Screen Play.....Robert Presnell
Cameraman .....Tony Gaudio

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INDEPENDENTS

MONOGRAM

"FALSE FRONTS"

Cast: Ralph Forbes, Arnold Gray, Big Boy Williams.
Director .....Phil Rosen
Original and screen play .....
Tristram Tupper
Cameraman .....Archie Stout

"BLACK BEAUTY"

Cast: Esther Ralston, Hale Hamilton, Gavin Gordon.
Director .....William Cowen
Original by.....Anna Sewell
Adaptation .....Charles Logue
Cameraman .....Roy Hunt

MASCOT

"THE THREE MUSKETEERS"

Cast: John Wayne, Ruth Hall, Jack Mulhall, Francis X. Bushman Jr., Raymond Hatton, Noah Beery Jr., William Desmond, Gordon DeMain, Hooper Atchley, Robert Fraser, George Magrill.
Directors .....Bert Clark, Armand Schafer
Story: Barney Sarecky, Wyndham Gittens, Bert Clark, Nomran Hall, Ben Cohen.
Cameraman .....Ernie Miller

F. M. LEWIS PRODS.

"GOOD LOOKING AND RICH"

Cast: Skeets Gallagher, Johnny Arthur, Ethel Wales, Noah Beery, Walter Long, Arthur Hoyt, Bert Roach, Henry Roquemore, Murdock MacQuarrie, Dorothy Burgess, Myrna Kennedy, Marjorie Beebe.
Director .....Fred Newmeyer
Screen Play.....Jack Jevne
Cameraman .....Jules Cronjager

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SHORT SUBJECTS

WARNER BROTHERS

"HOW TO BREAK NINETY"

Cast .....Bobby Jones
Director .....George Marshall
Continuity .....Andrew Bennison
Cameraman .....Arthur Todd

HAL ROACH

UNTITLED

Cast: Zasu Pitts and Thelma Todd.
Director .....Gus Meins
Story .....Staff
Cameraman .....Art Lloyd

RADIO-LOU BROCK

"SOCIETY CHEATERS"

Cast .....Ely Culbertson
Director .....Sam White
Story .....Stanley Rauh, H. W. Hanemann
Cameraman .....Jack Mackenzie

TEC-ART

"HOLLYWOOD ON PARADE"

Voice of Hollywood Series

Cameraman .....Otto Himm
Director .....Louis Lewin

BOOKED SOLID

RKO METROPOLITAN CIRCUIT



John Krimsky and
Gifford Cochran

Present

"MAEDCHEN In UNIFORM"

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"THE YEAR'S BEST PICTURE"

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THE Hollywood REPORTER

Vol. XIII. No. 34. Price 10c. TODAY'S FILM NEWS TODAY Tuesday, February 28, 1933

FWC CIRCUIT BANKRUPT

Voluntary Petition Filed With Chas. Skouras and John Treanor as Receivers

Fox West Coast Theatres Corporation yesterday filed a voluntary petition in bankruptcy in Federal Court. Action followed the board of directors' meeting Saturday, at which time the decision to file the papers was reached.

Federal Judge William P. James appointed Charles Skouras and John Treanor co-receivers in bankruptcy. The appointment of Treanor was made late yesterday, following the posting of $150,000 bond by Skouras. The bond will be exonerated in favor of a joint bond in the same amount by both receivers. A trustee in bankruptcy will be named later.

No schedule of assets and liabilities was filed, Charles A. Buckley, FWC vice-president, stating that it would be submitted in ten days as required by law. The bankruptcy petition, however, named the Wesco Corpora-

(Continued on Page 7)

TRADEVIEWS
By W. R. WILKERSON

•THOSE in Wall Street who are inclined to be thinking about the picture business and the wise boys in the industry along Broadway are of the opinion that the point and a half drop in Loew's stock yesterday means a lot more than a dollar and a half loss in the value of the shares.

Loew's dipped to a new low of 11⅜, closing at 12, with a net loss on the day of 1½. Under ordinary circumstances, that would be that But with rumors flying thick and fast throughout all of the pictures here and in the East and penetrating the inner walls of Wall Street that "Fox is in trouble," and "Fox Film Corporation has lost Chase support," and "Fox will hit the receivers' hands," that Loew drop becomes alarming to them.

•

But why the alarm? Certainly Fox will hit the receivers' hands, as will every other company in this business. They can't keep away from it, and they should not. The mystery is how they have refrained from that acknowledgment this long.

Why have those big companies insisted on fighting the inevitable? What did they have to gain when it was as plain as the nose on your face that it was IMPOSSIBLE to keep on spending $2 and $3 when only $1 was coming in. The Chase Bank and all the other big financial institutions of the world could not back that move very long.

•

There is one point about these theatre receiverships that has been missed in our calculations of what is and what will be. It has been said that production and distribution having freed themselves of theatres that have shown such heavy weekly losses, will now prosper. And we say **T'aint So.** There will be no prosperity for distribution or production until those terrific overheads are reduced and we don't mean the salaries of the writers, artists and directors or anyone who CONTRIBUTES to the making or distribution of successful product. We mean the NON-CONTRIBUTORS, those New York and Hollywood executives drawing down fortunes each and every week—for what?

Paramount, Radio, Fox and others getting rid of the theatre burden place an additional burden on produc-

(Continued on Page 7)

Cooper Signed to Run Radio for Year

Merian C. Cooper is reported to have signed a contract yesterday with Radio to act as chief executive producer of that studio for one year. Cooper has held that post since David Selznick quit.

'Design For Living' Purchased By Para.

Paramount has purchased the Noel Coward play, "Design for Living." Deal was made by Max Gordon, the producer of the show, and price is said to be "over $50,000."

The picture will be directed by Ernst Lubitsch, with a three-star cast of Frederic March, Miriam Hopkins and Herbert Marshall, with the release scheduled for next fall.

Fox 'Vacations' Rufus LeMaire

As a result of a disagreement over the production of Fox's all-star musical revue, Rufus LeMaire has been given a vacation, "with pay," by that organization.

Col. Holds Writers

Harry Cohn has renewed the contracts of Lew Levenson and Dore Schary, writers, whom he brought out from New York three months ago.

Constance Cummings Star in 'Let's Live It'

"Let's Live It" is the title of the picture in which Constance Cummings is starring for British International Pictures in England.

Miss Cummings has taken the Chelsea home of Benn W. Levy during her stay there.

Mae West Returns to Bway. Paramount

New York.—For the first time in film history, a picture that played two weeks at a Broadway house, was replaced by another and played other theatres in the city, is being brought back to the original house for another run.

The picture is Mae West's "She Done Him Wrong," which goes back to the New York Paramount next Friday. In its two weeks at the house, the picture did upwards of $125,000. Then it went over to the Brooklyn Paramount and broke all existing records there, doing double the normal business, aided and abetted by Mae West in person. Miss West will return to the New York Paramount with the film.

Herzbrun Back Today to Straighten Marxes

Henry Herzbrun, resident attorney for Paramount Studios, gets in today from New York.

It is understood he will immediately go into a huddle with the Four Marx Brothers to straighten out monetary difficulties based on percentages due the comedians from former pictures made and released via Paramunt.

Goetz on Bennett Yarn

William Goetz has been assigned associate producer responsibility at Radio on the second Constance Bennett production, which will follow her next, "Bed of Roses." Goetz is now looking for a suitable story.

Lasky Wants Wynyard

Jesse L. Lasky wants Diana Wynyard for a leading role in "Berkeley Square" with Leslie Howard, if MGM will agree to loan her to him. Frank Lloyd will direct.

FOX POSTPONES ALL NEW PRODUCT ON N. Y. ORDERS

As a result of orders received from New York Saturday, Fox Film suddenly called off production on three pictures slated to start yesterday. The explanation given at the studio was that the company has six in work now and cannot conveniently handle more, but it is generally understood that the hold-up is due to finances.

The three pictures dropped are "The Power and the Glory," a Jesse L. Lasky production, with William K. Howard set as director; "Husbands Cost Money," with James Dunn and Sally Eilers, and David Butler directing; "My Dear," which Harry Lachman was to have directed. "My Lips Betray," Lilian Harvey's first for Fox, which was to have started next Mon-

(Continued on Page 8)

RCA Purchases the DeForest Radio Co.

New York.—The Radio Corporation of America has purchased control of the DeForest Radio Company, which is now in receivership. The price is understood to have been $400,000.

Radio Buys 'Careless'

Radio has purchased an unproduced play by Maurine Watkins, titled "Careless," which H. N. Swanson will produce. Miss Watkins has been engade to write the screen play and dialogue.

Sam Morris Arriving

New York.—Sam E. Morris, vice-president of Warner Brothers, arrives from Europe on the Paris today.

WILLIAM DIETERLE Directing 'ADORABLE'

THE Hollywood DAILY REPORTER
TODAY'S FILM NEWS TODAY

W R WILKERSON.....Editor and Publisher

FRANK POPE.....Managing Editor

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RAMBLING REPORTER

The Mirador ran up a lot of fancy names on the register over the week-end. . . . Will Durant, Albert Einstein, Ernst Lubitsch, Eleanor Boardman, Harry D'Arrast, Moss Hart, the Grover Joneses, the William Slavens McNutts, the Dick Rodgers, Hans Kraly, Vicki Baum, Harry Ruby, Bert Kalmar, Groucho Marx among those who reported. . . . Sally Eilers went to La Quinta for a rest, but gave up and went to Caliente after a few hours. . . . The Bruce Cabot-Loretta Young flurry is over—Bruce is leaving to visit the family in New Mexico any minute. . . . The Richard Bennetts left town over the week-end on the same boat with the Thalbergs, and the Al Newmans, for New York.

•

Joan Bennett, Ricardo Cortez and Herb Somborn left the hospital Sunday and are now back in their own beds. . . . Boots Mallory had dates with five different fellers in as many nights last week—which may or may not be a recommendation. . . . Pico, Edgar Allen Woolf's dawg, now has lace curtans on his dog-house windows. . . . Sam Coslow and Esther Muir are LIKETHIS they tell us. . . . While some folks wasted time cracking jokes, L. B. Mayer cracked knuckles at the Harry Rapfs Friday night . . . he's an expert knuckle-cracker. ...Adrienne Ames, Gene Raymond, the Sam Jaffes, the Stanley Bergermans, the Sam Hoffensteins, Sam Katz, Erwin Gelsey, Sari Maritza among those who dropped in for tea and talk at Ad Schulberg's Sunday.

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The opening of "When Ladies Meet" is off till Thursday night because of the illness of Catherine Willard's mother in Frisco. . . . Harpo Marx, with Susan Fleming at "Of Thee I Sing." . . . Sam Harris, Max Gordon, the Bill Goetzes, the Raoul Walshes, David Burton (with an elegant tan), Helen Eby Rock, the Ray Griffiths also in evidence at the opening

New York REVIEWS

"OUR BETTERS"

RKO-Radio prod.; director, George Cukor; writers, W. Somerset Maugham, Jane Murfin, Harry Wagstaff Gribble.
Radio City Music Hall

World-Telegram: Thanks to the amazingly true and witty dialogue that Mr. Maugham can write a little better than anyone else when he is so inclined, and because of the unerring acting of such players as Violet Kemble-Cooper, Minor Watson, Phoebe Foster and Constance Bennett, the film is above the ordinary program stuff.

Times: It is an intelligently worked out film, thanks to the director, George Cukor, and while it does not bother much about cinematic art, the scenes are always beautifully photographed and nicely staged.

American: The film is beautifully produced, and directed with utmost skill by George Cukor. It's a joy for any audience, and the initiate will get a dozen sly laughs that aren't in the script—nor the picture either.

Mirror: George Cukor's direction is finished. And the acting is finished. And the acting is uniformly delightful. Miss Bennett never has been supported by such an interesting cast. "Our Betters" is gay, smart and witty. Women will love it.

Journal: The play has lost nothing in its film translation. It is shrewdly cast, adroitly directed, effectively mounted and its characters are painted in with sure swift strokes and a biting humor.

Herald-Tribune: The film, directed by George Cukor as a faithful but lively photograph of the stage play, retains so much of the wit and malice of the original that it survives as one of the most interesting and realistic dramatic contemplations of post-war society.

Sun: I must voice again the opinion that "Our Betters" is probably the finest stage and screen picture of decadent present-day society.

Post: The films have done extraordinarily well by Somerset Maugham in the transcription of "Our Betters" to the screen. From the point of view of acting, direction and adaptation it would be difficult to imagine a more neatly contrived production.

News: Sophisticated, smart, witty and bitter, "Our Betters," which was adapted to the screen by Jane Murfin and Harry Wagstaff Gribble from Somerset Maugham's drawing-room satire, makes highly effective film fare for the beauteous Bennett.

"GRAND SLAM"

Warner Bros. prod.; director, William Dieterle; writers, David Boehm, Erwin Gelsey, B. Russell Herts

Herald-Tribune: I must say on behalf of the photoplay that it refuses to take the game and its heroes too seriously and that its plot can be followed by us barbarians without the use of the customary diagrams of the playing hands. Its chief defect is that, although it is pleasantly acted by Paul Lukas, it fails to be either very biting or particularly humorous.

Sun: The whole set-up radiates freshness. It radiates the air of a show that we haven't seen before, namely, the ironic success story of a bridge expert with the attendant conflict of two bridge experts, both advocating different systems, for international fame and monetary success.

Post: "Grand Slam" is a continuously diverting picture, and you don't need to know much about the game to enjoy it.

Journal: Anyone who's ever shuffled a card or taken part in a bridge table post mortem will find the picture a hilarious comedy, a brisk, flavorous and topical spoof at contract bridge experts.

News: You'll be tremendously pleased by the performance of Paul Lukas, Loretta Young and Frank McHugh, who lead the cast, which certainly provides more than a fair amount of entertainment.

World-Telegram: The parts that are good are very good indeed, and those that aren't are—well, just indifferent and not bad enough to mar our enjoyment of the film.

Times: It is a caricature with intermittent spasms of blunt satire and noisy slapstick. It is not an attempt to elucidate the fine points of the game, but merely a popular entertainment in which bridge is termed a racket.

Mirror: It is a clever picture, sprightly, plausible, amusing. Delightfully directed, handsomely mounted, skilfully acted. "Grand Slam" takes all the honors for fun.

Members of Congress See 'The Big Drive'

Washington.—A special showing of :The Big Drive," the synthetic feature made from hitherto prohibited war pictures, was given for the members of Congress in the House office building last night.

Hallor on 'International'

Ernest Hallor and not Arthur Martinelli is photographing "International House," with Edward Sutherland the director. This is the second successive picture the two have worked on. The other was "Murders in the Zoo." Both for Paramount.

Walter Hiers Dies from Pneumonia

Walter Hiers, a screen comedian for nearly twenty years, died at the home of his father-in-law, Charles MacWilliams, 1048 So. Crescent Heights Boulevard, yesterday morning, after a brief illness of pneumonia. He was 40 years old.

Hiers, who had been on the road with a show, returned last Tuesday, suffering from influenza. Pneumonia developed and he had been delirious for several days.

Biograph Pictures were the first in which Hiers worked. He started there as an extra in 1915. Since that time he had worked for every company in pictures, having been a featured player for years.

A native of Georgia, he married Adah MacWilliams in 1923. Besides the widow, Hiers is survived by his father, who lives in New York, and a brother-in-law and sister-in-law, Mr. and Mrs. H. Bruce Humberstone, of Hollywood.

Funeral services will be held at three o'clock tomorrow at the Wee Kirk of the Heather, in Glendale.

Cantor-Jessel Tour Extended to March 25

New York.—The personal appearance tour of Eddie Cantor and Georgie Jessel has been extended to March 25, closing in Louisville.

Cantor will leave immediately afterwards for the coast to start his next picture about April 1.

Early Start for Fox

Fox is the first of the major companies to start production on pictures for release during the 1933-34 season. The company now has one feature for the new season, "Pilgrimmage" in production with John Ford directing, and several others in preparation that are slated to start within the next two months.

•

Wampas Election

The Wampas will hold its annual meeting tomorrow night at the Writers Club, and will elect officers for the coming year at the session. Mr. and Mrs. Ely Culbertson and Katherine Dougherty will be special guests at dinner.

Services for Aitken

Funeral services for Frank Spottiswoode Aitken, who died Sunday, will be held today at one o'clock at Pierce Brothers' Mortuary, 721 West Washington.

Lloyds Leaving N.Y.

New York.—Harold Lloyd and his family, recently back from Europe, leave here today for Hollywood.

Hugh Herbert
Management
BREN & ORSATTI

HEADLINE EVENTS OF FILM WEEK SHOWN IN PHOTO-NEWS



'42nd STREET" SPECIAL greeted by Colorado Governor in 1st stop of transcontinental "Better Times" boost as Denver, Kansas City, St. Louis, Chicago, line up for gala pre-release premieres of Warners' 14-star sensation.



LOBBY BRIDGE GAMES by experts help "Grand Slam" to biggest opening send-off of year at N. Y. Winter Garden.†



6 OUT OF 6 is week's Arliss hit record as "King's Vacation" leads grosses in Memphis, Seattle, Pittsburgh, Portland, Washington, Denver.*



STANWYCK OPENS at Capitol in "Ladies They Talk About"* and Joan Blondell at Strand in "Blondie Johnson"†, making 3 Warner shows in 3 blocks on B'way.



WARNERS COMPLETE "Elmer the Great," new Joe E. Brown film of famous Ring Lardner-Geo. M. Cohan laugh hit.†



WARNERS BUY "GOODBYE AGAIN" in heated producer race for B'way stage smash, with Warren William-Joan Blondell set to co-star.



LIVING FIGURE ballyhoo boosts Technicolor "Wax Museum" to hold-over at Strand, N. Y. as Variety gives it top rating in Denver, Cincy, Seattle.*

*A Warner Bros. Picture

†A First National Picture

TAGRAPH, INC., DISTRIBUTORS

The Wanderings of Wally

BY WALDEMAR YOUNG

who, after three futile attempts to start around the world, never getting beyond MGM or Universal, is at last on his way and has reported from Honolulu.

At Sea, Feb. 15.—We are now five days out on the troubled bosom of the Pacific, bound for Shanghai.

The old man in the deck chair next to mine hasn't spoken all morning. He is a small man, in a black suit, with a wisp of white whisker on his chin. When he follows his wife about the ship, he looks like a Scotty.

I have been re-reading Tomlinson's "The Sea and the Jungle." A gorgeous book. Now and then, inviting the soul, I have gazed for long stretches at the sea.

The water is no longer green; it has become a deep indigo. The prow of the ship, plunging through a head-on wind, sends great sprays of white foam skyward.

The exercisers pass up and down, briskly; grim, determined, their faces set. They have some difficulty, I notice, against the roll, the plunge of the ship. But they persist. I should admire them, I suppose. I prefer to contemplate the sea.

I return to my Tomlinson. Hollywood is very far away.

•

Of course, this isn't my fourth trip around the world, but it's at least the fourth time I've tried to go. Once, two years ago, I got so far as to have my tickets bought. My house for years has been cluttered up with travel literature, illustrated brochures, steamship folders. I am an expert on the gross and displacement tonnage of many ships on many seas. I can tell you every port you touch on the Annie Johnson, out of Oslo. All that my home needed to become a travel bureau de luxe was an information desk at the door.

So far, so good; but I have become a jest, a by-word, among my friends. "You haven't gone yet?" they have asked, in exaggerated surprise, these friends I meet every day. And seeing one after the passage of some months: "Back already? Did you have a good time? Here's a chair—park the body—tell me all about it."

But there have been advantages. When, some years ago, I was working with Tod Browning on the preparation of the Lon Chaney stories at MGM, my extensive travel preparations frequently came in handy. Tod used to have a globe in his office, a spherical map of the world such as is used in grade schools. "What's the locale for the next story?" he would ask, and we would spin the globe, stopping it with a fateful finger. "French Indo-China. What do you know about French Indo-China?"

In adapting Charles Tenney Jackson's San Francisco story, "The Day of Souls," we laid it in Budapest, because I knew more about Budapest than San Francisco, in which I worked as a newspaperman for many years.

Now, with the good ship President Grant (displacement tonnage, 21,000; gross tonnage, 14,119) nosing a true course across the Pacific to Shanghai, it really looks as though I am going. I will be in Shanghai in eleven days. Then, on the President Hayes, a leisurely course to Hong Kong, Manila, Singapore, Penang, Colombo, Bombay, Suez (side trip to Cairo), Alexandria, Naples, Genoa, Marseilles. From Marseilles . . . Paris!

Paris in Spring!

"It's April again in Paris and I am seas away—"

And I suppose there will be those who will say that I am gone at last because I have been deported.

•

I had got no farther than San Jose when the cultural advantages of travel were made apparent. From a window of the Lark, I saw a printed advertising sign: "Mae West in 'She Did Him Wrong'."

It seemed to me that here was Hollywood put in its place, irrevocably.

I felt a swift blush of shame for the town that had to have its grammar corrected, its tenses put in order, thus publicly.

In how many hamlets of the hinterland is our notorious illiteracy, at this very moment, being exposed?

For, surely, although they may set us right in their orders to the local printer, they cannot change the wording of the picture's main title. There it will be, on the main title, on the screen, for all to see: "She Done Him Wrong."

•

On our passenger list are people from all over the world, a truly cosmopolitan group. An interesting point is that, besides ourselves, there are only two others from the Pacific Coast, one from San Francisco and one from Los Angeles. I haven't met the Los Angeles man yet. But he will seek me out, I feel sure, and try to sell me something.

An easy majority of the passenger list are from foreign ports: Yokohama, Kobe, Shanghai, Hong Kong, Manila, Singapore, Cairo. Very few are traveling for pleasure. Assembled in the dining salon, they are a cross section of the Orient.

The Chief Steward, it turned out, is a man I used to know in San Francisco. His name is Harry G. Moore. He has been years on the sea.

The second night out, the good ship rolled somewhat excessively. Our lights were out; we were asleep. Bang! Crash! I awoke with what might mildly be called a start.

"What was that?" called Mrs Young.

"An explosion in the dark room," I answered glibly.

"What in the world are you talking about?"

I didn't know. I had been suddenly awakened from a dream of startling clarity, in which I was in a photograph gallery having my picture taken by Sam Hardy, in a long gray coat with pearl buttons. (Possibly a recurrence in the subconscious of the horror of those passport photos.)

I switched on the light. Our table, a three-legged affair laden with books, had overturned, spilling the books across the room.

Next day, asking my friend, the Chief Steward, for a table with four legs, I fell into conversation with him about various matters. He told me that if it weren't for books he'd go crazy. "I used to like the stage," he said. "But I can't go pictures. I never look at them."

That night, it being Lincoln's birthday, and a special occasion, they ran a picture in the Social Hall, on a crinkly screen, with a portable talkie outfit. The sound reproduction was much better than the photographic. The picture was Stuart Erwin's "Make Me a Star." I saw the Chief Steward slipping into the back of the room, unobtrusively.

Going out ,after it was over, I waited for him.

"Say! That was good!" he said, with real enthusiasm.

•

The old gentleman in the deck chair next to mine seems unhappy. He groans.

Now he sits up, stares off at the indigo waters, the dancing, prow-cut spray.

"The sea is His!" he mutters hoarsely; "He made it—and He can have it!"

13 Broadcasts Set For 'King Kong'

New York.—A series of thirteen fifteen-minute broadcasts for Radio's "King Kong" started last Saturday and will be given each Monday and Saturday for the next six weeks over NBC.

Credit Grabbing Stirs Radio Execs.

Since Merian Cooper's installation as production head at Radio and his announcement that credits will be granted every production effort, production and studio execs in that spot are on a wild credit grabbing spree that has outsiders breaking their sides with laughter.

The lunch room bettors are offering odds on this or that picture and who will grab the credit for it.

Atwill With Dietrich

Lionel Atwill was signed by Paramount yesterday to play the role originally slated for Richard Bennett, withdrawn because of his health, in "The Song of Songs," Marlene Dietrich's picture which Rouben Mamoulien is directing.

'Girls' in Canada

New York.—Columbia Pictures of Canada will distribute "Girls in Uniform" in the Dominion.

Yesterday in NEW YORK with HELEN GWYNNE

More fun up in projection room "A" watching Radio's "King Kong." The critical boys and girls had themselves a rare treat—they forgot their jobs and had a swell exciting time. The only blase member of the audience proved to be a six-year-old boy who claimed he had once seen a picture with much worse things in it, but couldn't remember what it was except that it was about Chinese and Chinese treasure. . . . Children are the darndest realists and so literal-minded we wonder where grown-ups ever got the idea that one had to use imagination to interest them. . . . And there was nothing unsmart in Paramount rushing a print of "King of the Jungle" east before a preview when they heard that "King Kong" wouldn't be seen for a couple of weeks. They managed to steal a march on some of the latter's exploitation.

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And advertising being a kindred subject, listen to the ad the old Roxy is using and draw your own conclusions: . . . "Hello, Mr. Rothafel, We're glad you're well again. Everybody is glad that you're back on your feet, Roxy, And here's some more news that will cheer you up. The original Roxy has staged a comeback, too. It would do your heart good, Mr. Rothafel, to hear the laughter and applause that rings through the original Roxy week after week, as the audience revels in our great show. And you ought to see the crowds. . . . just like the good old days!" . . . We're sure Roxy is glad to hear that and it certainly must do his heart good . . . or something. . . . Billie Dove, Sidney Fox, Morton Downey in the later crowd at the Embassy. Billie is thinking of doing some stage work. . . . Sam Shipman has her interested. . . . Sophie Tucker will be the first of the last of the red-hot mammas to do her stuff at the Central Park Casino.

•

We have an idea for a play if anyone is interested in thinking up a beginning and an end. In fact, from the way the idea was born, it ought to be a movie, too. . . . We've got a marvelous line that the other woman says to the husband. Surely, with a little padding and an all-star cast, something could be done. The line has never been used before. . . . Sidney Howard is running his own little protest against censorship in the Film Forum, which holds showings of pictures at the New School for Social Research. Based on the idea that the "standards of American pictures are founded upon an under-estimation of public taste, and that the rulings of American censorship constitute a reflection on the public intelligence, they run un-cut films for their members once a week. . . . The pictures shown are mostly foreign, but a good American production is welcomed. The good part of the idea is that the first picture they showed, which had been turned down, has been sold for distribution in this country . . . when the censors got through with it.

My Dear Mr. Chadwick:

Your disappointment on reading the review of "Oliver Twist" in this publication could not have equalled even the smallest percentage of the disappointment felt by this writer and the business department of this publication. That review meant the loss of at least $980 to us, because we had $680 in advertising contracts to be run in connection with an "Oliver Twist" section, plus an order for 12,000 copies of the paper—IF the review were good.

Naturally, we can't expect people to advertise product our reviews rate as bad. They should, because our reviews (in most instances) are the opinions of only one individual.

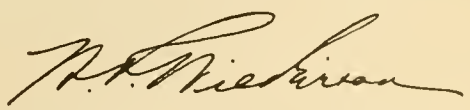
But the bad review on the picture cost us $680 in advertising and a possible $300 profit on the reprints of the paper, because all of the advertisers asked that their contracts be cancelled and they were. So you see, we had a great disappointment too.

About the review: In the hope of protecting those advertising contracts, we sent not one, but three reviewers to see "Oliver Twist." Each of the three men wrote a review on the picture without knowing that the others were doing likewise, and we ran the BEST of the three reviews. It may have been "cavalier-like, unjust and ignorant," but there is only one judge of that, so we will wait the final exhibitor count on the picture before we take exception.

However, Mr. Chadwick, this is written to dispel any thought you may have, or statements you made to a representative of this publication that "unless you advertise in the Reporter, you won't get a fair review." You know, Mr. Chadwick, you were one of those advertisers who made up the $680 worth of contracts for the section we were to run on the picture, so, you see, your statement will not hold.

Until we find a better way of handling our review problem, Mr. Chadwick, we will have to continue trusting the men and women we engage to write their HONEST reactions to pictures. It's hard to have to throw $980 out the window during these trying days; and this is not the first time this has happened. During the past three years our reviewers have caused us to throw out enough advertising contracts to pay for the making of an "Oliver Twist." But as long as we believe we are right, that's the only course we can pursue.

In conclusion, Mr. Chadwick, may this writer express the hope that our review was wrong and that "Oliver Twist" goes into the nation's theatres and returns for you the greatest gross you have ever had on a picture. Really, Mr. Chadwick, we like to be wrong when we call a picture bad, because good pictures are our bread and butter and we MUST have bread and butter.



Publisher of The Hollywood Reporter.

Mr. I. E. Chadwick
Monogram Pictures
Hollywood, California.

REELING AROUND LONDON

There are two sorts of accents in the British movie industry now; one is the Wardour Street twang and the other the blah-blah collegiate of the Gaumont-British apprentice! . . . Herbert Marshal and Harold Huth together at studios . . . and you know, by the way, that Mrs. Marshall (Edna Best to you film fans) is Blessed Eventing? . . . which reminds us, how are the twins, one hears so little of them these days? . . . Mrs. Leslie Rowson went all the way to the Bryson-Universal trial to get her "dope" at first hand! . . . Murray Silverstone of U.A. boosting Mickey Mouse in the papers here . . . ho, hum! the number of cracks that that nude statue causes at Gaumont's studios; recently they covered her up and everyone thought she was being removed and then, of a sudden, she re-appeared with the words "Gaumont-British Studios" written underneath her . . . so what? more cracks, of course!

•

Say that was a pretty nifty piece of dialogue in "42nd Street" . . . Dave Bader is celebrating his thirteenth year with Universal; good for you, Dave. . . . George Lacey and Jose Collins both connect with contracts with B.I.P. . . . already Connie Cummings is getting big press "breaks"; as a matter of fact, England likes the Cummings very much; you see she manages to give us the impression that she really is a lady, which is more than some of those so-called aristocrats you have with their psuedo high falutin' English "a's" (and who inevitably trip up over "allominum") . . . Monty Banks, by the by, will meg the Cummings pic for B.I.P.

•

Eric Hakim introducing the Academy to the new Rene Clair pic which is drawing all the pretty-pretties and such a lot of society debs, too . . . and the better class patrons are going for "Blessed Event" at the Regal . . . finding that it really was a good pic, prompted Tim Whelan to remark that "Rome Express wasn't built in a day" . . . and, by the by, Walter Forde wants Tim to play a movie director in his next pic, and he does nothing but stalk around Tim eyeing him from all angles. . . . Jack Hulbert still grabbing exteriors in Switzerland for his film; some people get all the breaks! . . . Film Agent Sidney ay had a monkey in his office the other day: no comments please. . . . Edward Everett Horton cabling about his next British production. . . . Freddie Y. Smith entertained the great Beverly Nichols at lunch.

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Nina Mae MacKinney in one of our non-stop variety shows called "Chocolate and Cream." . . . Sinclair Lewis in town and taking back all those nasty things he said about us some years ago. . . . Johnnie V. A. Weaver thinks Hollywood is the berries, according to press interviews. . . . Georgie Turner and Sid Crossley "stole" "King's Cup." . . . Bill L. P. Williams wants to make another air pic; he'll supply the story. . . . Sunday Wilshin coffeeing with other women. . . . Mayfair thinks Georgie Raft (Rarft over here!) too, too divine. . . . Angus MacPhail seeing pics at the Plaza. . . . Florence Desmond amongst the football hearties, giving her Janet Gaynor, Schnozzle Durante and Garbo imitations. . . . John Paddy Carstairs gets "screen credit" for the "Call Her Salvage" crack. . . . Cecil Musk and Muriel Angelus, movie players, go legit in "Jolly Rogers"; new show coming to town in a coupla weeks .

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Robert Milton's head okay for Technicolor . . . and that was pretty smart of the Disney staff; "Flowers and Trees"—what could be better for the color boys—the pic was all green and reds; what with fire an' everything! . . . Ben Travers, our leading comedy writer, played a pansy in his latest picture just for a gag. . . . Tom Walls watching Ralph Lynn in a new farce. . . . Mr. and Mrs. Herbert Wilcox holding theatre foyer receptions at trade shows. . . . Monty Banks directing Olive Borden at Elstree. . . . John Stuart and Muriel Angelus, who have been aflame for many moons, have been and gone and got married. . . . and boys, Phil Tannura tells us that his little daughter is definitely wired for sound . . . she has the loudest lungs! . . . Sidney Gilliat says we never spell his name right; he's a script writer, so how should he know?

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Freddie Y. Smith, late of F. N., now with Gaumonts, goes for spaghetti in between scissoring "Good Companions" . . . Donovan Pedley in a huddle with Mansfield Markham. . . . Did you see Tony Howard rushing round to the front of a theatre recently? . . . . Maybe he wanted to look as if he was coming out. . . Some chorines in "Kid From Spain"—thanks Mr. Goldwyn! . . . And by the way, a coupla cream puffs for some ser-well back projection, U.A. . . . Will Amurrican imitators of English chappies note that it is not "fawncy" but fancy . . . as in fanny! . . . . You all slip up on that on. . . Tut! Tut! and my, my! what will society do now? . . . Lady Eleanor Smith is no longer a film critic . . . it is too, too devastating! . . . Basil Dean driving to the Ealing Studios in quite a hurry . . . and Albert de Courville was in such a state the other evening he ran all the way down the Charing Cross Road trying to get a vacant taxi!

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Everyone's singing "Please" . . . but Para, you might have translated "kicking the gang around" into English for your British audiences; most of them thought it was some'p'n to do with American football! . . . London audiences are laughing plenty at Ruth Donnelly. . . . John Drinkwater got a pretty severe panning for his dialogue and adaptation on "Sally Bishop"; and it was only a few months ago the great man himself had dared to write a most rude criticism of some one else's pic on a preview card . . . oh yes, we have previews here, now and then! . . . . .

Guild Will Show Films for Women

New York.—The Women's Screen Guild of New York is planning to inaugurate showings of talking pictures pertaining to the home and the interests of women generally. The Guild is securing bookings in houses of the Loew Circuit for morning exhibitions, as the films will not be part of the regular house program.

Fox-Columbia Takes Pacific N.W.

Seattle.—Announcement was made here yesterday that Fox Columbia Corporation, newly incorporated in Delaware, had purchased the assets of the local Fox West Coast subsidiary, Pacific Northwest Theatres, for $425,000. The latter price represents approximately 75 per cent of the appraised value of the group of theatres, which recently went into bankruptcy.

Arrangements for the sale and new set-up were made by Charles Skouras and John Caskey, representing Fox West Coast, when they were here last week. E. W. Scott, trustee in bankruptcy, and Ben L. Moore, referee in bankruptcy for the Federal Court, had previousy approved the deal, which was exclusively predicted in the Hollywood Reporter Saturday.

Leslie Howard to Do Play in London

Upon completion of "Fellow Prisoners" for Warners, and "Berkeley Square" for Fox, Leslie Howard expects to hop to London to do a play. After the stage engagement abroad, he intends to appear on Broadway before returning to Hollywood in the fall.

Howard's first picture for next season will be Somerset Maugham' "Of Human Bondage," for Radio. This will complete his two picture agreement signed with that company last year. There is a chance that he will then appear in the starring spot in "The Firebird" for Gilbert Miller, who intends to make the latter picture for Columbia.

Paramount Castings

Castings yesterday at Paramount studio included Ernest Wood, Clem Beauchamp, Henry Sedley, Edwin Stanley, Norman Ainslee and James Wang for "International House"; Harold Entwhistle and Alexander Pollard for "Supernatural"; Forrester Harvey and Russell Scott for "Eagle and the Hawk"; David Manners, Shirley Grey, Gertrude Short, Johnny Hines and Harold Shutan for "Dead On Arrival."

Egli Back at Work

Joe Egli, assistant casting director at Paramount, returned to work yesterday fully recovered from a nervous breakdown brought on by improper diet.

Our Kitchen Is International

The world has no boundaries with our Chef. If you want your chicken fried Southern style, Spanish style or with curry — If you demand your caviar fresh and from Russia— If you like your antipastos in true Italian flavor — If your taste runs to a luscious Hungarian goulash — If you favor the sauces with a French tinge, or would relish a beefsteak pie in true English style—

WE HAVE IT.

Club Chateau Gardens

1131 Alta Loma Road

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Caliente Very Gay Over The Week-End

Agua Caliente had one of its gayest week-ends in many weeks, what with the Divot Diggers down en masse and hundreds of people from Hollywood and the studios playing golf, the races, roulette, craps and the bar. It looked like New Year's Eve Saturday night, and certainly sounded like it Sunday noon when most of the crowd rushed into the Casino to get something for those heads.

Among those who were seen AND heard were: Buster Collier, Bobby Jones, Jack Warner, Ted Curtis, Bert Wheeler, Bobby Woolsey, Marcella Burke, Frank Joyce, Nat Deverich, Richard Dix, Skeets Gallagher, Dick Arlen, Jobyna Ralston, George Bancroft, Dixie Lee, Betty Compson, Howard Hughes, Bernice and Ruth Mannix, Vince Barnett, etc., etc., and so on into the hundreds.

The big laugh of the week-end was Howard Hughes running here, there and everywhere, following a big blonde who turned out to be ——? get Howard to tell you about it. He came down with Dorothy Lee, but she saw very little of him.

Col. Roscoe Turner flew Jack Warner and Ted Curtis down for the celebrations.

The new drink at this spot, and a swell one, is tagged "Morning Glory" and how glorious it does make your morning, noons and nights.

Mack Sennett, the gay old bird, was giving all the girls big round silver dollars to play roulette with and did they take him for his silver dollars!

Herman Completes Cast for 'The Big Chance'

Signing Johnny Darrow and Merna Kennedy for the leading roles in "The Big Chance," Al Herman yesterday finished casting on his next production for Eagle Pictures. Herman directs his picture.

Eleanor Boardman, Natalie Moorhead, J. Carroll Naish, Matthew Betz, and Hank Mann complete the list of players.

Jane Storm Assigned

Jane Storm has been assigned at Fox to team with Ralph Spence in writing "The Handshaker," a Will Rogers' production which Winfield Sheehan is supervising

Paramount Signs Up Ruggles Again

Paramount has exercised option on contract of Charlie Ruggles for another year. Company notified the player of the pick-up two months prior to option date.

Ruggles has been under contract to Paramount for three years, and appeared in 25 features during that time.

'Hock Shop' Sold to Schulberg by Rogers

B. P. Schulberg has acquired Charles Beiden's original story, "Hock Shop," purchased by Charles R. Rogers to be his eighth picture on this year's program for Paramount. Schulberg wanted this yarn to introduce Edward Arnold, whom he has under personal contract, as a star, and Rogers cooperated by selling him the story when the deal for Jannings to play the lead fell through.

Rogers will replace this picture on his program with an original story by Henry Simmons, "The Bottom of the Sea," which Elliot Nugent will direct.

Bischoff-Hammons Renewal Up Today

Earle Hammons' option on the services of Sam Bischoff, production chief of KBS, falls due today and it will be known late today whether or not the producer continues for Hammons.

In the event the option is exercised, it will be for five more pictures. Bischoff, however, will be permitted under the terms of his contract to produce pictures for other releases and under any other set-up he desires at the same time. Reports from New York, however, hold out little hope for a continuance of the connection.

New Yarn for Pickford

New York.—Frances Marion is at work on Mary Pickford's next picture, but no news of what it will be has been given out. Mary may go to Africa with Doug before she goes back to Hollywood.

Balderston at Fox

John Balderston has joined the Fox writing staff on a one-picture deal. He is writing the screen version of his play, "Berkeley Square," in collaboration with Sonya Levien. It will be a Jesse Lasky production.

Fox West Coast in Bankruptcy

(Continued from Page 1)

tion of Delaware and the Fox Film Corporation of New York as principal creditors. These hold approximately seventy-five per cent of all the creditors' claims. More than $13,000,000 is owed to Wesco and more than $2,000,000 is claimed by Fox Film, the petition said.

41 Houses Affected

Although FWC at one time operated some 400 theatres, only forty-one are directly affected by yesterday's move.

The board of directors, at its meeting Saturday, voted the disposal of control in other theatres to subsidiary corporations. This was effected, it was claimed, "in order to segregate such properties of the bankrupt as are presently profitable and can be operated conveniently as a unit, and to facilitate the administration of the estate and increase the distributable share of each creditor."

The FWC Circuit, as a whole, is "unprofitable at present rentals," the petitioner claimed. "A careful study should be made of them by the trustee before, under the guidance and supervision of the court, any determination is made as to which of said leases should be disaffirmed. It is desirable that such theatres should not be closed until such determination is made, inasmuch as the good will appertaining to them will be quickly dissipated and inasmuch as said theatres or many of them upon a proper rental basis are desirable in connection with the transferred theatre property to a well-rounded and integrate theatre system."

List of Those Held

The 41 houses of which FWC is at present "lessee and operator," according to the petition, are:

Alhambra, Los Angeles; Alvarado, Los Angeles; Arlington, Santa Barbara; Brooklyn, Los Angeles; California, at Ontario; California, at San Bernardino; Castle, at Vancouver, Washington; Central, at Lowell, Arizona; Criterion, Medford, Arizona; Criterion, Los Angeles; Egyptian, Long Beach; Florence, Pasadena; Fox, Tucson, Arizona; Fox, Turlock, Calif.; Grand, Douglas, Arizona; Hippodrome, Bakersfield; Hoppodrome, Napa ;Lyric, Bisbee, Arizona; Lyric, Douglas, Arizona; Lyric, Tucson, Arizona; Lyric, Nogales, Calif.; Manchester, Los Angeles; Majestic, Santa Monica; Majestic, Corvallis, Oregon; McDonald, Eugene, Oregon; Nogales, Nogales, Arizona; Old Sequoia, Redwood City, Cal.; Orpheum, San Diego; Plaza, Hawthorne, Col.; Ramona, San Diego; Raymond, Pasadena; Rex, Eugene, Oregon; Rialto, Calexico, Calif.; Rialto, Medford, Oregon; Riviera, Los Angeles; Starland, Los Angeles; Rosebud, Los Angeles; San Carlos, Los Angeles; Strand, Vallejo, Calif.; Sunkist, Pomona, Calif.; West Coast, Santa Ana, Calif.; Whiteside, Corvallis, Oregon.

Those disposed of by the FWC directors to the newly-organized subsidiaries incorporated at Sacramento last week, are individual houses except the Fox De Luxe Theatres and the Fox Riverside group. The former includes the Florence in Los Angeles, the Fox in Pomona, the Fox at San Bernardino, and the Fox at Spokane. The other group has the Highland and Uptown in Los Angeles, the Riverside at Riverside, Fox at Phoenix, Fox at Stockton, Fox at Billings, Montana, West Coast at Long Beach, and the Rialto at South Pasadena

The collapse of the FWC chain, according to Charles Skouras, is due to three factors: high rentals, existing large purchase contracts for circuits and theatres, and the general reduction in admission prices.

Skouras said that an undetermined number of theatres will be closed, the decisions in these matters to be made by either the co-receivers or the trustee in bankruptcy.

New York.—Sidney R. Kent, president of Fox Film, told a representative of the Hollywood Reporter that the FWC bankruptcy proceedings were forced by economic conditions and lack of co-operation on the part of the owners of the theatres from whom they are leased. He also blamed bondholders for not making certain necessary concessions.

"Coming right to the front door of Hollywood, it should forcibly bring home to studio forces the necessity for sharp readjustment in production activity," he said."

Tradeviews

(Continued from Page 1)

tion and distribution. How are they going to duplicate the deals they had in those houses for the run of their product, deals that milked exhibition for production and distribution? Who's going to be milked now? Certainly not independent operators or the receivers for those big chains. Where then, will the distributor and producer be able to duplicate those percentage and rental deals?

•

This department is not alarmed about receivers, bankruptcies and the like in this business. We sort of rub our hands with glee at the news of new ones, for it simply means that the end of the old order is fast approaching with a new order and one that WILL SURVIVE taking its place.

The big milking process is over. The big bonuses paid to bankers for loans at gigantic interest, the big salaries and cuts in the profits for executives who have never "execed," will be out.

Then we will have a picture business—a thriving picture business.

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ON A DAILY, WEEKLY OR MONTHLY BASIS
CAFE - - - - POPULAR PRICES
Daily Luncheon Dansants at 12:30 Noon

AUSTRALIAN EXHIBS STILL FIGHT DISTRIBS AND SELVES

Big Chain Combine For Better Terms

Sydney.—The battle between the exhibitors and exchangemen on one hand and the battle between exhibitor factions among themselves still furnish the chief topic of gossip in this part of the world.

The big news of the month is furnished by the fact that Fuller's Theatres, Ltd., indie operators and owners of the Commonwealth Theatre circuit and the Mayfair and St. James here, have joined forces with General Theatres Corporation.

This combination has been effected in order to reach an agreement whereby Fuller's will not build or open theatres in opposition to G.T.C. In return for this Fuller's will share in the benefits of the State, Regent and Plaza in Melbourne and the Ambassador, Capitol and Regent in Perth. Fuller's will continue to show American product at the St. James and British pictures in the Mayfair here. There are 214 theatres in the two groups.

Warring With Distribs.

This working arrangement between the two groups presents a united front against the distributors. They are now demanding a 15 per cent or 20 per cent rejection clause in their block booking contracts, claiming "New Zealand exhibitors have it, why shouldn't we?"

In addition to this, the Queenland Exhibitors Association has dispatched a message to the Prime Minister (Mr. Lyons) urging legislation against block booking.

Distribs Want G.T.C.

It is understood that distributing interests, backed by American heads, have made a tentative offer to buy into General Theatres, with the theatre group unwilling to talk a deal, feeling that it has the distribs on the run now and if it can effect the deals it is trying to put through, there closer relations with the American distributors. At the present time Fox is heavily involved in Hoyt's and Paramount in the Melbourne Capitol, with no advantage being shown by such connections.

Sir Victor Wilson, president of the Motion Picture Distributors Association, stated:

"The term 'combine' has been freely used as applying to American distributors with groups of our theatres, but the Royal Commission appointed by the Federal Government, which investigated the film industry some years ago, has access to all the books and documents of the various companies, even including our own association, and I don't believe one scintilla of evidence can be uncovered to justify the use of the word 'combine.' I emphatically repeat, the position today remains unchanged."

Double Features Hit

The Motion Picture Exhibitors Association (independent operators) is taking a members' plebiscite as to the advisability of substituting programs of single pictures instead of the double features now in general operation. The organization contends that it is almost impossible to get one good picture for a program, and running two bad ones damages them doubly.

Wonderful What One Dime Will Buy

Saurday matinee at the Carmel, neighborhood house, ran a total of four and three quarter hours. Program included "Old Ironsides," "No Man of Her Own," "Half Naked Truth," comedy and newsreel. The kids saw everything for a dime.

RKO Bankruptcy Petition in Jersey

New York.—Voluntary petitions in bankruptcy were filed yesterday by the RKO Theatres Operating Corporation, with theatres in Irvington, Lyndhurst, Arlington and Rahway, New Jersey, and Greenwich, Conn.

Petition was brought by H. B. Franklin, president of Radio-Keith-Orpheum, with the principal creditors being the Radio-Keith-Orpheum Corporation, the Radio-Keith-Orpheum Service Corporation, and the Fox Metropolitan Playhouses, Inc.

Charlotte Wood on MGM Writing Staff

Charlotte Wood, MGM fashion publicity writer, has been promoted to the scenario department and will write continuity for the Hunt Stromberg unit.

Magdelen Maskel, former secretary to David Selznick, replaces Miss Wood.

Seven Radio Releases

Radio has set six features and a western for release between now and April first. The pictures are "King Kong," "Topaze," "The Great Jasper," "Christopher Strong," "Sweepings" and "Our Betters." Tom Keene is starred in "Scarlet River," the western.

New Term for Sweet

Harry Sweet has signed a new one-year contract at Radio. Ticket calls for him to work on 12 two-reel comedies as writer or director ,also that he star in at least six of the group. He will also be co-starred in a feature production during the year.

Castings at MGM

Tom O'Brien, Margaret Seely, and Charles Crocket have been added to the cast of "Made on Broadway" for MGM. John Davidson and Lucien Prival have been added to the cast of "Reunion in Vienna."

Hodgson for 'Eagle'

Leyland Hodgson has been added to the cast of "Eagle and the Hawk" at Paramount.

Rockefellers Now Seem to Be Hooked

New York.—Col. William Donovan, counsel for the Irving Trust Company, receivers for RKO theatres, will file consent orders with Judge Bondy here today, asking for the termination of the 21-year lease on the two Radio City theatres being held by RKO. If the court grants this petition, the Rockefellers, it is understood, will give RKO a new six-months' lease.

The six-months idea is to give the receiver time to work out the problems of the RKO theatres and then a new deal will be discussed.

Marx Script Done

Henry Myers, Bert Kalmar and Harry Ruby have completed the Marx Brothers' script, "Grasshoppers," for Paramount.

Hecht With Brock

Lou Brock has borrowed Harold Hecht from Paramount to direct the dances for "Maiden Cruise," which he is producing for Radio. Mark Sandrich will direct.

George Raft East

George Raft left last night for New York to visit his mother, who is reported very ill.

Receiver Asked for Balaban and Katz

Chicago. — Contending that the company is solvent, but that the interests of the bondholders are endangered by its connections with Paramount-Publix, a petition for the appointment of a receiver for the Balaban and Katz Corporation of Delaware, was filed here yesterday. The hearing will be on Thursday.

The petitioner is Rose Philbrick, alleged to be the holder of a $1000 gold bond of the corporation. Paramount holds 96 per cent ofthe Balaban and Katz common stock.

Fox Postpones Product

(Continued from Page 1)

day, is also understood to be off.

The studio's explanation of too many productions in work sounds a little peculiar because four of the five under way—excluding two Spanish—are practically finished. The only really new one is the Janet Gaynor picture, "Adorable," with William Dieterle directing.

According to the Fox publicity department yesterday, "My Dear" has been postponed until April 3, and the other two until March 2. But reports on the Fox lot were that the postponements were all for indefinite periods and that everyone connected with the three, except the contract people, had been laid off.

For March Investment

		Rate	Yield
30,000	State of California Harbor Imp..... July 2, 1989/1954	4	3.90
20,000	City of Stockton, Mun. Imp..... Aug. 1, 1958	5	4.40
45,000	City and County of San Francisco July 1, 1950-1972	4½	4.65
25,000	City of Los Angeles Water..... March 1, 1937	4½	4.75
50,000	Los Angeles City School District.. Aug. 1, 1963	5	5.00
50,000	City of Los Angeles Water..... Oct. 1, 1948-1968	5	5.00
5,000	City of Redondo Bch. Incinerator Jan. 1, 1936-1938	5	5.00
10,000	Laguna Beach Co. Water Dist..... Jan. 15, 1943	6	6.00

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THE Hollywood REPORTER

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PARA. PERCENTAGE PLAN

Producers, Stars, Directors Will Be Offered Less Pay And Cut-ins; Honest Count Assured

New York.—With the arrival of Emanuel Cohen here for production discussion with Adolph Zukor, other Paramount heads and the banks, it is understood that a plan hitherto untried by a major organization will be suggested by Cohen for the future production of Paramount pictures.

It is no secret that Cohen has been battling with the production overhead problem of Paramount for several months and that, long ago, he arrived at the conclusion that in good times or bad times the present carrying charges and overheads for the making of pictures in a plant the size of Paramount's will never cause the right total to be reached at the end of the year.

Out of this battle, no doubt, came the plan he is now offering the heads of the company for their approval and, once approved, he figures he will have little difficulty selling it to the men and women responsible for the making of the pictures.

The plan is understood to do away with every contract other than pro-

(Continued on Page 2)

TRADEVIEWS by W. R. WILKERSON

•FOR want of something better to do we jumped on the idea of the Wampas Baby Stars, wondering what happened to many of them, why they never made the grade and just plain "what?"

Looking over the list as far back as 1922 we wonder where, or what has become of Maryon Aye and Mary Philbin. And take '23; Betty Francisco, Kathleen Key, Margarete Leahy, Helen Lynch and Derelys Perdue were selected. And who were Hazel Keener and Margarete Morris who topped the list for 1924?

Did you ever hear of Betty Arlen, Violet Avon and Joan Meredith? They hit the Wampas boards in '25 during the same year Ann Cornwall, Ena Gregory, Natalie Joyce, Evelyn Pierce, Lola Todd and others were decorated. In 1926 a really swell bunch of baby stars were selected, among them Del Rio, Gaynor, Fay Wray, Vera Reynolds, Mary Astor and Mary Brian.

And in 1927: Who were Patricia Avery, Frances Lee, Iris Stuart and Adamae Vaughan? What has happened to Rita Carewe, Mary McAlister, Sally Phipps, Sally Rand and Gladys McConnell of that year? Of the 1928 group of 13, only Sally Eilers, Lupe Velez and Alice Day are still with us.

•

We would not be surprised to see the Academy of Motion Picture Arts and Sciences jump into the breach as regards the famous Producers Agreement and really write an agreement that will protect (and embarrass) the producers. We said from the start that NO AGREEMENT between producers would last over any week-end. We were told that "they have to play ball or subject themselves to fines that may clip them for $100,000." They did not play ball and we have not heard of one of them being fined, and the man who believed them and fought for that agreement in and out of the Academy, has recently resigned his post and with it $100,000 a year in salary.

But the producers gave the Academy an idea and the meeting tonight may see a starting of regulations that will keep those producers honest with themselves, their brother producers and the people with whom they do business.

Consolidated Film Passes Dividend

New York. — Consolidated Film Industries has decided to withhold its dividend payments in order to conserve the company's cash, although earnings were sufficient to cover the annual $2 payment on the preferred.

National City Show Makes Banks Worry

New York.—The investigation into the conduct of the National City Bank and the National City Company now going on here is said to have had a terrific effect on other banks, particularly those connected with the financing of pictures and the collection of huge bonuses as a result of that financing.

Alarm in film circles at the present banker attitude on financing of pictures gives the impression that each and every major institution is now afraid that an investigation of its affairs is imminent, resulting in no picture financing at all at this stage.

Nancy Carroll Quits Paramount After Next

Nancy Carroll will leave Paramount on completion of her role in "I Love That Man" for the Charles R. Rogers unit. Paramount wanted to extend her contract for another picture, but Miss Carroll declined.

New Receiver Action

New York.—Another receivership action has been filed against the Paramount subsidiary, the Film Productions Corp., by M. L. and I. L. Ernst, representing the Augusta Ernst estate.

N.Y. Believes Chase Finished With Fox

New York.—The motion picture rialto and the inner sanctums of Wall Street are of the opinion that the Chase Bank has finally informed Fox Film Corporation that it must not look to the bank for any further financing.

From another and important source it is rumored that Chase will wipe the slate clean of all Fox loans and interests and permit the film company to go the receiver route, with the hope that a new Fox Film will emerge.

The above decisons are said to have come as a result of a check-up that showed that, even in banner years, the net take would only be sufficient to pay off the interest on the total indebtedness of the Fox organization.

Sam Bischoff Grants Extension of Option

In response to a telegraphic request from Earle W. Hammons, Sam Bischoff yesterday agreed to extend the date of his option until next Saturday.

Hammons said that he expected to have his financial affairs so arranged by that time that he could give Bischoff a definite answer.

Ruggles With Mae West

Wesley Ruggles has been assigned to direct Mae West's next picture for Paramount, titled "Rings On My Fingers." Claude Binyon and Frank Butler are writing the screen play and dialogue.

New Play For Para.

New York.—Paramount has definitely closed for the screen rights to "One Sunday Afternoon," one of the current Broadway hits.

'Secrets' For Rivoli

New York.—The Mary Pickford picture, "Secrets," is set for a New York premiere at the Rivoli on March 18.

ACAD. MEETING TONIGHT MOST IMPORTANT TO DATE

The meeting of the board of directors of the Academy tonight is probably the most important that this organization has ever had, and on the results of tonight's confab depend the entire future of the organization, its success or failure.

The board will decide on future actions as a result of the reports of subcommittees. One of the most important items is the future financing of the organization—whether it is to continue to get its finances through Will Hays or draft a recommendation to the major companies to get their remuneration direct.

A final report on the Producers Agreement will be read. Now that

(Continued on Page 2)

Pantages Now In The Fight For 'King Kong'

Alexander Pantages will, more than likely, get his Hollywood theatre thrown right back in his lap by Fox West Coast and, with this in view, has entered the now four-way bidding for the run of Radio's "King Kong" locally. Pantages wants to put it on at the "Pan" for an indefinite run.

Morosco Re-instated

Walter Morosco has again been made an associate producer at Fox and will produce "My Dear," the Heather Angel starring vehicle which Harry Lachman will direct

LEO McCAREY DIRECTED 'THE KID FROM SPAIN'

THE Hollywood DAILY REPORTER
EVERY FILM NEWS TODAY

W R WILKERSON .....Editor and Publisher

FRANK POPE.....Managing Editor

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THE LOW DOWN

Seems like a star who has had no end of trouble will have no end of trouble. Her fame and fortune have faded almost into oblivion in the past two years, wot with bad pictures, bad investments and indolent husbands Reports are that her latest marital venture has been on the rocks for some time, and that she is keeping her husband at her side only for the sake of not appearing too ridiculous at the moment. To appear ridiculous at this stage of her career would just about finish it

•

A publicity head of a major chain of theatres recently forced the engraver who was doing the chain's work to take in his two brothers-in-law at fancy salaries in order that the engraver might continue to get the company's business. When the publicity head was fired a few days ago, the engraver found that the two brothers-in-law had left him to go to work for an opposing engraving shop, with the former publicity head telling the shop that it could get the chain's business if it employed the two men, but did not tell it they were his brothers-in-law. However, that shop will not only be surprised to find it can't get the account, but also that the two men palmed off on it were relatives of the defunct publicity head

•

Ely Culbertson, noted bridge expert, worked out a sequence for one of his shorts at Radio last week. All the close-ups of the four hands being played were made, and then the cameras were moved back for a shot of a diagram board to explain just how the famous Culbertson "grand slam" was bid and made. But Eddie Sturgess and William Camp, actors, had to point out to Culbertson he could not possibly make a slam by leading a heart first—the heart had to be lead on the second round. Culbertson's mistake necessitated a half day of retakes of the playing closeups so the hand would "slam."

New York REVIEWS

"PERFECT UNDERSTANDING"

United Artists prod.; director, Cyril Gardner; writers, Miles Malleson, Garrett Graham.
Rivoli Theatre

Times: The story is drawn out, the dialogue is frequently childish and Miss Swanson is by no means at her best; in fact, there are moments when she speaks her lines very indistinctly, apparently for effect.

Mirror: The picture is lavishly produced, and very dressy. It is skilfully directed. Women, who are preoccupied with marriage anyway, will find it fairly entertaning.

World-Telegram: Even with the presence of Miss Swanson and some capable players in the cast, "Perfect Understanding" is just another example of stereotyped writing and unimaginative directing and must be put down as something considerably less than exciting and stimulating in the cinema.

Post: The plot is a limp variation on a good many old-time marital theses, and the dialogue brings up as many cliches to the square inch as you would find in a book of home cooking recipes.

News: It has the benefit of lavish sets, glorious photography, a capable cast. nd it is only just passing in grade—by no means as entertaining as some of the other Swanson talkies.

Sun: Unfortunately, however, "Perfect Understanding" remains essentially a British movie of the sort that American audiences don't go for.

Journal: "Perfect Understanding" is one of Gloria's lesser film achievements. It emerges as a very thin story that moves very slowly and repetitiously.

Herald-Tribune: "Perfect Understanding" remains just another lengthy lecture on the complexities of the marriage bond illustrated in the customarily ponderous manner of the English screen The presence in the cast of a number of players with Hollywood reputations hardly adds to the liveliness of the occasion.

American: The story itself is slight, and none too brilliant But the star's presence endows it with romantic glamour and her characterization lends an illusion of substance.

"DANGEROUSLY YOURS"

Fox prod.; director, Frank Tuttle; writer, Paul Hervey Fox.
Mayfair Theatre

Times: The Radio-Keith-Orpheum Corporation terminates its management of the Mayfair on an appropriately melancholy note with "Dangerously Yours."

Herald-Tribune: Mr. Tuttle has directed the play without the deftness he usually employs, yet he makes it move with fair speed, and in the later reels sustains a suspense that thrills. Possibly the adaptation and dialogue are responsible for the dull moments, for the cast, as a whole, gives a good performance.

New: The picture is lightly directed by Frank Tuttle who makes a usual story quite amusing in several spots—on account of good script work by Horace Jackson, and effective acting.

American: It's well enough filmed and fairly enough played, but the story is lacking and the direction makes no amends.

Para. Percentage Plan

(Continued from Page 1)

ducers and stars. All others are to be on a picture to picture basis, or a week to week arrangement. The meat of the plan though, is said to entail a drastic cut in all weekly pay checks, cuts of around 50 per cent of the amounts that are now being drawn, with the other 50 per cent to be construed as a weekly drawing account against a cut in the profits of the pictures with which the person is identified.

The company will offer the producer, the star, the writer and director a percentage of the profit of the picture or pictures, with this percentage to be paid each and every month after the production cost is cleared. The production cost will be an open book to all concerned in the cuts in an effort to gather confidence and assure the creators that no unnecessary overheads will be charged against the production.

Cohen, it is understood, will offer those concerned in the percentages of any and all Paramount product, the pick of several of the best auditing concerns familiar with picture affairs, and the one designated will sit in at the Paramount home office looking after the affairs of the creators, thereby assuring them of a just and fair count. This auditing concern will be in the employ and under the authority of the creators and will not be subjected to either home office or studio dictates. It will be the established representative of the creators as partners in Paramount production.

The plan calls for a definite amount chargeable for distribution, fixed charges for what part of the home office goes into production, and the carrying charges of the studio.

If the plan is accepted here and Cohen sells it 100 per cent to the individuals in the studio in Hollywood, it is felt that the production overhead of the company will be cut by better than 65 per cent, presenting an opportunity for the company, its distributor and all those who have anything to do with production to make more money.

U.S. Court Okays Radio City Deal

New York.—Federal Judge Bondy yesterday authorized the Irving Trust Co., as receivers for Radio-Keith-Orpheum, to go through with the agreement between Radio Corporation of America, the Rockefellers and RKO whereby the present lease on the two Radio City Music Halls will run only to August 19 of this year.

The new agreement calls for the entire receipts of the two houses to be deposited in a special bank account, with expenses of operation to be taken out and what is left will be divided between RCA and Rockefeller Center. The RCA share is to apply on loans made to RKO. Also RCA is obligated by the new agreement to furnish sufficient operating funds for the houses in order that there shall be no losses

MGM Again Postpones Start of New 'Tarzan'

MGM has again set back production on "Tarzan and His Mate," second Tarzan picture starring Johnny Weismuller, until April. The story, which has been in preparation for nearly a year, has been lined up and script finished for some time.

Several weeks ago, MGM decided to rush the picture into work, and sent a hurried call East for Weismuller. Execs then figured the weather would be bad, and further delayed the start.

Margaret Ettinger To Do Shearer Publicity

Prior to the departure of Norma Shearer and Irving Thalberg for an extended vacation trip to Europe, Margaret Ettinger was engaged to handle all publicity for the star during her absence.

Deal takes the responsibility of Norma Shearer publicity away from the MGM studio department.

Warners Buy 'Kingfish'

Warners have purchased "The Kingfish," by William Rankin, a story about Huey Long. Yarn will be used as starring picture for Edward G. Robinson and production will start in June.

Acad. Meeting Tonight

(Continued from Page 1)

that agreement has been proven a flop by the producers themselves, it is understood that the Academy will draft a code of ethics and procedure for producers and all other groups in the Academy to follow.

The Agents will have their inning tonight also. The board will decide whether an agents' group will be taken into the Academy.

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'MURDERS IN ZOO' THRILLING; 'TONTO RIM' GOOD WESTERN

Animals and Python Give Added Punch

"MURDERS IN THE ZOO"
Paramount

Direction .....Edward Sutherland
Original and Screen Play: Philip Wylie, Seton I. Miller.
Photography ..... Ernest Haller

Cast: Charlie Ruggles, Lionel Atwill, Gail Patrick, Randolph Scott, John Lodge, Kathleen Burke, Harry Beresford, Edward McWade.

Making its appearance well along in an already formidable list of horror pictures, "Murders in the Zoo" will get its share of business, with the animals and a couple of able-bodied snakes as the chief shriek-pullers. Particularly the big python that tangles with Lionel Atwill at the climax of the picture.

The story itself is fairly patchy and scrappy, but there are several punch sequences that will chill the spectators' spines and make them feel they are getting their money's worth. The scenes between Atwill and Kathleen Burke, in which she discovers his method of getting rid of her admirers, and the interview between Atwill and Randolph Scott in the latter's laboratory are the real high spots in a picture that goes up and down like a scenic railway.

Atwill has played enough of these master heavies by now so that he knows all the tricks—and probably the smart theatre-goers can keep two ahead of him. It's only a question of how soon his arch-fiendishness will be discovered, and who will bring him to time.

One of the weaknesses of the picture is that nobody in its seems particularly worried about the strange deaths and the missing snake except the man who is responsible for them—and Charlie Ruggles. Being a comic, the audience merely laughs at his nervousness. Ruggles is distinctly below his best in a part that is obviously written in for regulation comedy relief

Sutherland's direction keeps the story moving, though at an uneven pace, and the cast works hard to deliver results.

If your patrons will go for these horror thrillers, bill this one for what it is, and underline the wild animals and reptiles as the added attraction. You'll do a comfortable business, even if you don't declare any extra dividends.

Burden A Producer

Shirley Burden has been made an associate producer at Radio. He is directing and supervising the exterior scenes for "Pigmy."

Curtis Deal For Gordon

The sale of "The Cat and the Fiddle" to MGM was handled by Jack Curtis, representing Max Gordon.

Lubitsch Goes East To Talk To Coward

Ernst Lubitsch hopped to New York last night and will confer with Noel Coward on "Design For Living," which he will direct as his next for Paramount. Lubitsch will not see the stage play as he does not wish to confuse his own ideas of the yarn for pictures.

Warners Pay Out $500,000 Today

New York.—The Warner Brothers will fork out a bit more than $500,000 today, representing 3 per cent interest on their bonded indebtedness of $37,000,000. The interest was to have been 6 per cent with a hand-out of better than $1,000,000, but the brothers received the consent of bondholders holding more than $20,000,000 worth of bonds, to accept half interest during these times.

With today's payment, the Warners continue in the control of Warner-First National and their subsidiaries.

New Pictures On B'way This Week

New York.—Six of the big New York houses will show new pictures this week, and another, the Paramount, brings back the Mae West production, "She Done Him Wrong," which already has played two weeks there. The new ones are:

"What Price Decency" at the Globe today; "King Kong" at the Radio City Music Hall and RKO-Roxy tomorrow; "Clear All Wires" at the Capitol, with Jack Pearl, Milton Berle and Arthur Tracy in the stage show, and "There Goes the Bride," a British picture, at the Seventh Avenue Roxy, both on Friday; "Broadway Bad" at the Palace Saturday.

'42nd Street' Hits Big In Wake of the Special

New York.—Warners Brothers report that their picture, "42nd Street," has broken opening day records in every place where its pre-release engagement followed the visit of the special exploitation train.

These places include Denver, Kansas City, St. Louis, Chicago, San Antonio and Memphis.

Ullman On 'Hock Shop'

"Hock Shop," which has just been turned over to B. P. Schulberg by Charles R. Rogers, is an original story by William Ullman Jr. and Charles Belden.

Vivienne Osborne Cast

Vivienne Osborne was signed yesterday for a role in "Supernatural," which the Halperin brothers are producing for Paramount release.

Sane Story, Good Cast and Direction

"UNDER THE TONTO RIM"
Paramount

Director . .. .Henry Hathaway
Story by.....Zane Grey
Screen Play.....Jack Cunningham, Gerald Geraghty
Photography .....Archie Stout

Cast: Stuart Erwin, Verna Hillie, John Lodge, Raymond Hatton, Fred Kohler, Fuzzy Knight, George Barbier

Soberly unpretentious, "Under The Tonto Rim" hews to the line as a western story, bringing home the bacon for Paramount as entertainment It deals with hogs.

It appears that everyone concerned with this production was guided by good common sense. For there was every opportunity to endow it with synthetically "epic" qualities. However, all plucking at the skirts of false ambition was ignored. In its finished form, the picture is a well-grounded, sensible, excellently-produced action story of the outdoor variety.

Its exacting critics will likely complain that it takes perhaps half the length of the running time to get started. The complaint, this report must confess, is well-taken. It cannot be remedied, and our retort is that when once it does get underway, the audience wolfs it, so all in all there is nothing lost. The entire story is told through Stuart Erwin, a man who loves cattle and gets mixed up with hog-raising. Erwin practically elopes with the picture, losing nothing, and gaining much, by consenting to appear in it.

Fred Kohler is a restrained sort of villain, for once, and he is the better-liked for it. We raise a tiny voice here to ask why producers do not give him a chance to play roles other than nasty ones? Verna Hillie, a new face, is thoroughly competent. Henry Hathaway's direction is lacking little. He justly wins his spurs with "Tonto."

White Making Plans For Production of Group

The Jack White Productions has been formed, headed by Jack White, for the production of a series of independent productions for release through one of the majors.

Two stories, written by White and Louis Greenspan, "The Hot Shot" and "Confidential Advisor," have been completed, with early production in prospect, probably taking space at Universal.

'Mrs. Wiggs' Goes On Shelf Again At Para.

Paramount has again shelved the Sam Mintz-Agnes Christine Johnston screen play of "Mrs. Wiggs of The Cabbage Patch." The Schulberg unit was the last to fall heir to the property. Casting difficulties are the reason for this last decision.

Yesterday in NEW YORK with HELEN GWYNNE

Supposedly brand new story about a producer: A certain producer walked into a story conference of supervisors, with directors, with adaptors, very much excited over a script that had just been delivered to him and that he wanted to rush into production. In his enthusiasm, he said: "Boys, this story is marvelous, it's absolutely perfect I want you to know that I want to make it and that it's perfect in every detail before we change it for pictures." . . . They hadda lot of that good, clean fun that so mystifies visitors at the AMPA meeting last week. An opera star was there and they outdid themselves in putting on a show for him. We often wonder just how much it takes to get Hal Horne really mad. . . . Anyway, Frederick Jagel sang, and Buster Crabbe made a short speech, and Everett Marshall sang, and Cissie Loftus and Hilda Spong repeated their successful act from the Catholic Actors' Guild. . . . We're anxious to see Hal Horne preside again, though. The only trouble is that his audience won't let him talk while they're interrupting him. . . . Helen Morgan's latest hobby is tropical fish. We think the impulse to provide tropical fish with a good home in the north is admirable, but what a mess of wisecracks that gal let herself in for!

•

William S. Hart has been doing the rounds of late spots in town recently. He made a little speech up at the Hollywood the other evening that was veddy amusing All about how it was eleven thirty in New York and bedtime for his horses out on the ranch in California . And practically while he was talking, the restaurant's pet prestidigitator—and we'll never use that word again, it takes too long to remember how to spell—lifted the watch. . . . The same magician had Winchell in a small panic when he not only extricated the Winchell timepiece, but took his day's jottings. . . Sidney Skolsky earned himself an extra week's vacation by covering the Roosevelt shootin' and he won't spend it in Florida. It's much safer to be some place where gun wielders are "protectors"

•

The movie industry seems to be an almost perfect example of that famous old by-line : "Never let your right hand know what your left hand is doing" or vice versa. As witness the efforts of an exec in town who is trying desperately to find out how far a deal with his company has gone. He read about it in the papers. . . . Mario, of Sardi's, New York, will soon be in Hollywood to take care of the California customers of the west coast Sardi's. Boy, it took a lot of thinking not to repeat Hollywood in that last sentence. . . . A radio colyumist swears he was out with the favorite Broadway colyumist and had him so far forget himself as to talk about the radio colyumist for a half hour. And that's news

THE Film DAILY



● ● ● WHAT LOOKS like the surprise pix of this or any other season from the independent field is Monogram's "Oliver Twist" the immortal Charles Dickens tale and the beauty of it is that they did not try to Hollywoodize or modernize it in any way we cannot recall any classic work ever transported to the screen that caught the spirit and atmosphere of the original as does "Oliver Twist" a classic of literature has been given a classic screen production any major producer could be proud to shout about it as one of his outstanding achievements of the season

* * * *

● ● ● HERE IS an offering with a practically universal appeal every lover of Dickens will go for it and who among us as a grammar school kid or junior high student did not have it in his English literature curriculum? women will simply go completely and tearfully sentimental over little Dickie Moore as the poor orphan waif .... the kid got us... had us all choked up a natural for the youngster trade Sam Rubenstein's little daughter saw it in a projection room showing she jumped up on the seat and yelled at the point where Oliver Twist evaded the clutches of the crafty Fagin and we came dam near doing it, also but the Boss was alongside, and we just had to act Dignified it has Drama Thrills . . Emotional Appeal Plus Suspense and tremendous Heart-Tug.

* * * *

● ● ● THE ATMOSPHERE of the old English period has been marvellously caught up in authentic settings and costuming the camera and lighting are a joy to behold . . and what character portrayals! Irving Pichel as Fagin William (Stage) Boyd as Bill Sikes Doris Lloyd as Nancy Sikes Alec B. Francis as Brownlow ..... and of course Dickie Moore as Oliver Monogram has opened up the field anew for transposing literary classics to the screen proving indisputably that understanding and sympathetic direction can make these fiction gems live and breathe upon the screen with all the power that charmed us in their printed form hail, Monogram! also Supervisor Herbert Brenon director William Cowen adapter Elizabeth Meehan, who caught the Dickens' spirit entire and squeezed it into an hour of Delightful Entertainment

* * * *

(From Film Daily, February 25 Issue)

THE Hollywood REPORTER

Vol. XIII. No. 36. Price 10c. TODAY'S FILM NEWS TODAY Thursday, March 2, 1933

'GABRIEL' A SENSATION

Dividend Declared On Loew's Common

New York.—Loew's Inc. yesterday declared a dividend of 25 cents a share on its common stock, payable March 31.

For the first twenty weeks of the current fiscal year, beginning September 1, the company's net earnings, with Federal taxes and preferred dividends deducted, were $1,219,543 on its common.

Bill To Abolish N.Y. Censor Board

New York.—Assemblyman Moffat, of New York, has introduced a bill in the State Legislature to abolish the motion picture censorship division of the State Department of Education.

However, there is a joker in the bill which would increase the cost of the present license tax for pictures.

'King Kong' Opens At The Chinese March 10

The wrangle over the booking of Radio's spectacle, 'King Kong," was settled yesterday with the signing of papers by Fox West Coast for the Grauman's Chinese, where the picture will open March 10. It goes in at a $1 top policy, with the customary prologue.

Besides FWC, Warners wanted it, and two independent groups had been bidding. Ham Beall returns to the Sid Grauman organization to handle the picture's exploitation.

'Christian' Planned For Barrymore-Harlow

Metro-Goldwyn-Mayer is rushing preparations for the production of "The Christian," with John Barrymore and Jean Harlow in the top spots.

Para. Wants Geo. Hill

Paramount is negotiating for the services of George Hill, MGM director, to direct an epic of the army which is now in idea form in the story council.

Schenck Going East

Joseph M. Schenck is planning to pull out for New York within the next two weeks, to join Irving Thalberg and Norma Shearer on their trip across the Atlantic.

Greatest Piece of Theatrical Property Industry Has Ever Known. Will be Talk of World

By W. R. WILKERSON

The Metro-Goldwyn-Mayer production of "Gabriel Over The White House" will probably go down in the history of motion pictures as the most sensational piece of film entertainment the world has ever known and, as such, will attract more people to the box offices of America's theatres than any motion picture of the present age.

Not only will "Gabriel" attract patrons to the box office, not only will it please those patrons, not only will it net MGM more money than any picture it has ever had since talkies came into being, but it should bear a message to the American people that may put an end to the great problems that confront our nation today by showing them how a President of the United States, handled the situation and the marvelous results he attained.

Inasmuch as this publication is used as a medium of disseminating information on the activities of the motion picture industry, this report will confine itself to "Gabriel Over The White House" as a show, an entertainment, a box office bonanza—the greatest, in the estimation of this reporter, that has ever been offered in any branch of the amusement business.

The story of "Gabriel" is the story of present day America—unemployment, starvation, racketeering, debt repudiations by foreign Governments. Into this picture walks a new President of the United States. A party President, a politician given to making promises to voters without any thought of ever fulfilling them. The picture opens at his inauguration.

The new President's first meeting with his cabinet unveils a cabinet doing and thinking of everything but to attack the nation's problems at hand. That meeting starts and ends with the boys okaying a man for the British Embassy. The president's first meeting with the news correspondents reveals 'the same old story'—prosperity around the corner and no corner in sight.

A mysterious young woman enters the scene—and the White House. She is the president's confidential secretary, hopeful, prayerful for 'Jud' Hammond to DO something for an America on the brink of dissolution. He dissembles.

Then an accident—a mysterious coma which suffuses the president's consciousness for weeks. He emerges, suddenly alive to all the country's ills. He strips the red tape of political party government away from the remedies. When government offi-

(Continued on Page 7)

Academy Will Draw and Enforce Code For Agents

The Academy Board of Directors last night voted to have the organization draw up a code of ethics to be followed by agents in their dealings with talent and producers.

An Academy committee of ten, two from each branch, will be selected during the coming week to handle this code. This committee will give the agents opportunity to present their side at special hearings. In addition, the instrument may provide for setting up an arbitration board to hear any complaints of violations or differences between agents, producers and artists.

The agents' committee report informed the Board that there were three sides to the agent controversy, and each had merits. It pointed out that charges had been made that studio employees were "cutting in" on agent commissions, in some instances artists had paid as high as three commisions for one engagement, and agents were barred from certain studios without being able to defend themselves.

The Academy Board presented certificates to Jean Hersholt and Nugent Slaughter, retiring members, in recognition of their past services. M. C. Levee resigned from the board as representative of the Producers Branch and received a life membership. A formal report on the Producers Arbitration Agreement was received and held over for discussion at the next meeting.

MGM May Hold LaCava

Gregory LaCava, who has just completed "Gabriel Over The White House" for MGM, may do another picture at that studio before he returns to Radio.

Birdwell A Director

Merian C. Cooper promoted Russell Birdwell yesterday to a directorial berth at Radio. His first picture will be "The Flying Legion," which David Lewis will produce.

Weitzenkorn At Radio

Louis Weitzenkorn is at Radio writing an adaptation of an original idea of Kenneth MacGowan, under title of "Just Off Fifth Avenue."

MARK SANDRICH DIRECTED "SO THIS IS HARRIS"

THE Hollywood DAILY REPORTER
TODAY'S FILM NEWS TODAY

W. R WILKERSON.....Editor and Publisher
FRANK POPE..... Managing Editor

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RAMBLING REPORTER

Kay Francis arrived in town late Tuesday and moved right into her new house on De Longpre—she "moved" via telephone while she was in New York. . . . Ken MacKenna arrives in town Saturday. . . . Gavin Gordon got that bandage off his chin in time to report for a part in "Black Beauty." . . . Estelle Taylor leaping about town with a couple of piano players in tow wherever she goes. . . . The Dick Rodgers, Larry Hart and Moss Hart have gone to Palm Springs for a week to finish the script, music and lyrics for "I Married An Angel." . . . Sam Coslow will sing at the "Saturday Nighters" Supper Club at the Biltmore.

•

Edith Goetz has gone in for golf, with all the fancy sweaters available. . . . What assistant director holds his job principally because he can go out and win golf trophies for his studio any time at all? . . . The Dick Wallaces are still in N'Yawk's "Twenty-One," trying to decide whether to go on to Yurrup or not. . . . They were broadcasting over the radio trying to locate Hobart Cavanaugh for a retake on "I Cover the Waterfront" yesterday. . . . The rumor that Cecil DeMille may head Paramount is all over the place again.

•

Walter Futter is still carrying those eight stitches in his lip. . . . The office of Lyons and Lyons here was closed the other day, for non-payment of rent, we hear. . . . Pauline Gallagher opened her attractive dress-shop in Westwood yesterday afternoon and played to a packed house . . . . the clothes are delightful and looked extra swell on Bebe Daniels, Carmen Considine, Audrey Sutherland and Arlene Judge, who modeled 'em . . the prices would slay you! . . . George Cukor is taking a lot of guests to the opening of "When Ladies Meet" tonight—and the rest of the house practically belongs to MGM.

New York REVIEWS

"LADIES THEY TALK ABOUT"

Warner Bros. prod.; directors, Howard Bretherton, William Keighley; writers, Dorothy Mackaye, Carlton Miles, Brown Holmes, William McGrath, Sidney Sutherland.

Capitol Theatre

Herald-Tribune: The picture, however, manages to sustain interest during most of its melodrama and in the final scenes.

American: Despite star and staunch supporting cast, the dialogue and situations remain pretty implausible. The sum total makes mediocre motion picture entertainment.

Times: It is in the prison scenes that the film provides some interesting drama. "Ladies They Talk About" is effective when it is describing the behavior of the prisoners, the variety of their misdemeanors, their positions in the social whirl outside, their ingenuity in giving an intimate domestic touch to the prison, and their frequently picturesque way of exhibiting pride, jealousy, vanity and other untrammeled feminine emotions.

News: Has some nice and amusing moments in spite of its lack of conviction. Dialogue is well written. And you'll enjoy both Miss Stanwyck and Miss Roth.

Mirror: It certainly is interesting. Loaded with laughs, packed with drama, it is a play made to order for Barbara Stanwyck.

Journal: Written by Dorothy Mackaye, the picture devotes much of its footage to scenes within the walls of San Quentin. One is shown how the ladies decorate their cells until they resemble boudoirs and how they fight among themselves just as girls do in college dormitories.

"ROME EXPRESS"

Gaumont-Universal prod.; director, Walter Forde; writers, Clifford Grey, Sidney Gillette

RKO-Roxy Theatre

American: As fine a photoplay as the season's screens have seen. This British import is topnotch filmfare.

World-Telegram: At last there is an English picture that one can welcome with rousing huzzahs. This is the slick thriller called "Rome Express."

Sun: It carries its fair share of suspense, too, although when the cross-questioning begins in the last third of the film that suspense begins to vanish and one feels a disappointment. Just the same it is one of the few British-made talkies that has managed to capture any suspense and illusion. Furthermore, the production is admirable.

News: Here's a dramatic, actionful picture—the cleverest yet to reach here from England's shores—skilfully planned from start to finish, replete with suspenseful situations and energetic emoting.

Post: It is a skilfully contrived story, excellently directed and well acted. Conrad Veidt plays with artful villainy and Esther Ralston is believable as the American movie star.

Herald-Tribune: "Rome Express" is so admirably directed and so expertly acted by an international cast that it becomes not only a sort of milestone in English film production, but one of the most entertaining shows of the season.

Mae Clarke Injured In Automobile Accident

Mae Clarke was painfully injured late Tuesday night while returning home from the MGM studio, where she had been working in "Made on Broadway." She was in Phillips Holmes' car and, in the dense fog, he ran into a parked car.

Miss Clarke will not be able to return to MGM for three weeks and the studio has placed Sally Eilers in her part, informing Miss Clarke that, when she returns, there are three other pictures waiting for her, inasmuch as the studio is greatly impressed with her work.

Boardman Not In Cast

Eleanor Boardman, who was announced as a member of the cast of the Eagle picture, "The Big Chance," will not be in the picture.

Jimmy Howe Returns

James Wong Howe is back from a four months trip to Europe, during which time he shot 50,000 feet of background and stock shots for Fox. Howe gets the chief cinematographer job on Jesse Lasky's production, "Power and the Glory," which William K. Howard directs.

Gwen Lee At Fox

Gwen Lee is the latest addition to the cast of "Warrior's Husband" at Fox.

Hugh Herbert
Management
BREN & ORSATTI

Australian Exhibs Win Distrib. Fight

Sydney.—The film war here is over. The exchanges representing American producers have been forced to grant the 20 per cent to 25 per cent rejection clause in their block booking contracts, thereby providing for the exhibitors to refuse that percentage of pictures after they have seen them.

But the fight has cost the American distributors a lot of money because, during the battle, more than 100 pictures have been held up and, with new attractions coming in on every boat and theatres in a position to accept only so many, it looks as if a great part of that 100 will have to remain unplayed in the big money spots.

FWC House Managers Receive Bonus Checks

Fox West Coast yesterday handed out bonus checks to the theatre managers winning in the recent business drive among the theatres in the local sector of the western chain.

Mort Goldberg, at the Westlake, received a $250 check for high score, rating 133.67 per cent. Marty Schwartz, at the Belmont, was given $200 for a 126.79 rating, and William O. Butts, at the Figueroa, received $150 on a 125.39 rating.

Allen Jenkins Ill

Allen Jenkins was at the Hollywood Hospital last night, suffering a neuritis attack. He was slated to start in Charles R. Rogers' "Legal Crime" at Paramount yesterday, and the producer may be forced to substitute another player.

Lou Brock To Marry

Lou Brock, comedy producer at Radio, will be married Saturday to Helen F. Collins, of Helena, Mont., a niece of Austin Parker. She has played in some of Brock's comedies.

Four For McCoy Cast

Dorothy Burgess, Rockcliffe Fellows, Wheeler Oakman and Edmund Burns have been signed for roles in Tim McCoy's picture, "Rusty Rides Alone" for Columbia.

EXTRAORDINARY BARGAIN
at
LA CRESCENTA

In a favorite and unspoiled district with pleasant seclusion, plus accessibility, SEVEN ACRE ESTATE with avenue and canyon frontages—perfect owner-built small modern residence—three bath rooms, (one in separate two-room cottage), two-car garage, old olive trees, stone terrace walls, steel mesh wire fence, water piped from mountain spring to 20,000 gallon reservoir (no water bills to pay) Southern exposure, no fog, view to ocean and Catalina, is offered at the amazing sacrifice price of $30,000—half cash.
Phone TRinity 0669 or write Box 288, Hollywood Reporter.

'NOT MARRYING KIND' POOR 'ILTH COMMANDMENT' WEAK

Yarn Kills Efforts Of Cast, Director

"NOT THE MARRYING KIND"
MGM

Direction ....Tod Browning
Original Story.....John W. McDermott
Screen Play..... .....Karl Brown, Ralph Wheelwright
Dialogue ..... .Laurence Stallings
Photography .....Peverell Marley
Cast: John Gilbert, Robert Armstrong, Mae Clarke, Muriel Kirkland, Vince Barnett, Sterling Halloway, Robert Burns, Warner Richmond, Virginia Cherrill, Muriel Evans, Guy Usher.

"Not the Marrying Kind" (formerly titled "Rivets") is as empty as the skeleton of the skyscraper upon which much of the picture's action ensues. It is a picture in which only two or three scenes of its entire length are worth the celluloid which was used to film them. Paradoxically, the theme is as down to earth as one could possibly get, yet except for a few feet out of several thousand, the picture is pervaded with an air of artificiality that prevents story, actors and situations from even for a moment getting under the audience skin.

The yarn is one of a group of riveters at work and play, and, with no originality whatever, concerns itself principally with two pals whose attitude toward the fair sex is defensive to say the least. Their "story" is of the Lowe-McLaglen, Graves-Holt variety—with little variety. Jack Gilbert is the audacious one who proceeds to prove to Bob Armstrong that each girl Bob is about to marry just another tart. Bob finally falls for and marries Gilbert's favorite lady of the evening, and, when he finds he's been gypped, attempts to murder his pal at his riveting. Gilbert lives. Armstrong repents and the gal goes merrily on to the next riveting job, presumably still following Gilbert—the guy she really loved, anyway.

Before any story development is reached, there are reels of small talk between the riveters at lunch, the riveters in speakeasies, the riveters at cards. Riveters may talk, work and play like that—but we don't believe it—and neither will an audience.

The palaver just doesn't ring true. The first half of the film is made up almost entirely of scenes which are usually used just for "padding." They are cheap, sordid and meaningless. Most of the comedy is dragged in by the w. k. heels—and some of it is in atrocious taste. The spectacle of street-chippies and riveters boozing and exchanging gutter-talk is not this reviewer's idea of entertainment—and it is our opinion that the box-office of your theatre will agree with us.

There is one point in the picture where a premise for a swell psychological twist was completely muffed, so that nothing ever really develops in the way of story or sympathetic interest. "Not the Marrying Kind" won't do you or your audience any good—it's a waste of time.

The one bright spot in the picture is a super-swell performance by Mae Clarke. Jack Gilbert and Robert Armstrong banter in stereotyped form—but it is no fault of theirs that their efforts were wasted. Sterling Holloway, Muriel Kirkland, Vince Barnett and others are there, but mean nothing.

Laurence Stallings' dialogue is amusing in spots, and always down to the level of the characters who speak it. Tod Browning's direction adequate.

Van Beuren Signs Up Sogolow and McEvoy

New York—Sogolow, the famous cartoonist, has signed with the Van Beuren Corporation to do a series of 13 animated cartoons. J. P. McEvoy has been signed to do the scripts for all Van Beuren cartoons.

RCA Reports Loss For Year $1,133,000

New York.—The Radio Corporation of America reports a net loss, after deducting all charges, of $1,133,000 for the past year. This compares with a profit of $768,000 in 1931.

The company's report also states that its investment in Radio-Keith-Orpheum is $16,000,000.

Gable-Harlow For MGM 'Half Married'

Although several other pictures are waiting for both Clark Gable and Jean Harlow, Metro-Goldwyn-Mayer has decided to use this pair in "Half Married," a story written by Delmar Daves.

The author also did the screen play and dialogue.

Edwin Burke Directing Re-takes on 'Broadway'

Edwin Burke has moved in to direct retakes of "Walking Down Broadway" for Fox. Picture gives Burke, contract writer, an opportunity to direct.

Although production of the picture originally was under the supervision of Winfield Sheehan when Eric von Stroheim directed it, Sol Wurtzel is supervising the retaking job. When released, the picture will carry the title of "Hello, Sister."

McGuinness To MGM

J. K. McGuinness has been signed to a writing contract at Metro-Goldwyn-Mayer and started there yesterday on a special assignment.

W. E. Cuts Salaries

New York.—Western Electric announced yesterday that a ten per cent cut in the salaries of all employees will become effective April 1.

Suitable Only For Double Bills

"ELEVENTH COMMANDMENT"
Allied Production
Produced by M. H. Hoffman

Direction ....George Melford
Original Story..... Brandon Fleming
Screen Play. . Adele Buffington, Kurt Kempler
Photography .....Harry Neumann, Tom Galligan
Cast: Marian Marsh, Theodore Von Eltz, Alan Hale, Marie Prevost, Gloria Shea, Arthur Hoyt, William V. Mong, Lee Moran, Ethel Wales, Lyman Williams, Mara Madison, Tom Ricketts, Ruth Cherington.

Obviously the stirring impulse to make a picture of the "headline" type prompted the creation of "Eleventh Commandment." The picture shows a praiseworthy, commendable desire to get away from the beaten path. That is fails to do so is sincerely regrettable.

Basing its theme upon the famous Wendell fortune, it tells a story that slips into the conventional mold, solely because its makers could not divorce themselves entirely from the belief that hokum elements simply had to be dragged in by the pants. The net result is a series of broken threads that are gathered up finally and sadly into a twisted snarl.

Slowly, tediously, tryingly, it struggles to get under way. Over-topped scenes, dragging spots, wasted movement and pointless dialogue cry for the shears. The efforts of a group of people to preserve a girl's happiness are finally revealed, but only after the exertion of abortive labor. None of the cast seemed at all spontaneous in the work. Direction less so. Photography futile.

Give it a haircut and a shave in the cutting room, where its dull spots must be clipped and its story tightened, and there will possibly emerge a program picture worthy of a subordinate spot on a twin bill. The exhibitor who goes easy on the promises, will get the most out of it.

Raymaker May Do Animal Picture For Van Beuren

Herman Raymaker leaves for New York tonight to close negotiations with the Van Beuren Corp. to direct a wild animal feature in Central and South America. According to present plans, the expedition will be out at least six months. The director recently made "Trailing the Killer."

Glendon Allvine Aide To Cooper At Radio

Glendon Allvine, for the past five years with Fox and, before that, eight years with Paramount, has been engaged as assistant to Merian C. Cooper, in charge of production at Radio studios.

Barbara Leonard Cast

Barbara Leonard has been added to the cast of "Adorable" at Fox.

Yesterday in New York with HELEN GWYNNE

That Harry Bannister guy is announcing that his play with everything connected with it is off and that he is going to China to report for the Universal News Service. . . . And speaking of Bannister reminds us of the crack made by that dumb Chorusexy creature at the Hollywood Restaurant. She's English, and she was telling the girls about dear old Lunnon. . . . "I had such fun when I was a little girl," she cooed. "I used to slide down the BARRISTERS of the Parliament Building. . . . Ruth Etting says she's going out to Howlywood in April. . . Grace Lytell gathered a gay party together at 21 to honor Mrs. Richard Wallace. . . . Gracie is managing the Lucinda Shop with Wilda Bennett. . . . Warners got George Metaxa to sign on the dotted line. . . . Jack Pearl, whose show closed Saturday, goes into the Capitol

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Helen Morgan is packing them in this week with "Show Boat" and no one has pointed out that it's the first time that a Ziegfeld star has had billing above the name of Ziegfeld, which is exactly how it stands with the billing now reading, "HELEN MORGAN in ZIEGFELD'S production." . . Phyllis Haver tossed a Sunday supper for Mrs. Ned Marin, who's being tossed about quite a bit. . . . Billy Seeman leaves for some Europeeking Wednesday. . . . It'll be the first time since their marriage that Billy and Phyllis have been separated.

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The Mayfair is fighting to get the crowds, and succeeding, by pulling stunts. Last week it was a boxing bout with lady contestants, this week Rumsey pulled a raffle. . . . They're telling the tale, around town, of the scenario-editor who recommended the title "Past Passions" on the grounds that it possessed alliteration. . . Which caused his boss to jump up, bang both fists on the desk, and declare that they didn't make pictures for ILLITERATES! . . . Sam Shipman wants Billie Dove to do a play. . . . He says he has a swell part for her. . . . And one of the wags is telling folks that Hollywood is a place where they don't NO anything and that success in the picture biz depends on pluck, only you've got to know the right guys to pluck. . . . There are two potential star faces on the local boards. . . One is Milton Le Roy's and the other belongs to Stony Wald. . . . The first is at the Casino in "Melody" and the second plays Morgan's husband in "Show Boat" at the Capitol. . . Lucky girl, that Morgan.

Ancillary Receivers For RKO In New Jersey

New York.—Samuel Kaufman and the Irving Trust Company were yesterday appointed ancillary receivers for the New Jersey assets of the RKO Theatre Operating Corporation.

CRITICAL RAVES O

Dir

LUCKY HU

"Strangers of the Evei

The gruesomeness of the idea is dispelled by as amusing dialogue and direction as have come out of Hollywood in many months. The picture has that element so rare in mystery yarns —genuine humor. It was directed by one H. Bruce Humberstone, who has until now been toiling in the West Coast cinema studios as an assistant director. His first solo assignment should bring him future success.—NEW YORK JOURNAL.

It is directed with a rare sense of farce tempo by H. Bruce Humberstone. His style is original and resourceful.—N. Y. EVENING POST.

His work has the polish and balance of any of the big boys. Neat camera stunts, eloquent details, a sly sense of fun give the picture distinction. The humor [illegible] skilfully accented by the exce[illegible] NEW YORK MIRROR.

H. Bruce Humberstone, the dire[illegible] in burlesquing his material wh[illegible] Tongue in cheek, authors, dire[illegible] ruts of conventional murder my[illegible] than suspense, and the result [illegible] N. Y. HERALD-TRIBUNE.

Humor enters slyly at frst, but [illegible] berstone smartly has paced his [illegible] the fun accelerating steadily to[illegible]

"Crooked Circle

"Crooked Circle" Good B. O. Humberstone Clicks Again. In the n[illegible] tery-comedy division, this one is as sweet as they come. Mr. Huml[illegible] stone is entitled to another laurel sprig for his fair brow and its prod[illegible] ers can take several bows on a piece of merchandise that doesn't hav[illegible] be apologized for in any company.

From start to finish this one is tailored for the laughs, yet the susp[illegible] and thrills have by no means been overlooked. It's a little slow get[illegible] under way, what with elaborate explanations for the purpose of ident[illegible] ing everybody in the cast, but once the tachometer gets into the [illegible] figures, it never lets down.

Humberstone, who showed his stuff with his first picture, "Stranger [illegible] the Evening," has turned in a journeyman job of direction, handling [illegible] dialogue and action with equal skill.—HOLLYWOOD REPORTER.

"If I Had A Million"

(George Raft Episode)

"If I Had A Million" Triumph For Everyone Concerned. Brilliantly Acted, Written, Directed.

Paramount's "If I Had A Million" ranks, in our opinion, as one of the best pictures of this or any year. The picture has everything—EVERYTHING that spells entertainment. Brillantly directed in its every episode.

Outstanding were May Robson, Richard Bennett, **GEORGE RAFT**, Gene Raymond and Alison Skipworth—but all were swell.—HOLLYWOOD REPORTER.

Many Directors Made "If I Had A Million"

Guessing contests regarding which directors made what episodes in the Rivoli's "If I Had A Million" have caused Paramount to break down and tell all, and here are the answers. Ernest Lubitsch directed Charles Laughton, Jim Cruze is credited with the Gene Raymond act. Stephen Roberts guided May Robson and Wynne Gibson. **LUCKY HUMBERSTONE CONTRIBUTED GEORGE RAFT'S BIT, ACCLAIMED BEST OF ALL.**—NEW YORK AMERICAN.

Para[illegible]

An [illegible] cinema[illegible] Max M[illegible] thei rs[illegible] story w[illegible] one is [illegible] The [illegible] taken [illegible] siderab[illegible] The [illegible] chases, [illegible] aces th[illegible] N. Y. [illegible]

THE FOUR PICTURES

ected by

MBERSTONE

ing"

npudence of the story are imaginative direction.—

as been signally successful raining from frank satire. nd cast have pursued the intent on laughter rather ghly entertaining farce.—

s because H. Bruce Hum- on in a manner that keeps nd. It is fun of an intel- ligent sort that leaves no need for slapstick or burlesque.—YORK AMERICAN.

What "Strangers of the Evening" has that other members of the so-called "horror" circle had not is treatment and direction built for laughs by H. Bruce Humberstone, until now an assistant director on the United Artists lot and, with this picture, a full-fledged director. Humberstone's opening picture is a credit to him. It is better than many attractions currently released and, by its merit, rates "A" time in the first-run division—MOTION PICTURE DAILY.

Excellent story, direction and cast. Boy! Bring on the orchids. We feel like passing them out right and left this morning because here is a sweet piece of merchandise from the short bankroll boys that deserves special hurrahs for many more reasons than one. First of all, it's the maiden effort of "Lucky" Humberstone, hiding in the credtis under his true name of H. Bruce Humberstone, and he shows he's got a lot more on the ball than just luck. Here is a director who has been assistant to many of the aces of the business like Vidor and Fitzmaurice, and probably never before had anything to do with a picture that cost less than $500,000. The bosses who denied him a chance to direct before will probably be observed at remote and isolated spots of the studio kicking themselves vigorously below the rear suspender buttons.—HOLLYWOOD REPORTER.

Looks as if a knockout comedy team has broken into the limelight . . . with Zasu Pitts and Jimmy Gleason almost rolling 'em in the aisles at that preview showing at Loew's in New Rochelle the other nite . . . in World Wide's "Crooked Circle" . . . never saw a comedy team work so beautifully together . . . Zasu Pitts starts a laugh . . . Jimmy builds it . . . and with the merest trifle of a situation . . . they keep playing it up between 'em till on several occasions you couldn't hear their lines because of the howls of laughter . . . and, by the way . . . did the screen ever before produce an outstanding mixed comedy team? . . . the wonder is that nobody thought of teaming them together long before this.—ALONG THE RIALTO WITH PHIL M DALY

Swell comedy mystery thriller mixes chills and gales of laughs Should go big. With this set-up of thrills and uproarious comedy hitting on high from the first flash to the finale, every exhib who plays it can go out and shout about it without fear of any comeback. It is easily one of the best laugh numbers of the year. Cunningly designed by Ralph Spence along the order of "The Gorilla," it gives you spooky thrills and suspense with a constant play of comedy that makes it a genuine treat. It is hard to say which is the best—the mystery chills or the comedy. But the combination is so skilful that it stands out from any other picture of its class. —FILM DAILY.

It's the kind of fun that kept a preview audience (that didn't know it was going to see a preview) sitting in tense suspense, then roaring with laughter, then breaking into the picture time after time with bursts of applause. Because "The Crooked Circle" is such a clever mixture of squeamy mystery and downright farcical comedy.—MOTION PICTURE HERALD.

unt's "King of the Jungle"

Co-Directed with Max Marcin

lly good picture, one that will appeal to ns of all ages. H. Bruce Humberstone and the directors of this offering, have handled o cleverly that one might hazard that the vincing; at least, it has that attribute while ng it.—N. Y. TIMES.

e, I imagine, does not intend itself to be y, which is its chief virtue. There is con- or in it.—N. Y. POST.

is packed with action. Animals, battles, ncludes with an exciting fire which men- tents. It will thrill and entertain you.— R.

The picture loses no time in getting started. It's no film for any little group of serious thinkers, but it's good fun and thrillful.—N. Y. AMERICAN.

Stunt stuff is supplied by the final sequences, in which a herd of elephants stampedes up Market street, San Francisco, knocking over automobiles, buses and buildings. You'll find it fun, and the supporting cast and backgrounds satisfactory.—N. Y. JOURNAL.

Bruce Humberstone and Max Marcin have done a swell directorial job—and it was no simple task. It is excellent entertainment for kids and grown-ups as well.—HOLLYWOOD REPORTER.

Management
COLLIER & WALLIS

Dept. of Education Demands De-Filthing

Sydney.—Mr. Drummond, Minister of Education here, is greatly excited at the actions of American producers in "dipping into the privacy of bed chambers" in the production of their pictures. The Minister said:

"That stream of filth coming to our screens from Hollywood must be stopped. I feel sure that British producers will provide a higher class of film."

The very next day, the good Mr. Drummond attended a special invitation performance of the British production, "Sleepless Nights," and was his face red?

Hollywood.—An examination of the Commonwealth Film Censor's report (the board having control of the censoring of all pictures in New South Wales) discloses that 8.7 per cent of British pictures were rejected while only 4.8 per cent of American product came under the ban. The year before the figures show 8 per cent British rejections and 3.2 per cent American. How about that, Mr. Drummond?

Murray Feil Laid Up

New York.—Murray Feil, Hollywood representative of the William Morris office, here on a special talent survey for a group of major studios, underwent an operation for appendicitis at Mount Sinai Hospital. He is weathering it nicely.

James Cruze Sick, Kenton Pinch-hitting

James Cruze was ordered home Tuesday by doctors on account of a flu attack, and Edward Small has called in Erle Kenton to pinch-hit for Cruze on the direction of "I Cover the Water Front."

Kenton will handle minor scenes and pick-up shots pending the return of Cruze.

Brown and Henderson To Produce Two Plays

New York.—Brown and Henderson have announced that they will produce two plays next season. They are "Ladies Should Listen," by Alfred Savoir, and "Sailor, Beware," by Kenyon Nicholson.

Western For Old Roxy

New York.—The first picture to play the Seventh Avenue Roxy under its third-run agreement with Paramount will be "The Heritage of the Desert," a Zane Grey yarn. It will open March 10.

Leo McCarey Laid Up

Leo McCarey is laid up at home, following an operation performed yesterday morning.

'42nd Street' Held In Three Cities

New York—The Warner production of "42nd Street," which has been doing grand business everywhere it has opened, has been held over for a second week in Kansas City, San Antonio and Memphis.

Blank Planning To Close 25 Theatres

Des Moines, Iowa.—A. H. Blank, trustee and receiver for 53 midwest theatres, this week may close 25 of them, he announced today. Major rent reductions are being sought on the houses, leased during boom times. Houses where such reductions are refused will be turned back to landlords.

Of the 53 houses, 26 are in Nebraska, 24 in Iowa, and three in Illinois. Blank representatives this week are conferring with landlords in Nebraska.

Armstrong In 'Jamboree'

Robert Armstrong returns to Radio for the featured lead in "Jamboree," an original story by Merian C. Cooper and Ruth Rose (Mrs. Ernest Schoedsack). The latter is writing the screen play. Ernest Schoedsack will direct.

Warners Planning Stage Shows Again

Warner theatres are completing plans for the re-instatement of stage shows. Negotiations are on with the unions for concessions on wages and crews, with the order to start the new policy depending upon the outcome of the confabs. Warners want the stage shows, providing a concession from the unions will permit profitable operation.

Deals are on with LeRoy Prinz to build a stage show department for the theatres and Fanchon and Marco to supply units.

Del Ruth Starts Monday

With the engagement of Philip Faversham yesterday, Roy Del Ruth has completed the cast of "Fellow Prisoners" for Warners, and will start rehearsals Monday.

IATSE President Here

William C. Elliott, president of the IATSE, is in Hollywood for conferences on questions pertaining to the welfare of the studio locals.

New Fox Deal For Kober

Sol Wurtzel has engaged Arthur Kober on a two picture deal for Fox. Kober just completed a term writing contract with that studio.

Brown Holmes At MGM

Brown Holmes has been engaged by MGM to write the screen play of "The Stranger Returns," Phil Stong's original story.

DESERT TENNIS
TOURNAMENT
Saturday and Sunday, March 4th and 5th
Under Direction of May Sutton Bundy

◆

LADIES' SINGLES AND DOUBLES INCLUDE SUCH NATIONAL TENNIS STARS AS GRACYN WHEELER, GLADYS PATZ, ELIZABETH DEIKE, HELEN MARLOWE, VIOLET AND MAY DOEG AND DOROTHY BUNDY.

EL MIRADOR
PALM SPRINGS
Phone GLadstone 2677 or Palm Springs 251
MANAGEMENT - - - - - - - - - - WARREN B. PINNEY

TWO MORE NEW PLAYS FAIL TO LIGHTEN BROADWAY'S GLOOM

Peggy Wood Charms In Owen Davis Opus

New York.—Peggy Wood returned to the local scene Tuesday night in Owen Davis' latest opus entitled, "A Saturday Night," produced by William A. Brady at his Playhouse.

It is a mild and familiar little tale about the dissatisfied wife, the good-natured fool of a husband and the best friend who would like to have an affair with the wfe Just as the wife is about to take the fatal step with the handsome would-be seducer, the thought of her wifely duties to her husband, her home, her children and so forth overcome her and she determines to avoid what precarious happiness may be in store for her and stays home. This is about all there is to it.

The piece has been expertly written by Mr. Davis and well played by Miss Wood, Hugh O'Connell as the husband, and Arthur Margetson as the friend. The play is not likely to linger long and is very conventional picture materal.

"Hangman's Whip" Bad

Also opening was "Hangman's Whip," an incredibly bad, old-fashioned melodrama with an African background, dealing with a cruel old trader who hires ex-convicts and fugitives from justice to work for him so that he may completely dominate them. He has a beautiful young wife who falls in love with an aristocratic fugitive and they finally, after many harrowing experiences, manage to escape to freedom.

There is also a tough American who is the old trader's equal in cruelty and cunning. These two are at each other's throats most of the time, but when trouble with the natives comes they unite to fight it out together. The American is killed and, as the final curtain falls, the trader is left with a gun across his knee, courageously waiting for the natives to come and get him.

Montague Love, old time movie star, gives a cunning and highly colored portrait of the hard-boiled, sadistic English trader. Ian Keith and Helen Flint are the lovers, and Barton MacLane is adequate as the American. The play was written by Norman Reilly Raine and Frank Butler, and produced by William Brady Jr., Merline Taylor and George Kondolf.

Plays of this type simply cannot expect to attract New York audiences any more, especially when they are as poorly done as "Hangman's Whip." It will probably run three weeks only for the picture rights, which some movie mogul will be fooled into buying.

More Bridge Experts Crashing The Films

New York—Oswald Jacoby, Willard Karn and George Reith have signed contracts to make twelve bridge shorts in Photocolor. The series will be made at the Photocolor studios here, with Myron C. Fagen producing.

Talkie Won't Harm Drama, Says Shaw

Tokio.—In an interview published in one of the leading newspapers here, George Bernard Shaw is quoted as saying that the talking picture will never hurt the legitimate drama. "The talkie is unnatural in every respect," he said.

Actors In Comedies On Cartoon Idea

New York.—A series of comedies based on the cartoon idea, but using human players, is being produced by Flora La Breton at the Fox Movietone tsudios. The series is called "Crazy Mazie."

The pictures are distinct novelties and Paramount has taken an option for their distribution.

MGM's "Gabriel" A Sensation

(Continued from Page 1)

cials protest, he chucks them out unceremoniously. When unemployed millions threaten the White House, he enlists them under military discipline, begins to revolve the wheels of industry as in the war—without a cent of profit to anyone this time.

Congress tries to interfere to protect party bulwarks. He has to threaten martial law to force it to adjourn sine die. Then, alone and single-handed, he proceeds to eliminate the troubles of an America which is basically sound. Gangsters who try to hamper his immediate solution of the liquor problem are court-martialed by the U. S. Army—shot beneath the Statue of Liberty by a firing squad.

The war debt problem threatens the peace of the world. He holds a debt conference on the deck of a dreadnaught, shows off the U. S. Navy and gives the world an ultimatum—cut out war, and armaments of fabulous cost, balance budgets all over the world—or the U. S. will start a navy program which will COMPEL peace throughout the world, because anybody will be afraid to start a war. Thus he accomplishes disarmament, world solutions of problems by the simple device of eliminating the jealousies which prompt martial competition.

The Covenant of Washington is signed. His work is done. How Gabriel, Messenger of Revelations from God to Man, accomplishes the final ending of the story must be seen, not described. All of this with a simplicity which baffles description.

What will happen when this picture is first shown in any theatre in any town in America? A first performance gathering will rush out to tell all who will listen of the astounding nature of this film entertainment. If the newspapers have not heard about it up until this time, they will rush to print with laudatory comment on the entertainment, write editorials about the message it bears, and will give it more free space, MORE EDITORIAL SPACE, than has ever been given a picture before.

Credit for the production of "Gabriel" goes first to the anonymous author of the novel, then to Walter Wanger, the new MGM producer (this being his first picture there) for having the courage to make the picture, to Carey Wilson for his fine script, to Gregory LaCava for his unusually fine direction, to Walter Huston for the greatest performance we have seen for some time, to Karen Morley and Franchot Tone for excellent acting, and to Metro-Goldwyn-Mayer for producing it.

Mr. Exhibitor, rush, do not walk, to your nearest MGM exchange and arrange for the booking of "Gabriel." Act quickly or your competitor will beat you to it. The house that gets it will get the best money-maker of this and many other years.

George Landy New Head of Wampas

George Landy was elected president of the Wampas at the meeting last night at the Writers' Club, defeating Tom Baily, of Paramount. Other officers elected were:

Vice-presidents, Lincoln Quarberg and Sam W. B. Cohn; secretary, Teet Carle; treasurer, Andy Hervey; sergeant-at-arms, Roland V. McCurdy.

The board of directors includes John LeRoy Johnston, Joseph Reddy, George Thomas, Phil Gersdorf, Wilson Heller, John P. Miles and Frank Whitbeck.

The election was preceded by a dinner at which the guests were Mr. and Mrs. Ely Culbertson, and Sam Coslow and Fuzzy Knight, who entertained.

Kalmar and Ruby Will Work On Wynn Picture

Bert Kalmar and Harry Ruby were signed by MGM yesterday to write the original, screen play, lyrics and music for the Ed Wynn starring film-musical, which Harry Rapf will produce for that company.

Kalmar and Ruby leave for New York tonight to confer with Wynn on the story, and return here in three weeks.

Hedda Hopper Off The MGM Contract List

Hedda Hopper is off the MGM contract list, after three and a half years with that company.

Her initial free lancing engagement will be in the stage production, "Dinner at Eight," which is slated to open at the Belasco Theatre April 3. Alice White, Louis Calhern, Huntley Gordon and Jobyna Howland have been signed for the play.

Hollywood Premiere of '42nd Street' Next Week

Warners will premiere "Forty-second Street" at the Warner Hollywood March 8, with $1 and $2 scale for the opening. The picture starts regular runs at both the Warner Hollywood and Downtown houses the following day.

Mason and Block Sign To Write For Radio

Ralph Block and Sarah Mason have been given writing assignments at Radio.

Perrett Switched

Arch Reeve has assigned Francis Perrett to take charge of publicity on all Fox units working at the Western Avenue studios. Perrett moves into offices today, and will clear all material through the Fox department at Movietone City.

Hammons To Stick

New York.—Earle Hammons, who is leaving for the coast within a few weeks, states that he intends to remain in independent feature production.

Joe 'Mank' To MGM

Joseph Mankiewicz has been assigned to write material for the musical revue that Harry Rapf will produce at Metro-Goldwyn-Mayer.

MAX MARCIN

Co-directed

with

H. Bruce Humberstone

and adapted

"King Of The Jungle"

NEW YORK CRITICS SAID:

N. Y. TIMES:

H. Bruce Humberstone and Max Marcin, the directors of this offering, have handled their scenes cleverly. . . . Endowed with a refreshing sense of humor lacking in other films of the type. . . . Unusually good picture.

•

JOURNAL:

An amazingly melodramatic concoction that includes just about everything in screen adventure.

•

NEWS:

Thrills and menace and humor . . . provides Paramount with a smashingly thrilling debut for their new star, Buster Crabbe. . . . It is swell entertainment.

•

POST:

There is considerable humor in it and Buster Crabbe as the lion man extracted glee from yesterday's audience.

•

AMERICAN:

Lots of laughter and plenty of punch. . . . A rattling good animal story.

•

MIRROR:

Story packed with action. . . . It will thrill and entertain you.

•

WORLD-TELEGRAM:

Goes the late Mr. Barnum one better than anything he ever thought up.

THE Hollywood REPORTER

Vol. XIII, No. 37. Price 10c. TODAY'S FILM NEWS TODAY Friday, March 3, 1933

BANKS QUIT; B.O. SLUMPS

TRADEVIEWS by W.R. WILKERSON

•FOR weeks, months, years, this column has been harping on the making of ATTRACTIONS, shows, good money-making pictures. Money-making pictures are divided in two classifications. (1) The entertaining picture with a star ticket-seller at the top of he cast. (2) The picture with an attractive story, a story that will cause comment and sell tickets on that talk, a story packed with showmanship and entertainment values, a story that requires little selling to the public after it is produced.

The star attractions are no great shucks. If you have a big star, a ticket-seller, its not too difficult to build a story around him or her that the fans will accept and still come to see your star attraction. But the other type of picture is tough. It requires genius in selection, it requires genius in production. Just that type picture is Metro-Goldwyn-Mayer's "Gabriel Over The White House."

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"Gabriel" requires no star or a known cast to sell it. Walter Wanger could have selected a group of fine actors who had never been seen on the screen before, and he would still have made the BIGGEST ticket-seller of the years. The guts, the attraction, is in the story and the manner in which it was handled by Carey Wilson, the adaptor, and Gregory LaCava, the director, plus the contributions of every member of the cast and the technical production given it by the studio.

And what is the cost of the "Gabriels"? What is the cash outlay for such an attraction? MGM will get its negative cost back and a profit out of the New York run. "Gabriel," according to this writer's estimation, is the cheapest negative that company has ever made since talkies slipped into its studio, and it will gross MORE MONEY, earn a greater profit for the company, than ANY talkie it has ever had.

•

Story attractions are stories off the beaten path; stories the public is familiar with, front page stories, yarns with guts and punch.

The mystery to us, with our scant knowledge of this business, is how this story was ever okayed through the front office of MGM, Mr. Hays' sanctum and other spots that generally crab every forward effort in pictures.

(Continued on Page 2)

Marco Takes I.O.U's At The Paramount

Mike Marco found a way to beat the bank holiday. He announced that he would accept I.O.U.'s for admissions to the Paramount Theatre, bills to be sent the signers when the banks open. The house did plenty business with the new scheme.

Reports From 17 Affected States Show Business 50 to 75 Per Cent Below Normal

New York.—Declarations of bank holidays in seventeen states are playing havoc with the motion picture business and are shoving some of the big companies nearer and nearer to the brink of bankruptcy and oblivion.

With those enormous overheads and negative costs still going on and with receipts from theatres in affected states cut to almost nothing, the heads of the industry are in a panic and are wondering how long they will be able to carry on.

Whether or not these companies can stand the blow is problematical. In every state where a bank holiday has been declared, box-office receipts have shrunk almost to the disappearing point.

The industry here is in a panic. The big national distributors are finding themselves forced to refuse checks from exhibitors whose buying offices are in New York but who pay with

(Continued on Page 4)

U. S. Judge Denies Receiver for B-K

Chicago.—Federal Judge Wilkerson yesterday denied a petition filed to place Balaban & Katz in receivership, stating that the organization was solvent and the complaint of stockholders that the purchase of Great States Theatres was not to their best interests was without grounds. Also that the B & K circuit affiliation with Paramount-Publix was no sound reason.

This is the first application for a receiver that has been denied by a court since the wave hit the picture industry 60 days ago.

Radio Will Release Futter's 'India Speaks'

Radio signed contracts with Walter Futter yesterday to release the latter's animal melodrama, "India Speaks."

The picture was originally slated for release by United Artists, but it is understood Futter reimbursed the latter company for advances made during production and then closed with Radio.

Bankruptcy For Midwesco Circuit

New York.—Midwesco Theatres Inc., a circuit of fifty houses which was recently turned back to the Saxe interests to operate, has gone into bankruptcy.

Its schedule shows liabilities of $1,500,000, and assets of $310,000.

Eight-Hour Day For Writers At MGM

MGM is slated to inform all writers on the payroll that hours from 9 to 5 daily will henceforth apply to the members of the writing staff, and there will be no exceptions. The order is said to be ready to go out so the new rule can become effective next Monday.

It is understood that execs figure the innovation will provide for more efficiency in the studio's writing department, and total time on all scripts will be cut down materially. Producers have already been advised that they must speed up the writers, and each supervisor will be held responsible for holding up writers when the latter desire to confer on script development.

Para. After Van Loon To Do DeMille Story

New York—Paramount is negotiating with Hendrik Willem Van Loon for the writer to go to the coast next month for a minimum of four weeks to work on a story for Cecil B. De Mille.

The director and Bartlett Cormack are now preparing a yarn which may be his next for that company, with the Van Loon story to go as the second DeMille picture.

Harry Cohn East

Harry Cohn, Columbia chief, will leave for New York next week to get together with his brother Jack, in lining up next year's product.

'Killer' Going Big

New York.—The KBS offices report that "Trailing the Killer" did more business in its week's run at Washington than any other picture shown in that city in months.

Don Clarke Sells One

New York.—Don Clarke has sold his new novel, "Female," to Warners for pictures.

MONDAY IS TAX DAY SO PRODUCTION IS RUSHED

With the state levying its annual tax on all property within the state next Monday, producers are rushing negatives through to completion so they can be shipped outside the borders of California within the next two days.

The California law provides that all property be assessed for taxes on the first Monday in March, and film negatives, because of production costs invested, would come in for heavy impost by the tax assessors.

The tax, this year set at 4.43, is assessed on 25 per cent of actual negative cost for both completed and

(Continued on Page 2)

Phil Ryan To Produce Shorts For Paramount

Phil Ryan, studio manager at RKO-Pathe, is set to produce a series of six shorts for release through Paramount.

They will be two-reelers, financed entirely by Paramount. Ryan is negotiating a deal for players and directors for the productions.

Jones Out of Columbia

Buck Jones and Columbia failed to agree on a new deal and rather than exercise the western star's option at a new figure the company has let the contract lapse.

MARK SANDRICH DIRECTED "SO THIS IS HARRIS"

THE Hollywood DAILY REPORTER

W. R WILKERSON..... Editor and Publisher

FRANK POPE..... Managing Editor

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THE LOW DOWN

There has been a practice in force among the managers and intimate "pals" of certain movie stars around town, which has become virtually a racket. Someone should really put a stop to it, because it's a crime the way a lot of sweet (and not so sweet) young things around town are being taken advantage of. These managers, (if we may call them that) call up the blondes, brunettes, or red-heads and tell them that their particular star-pal is too busy to call himself, but would like to have their company at dinner at the Grove, a night club or maybe an apartment. Whereupon (in nine cases out of ten) the girls give out a palpitating "yes." When the girl or girls show up for the date, the star is, of course, absent, but the manager or friend is on hand with perhaps a couple of buddies. And believe you us, many's the gal who has "run screaming from the place."

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An English—oh, very English—party, with British food and drinks and British guests was that thrown by Frank Orsatti and Mr. and Mrs. Milton Bren. It was at the Bren residence and among the guests were Diana Wynyard, Betty Balfour, Benita Hume, Benn Levy, Colin Clive, A. A. Batty, Heather Angel, Irene Browne, Elizabeth Allen, H. M. Harwood and Franchot Tone. Quite a number of Americans were let in, including Louis B. Mayer, the Eddie Mannixes, Edgar Allan Woolf, Phillips Holmes, Eph Asher, Junior Laemmle, Sol Wurtzel, Clarence Brown, Benny Thau and others

•

Jack Oakie purchased a $22.50 radio set, after days of trading, and gave it to Peggy Joyce for a present. On hearing this, a former inamorata of Jack's stated: "He's gone mad. He's out of his mind. That's the first money Oakie ever spent on a girl. It's just like Peggy to come to Hollywood and 'take' poor Jack."

Burtis On Fourth Original In Year

Through an oversight, the credits of Thomson Burtis were omitted from the list in this publication's annual Writers' number. During the past year Mr. Burtis has contributed three original stories, "Madison Square Garden" and "Undercover Man" for Paramount, and "Soldiers of the Storm," now shooting at Columbia. He had no collaborators.

At present he is at MGM, writing the story, screen play and dialogue for "Test Pilot." Major Corliss C. Moseley, former army test pilot, is sitting in on technical aspects of the yarn with Burtis, himself a former army pilot. The studio plans to make this as a companion picture to "Hell Divers."

Van Dyke Extends Stay To Shoot Ice Scenes

W. S. Van Dyke is extending the stay for himself and his crew in Alaska for another month, hoping to obtain some outstanding sequences of the breaking up of the ice with the approaching warm weather.

This information was received yesterday in a letter from the MGM director who is finishing work on "Eskimo." He plans on starting for Hollywood with his gang by the beginning of April.

Jack Benny Replaces Al Jolson On The Air

New York.—General Motors has replaced Al Jolson on the air with Jack Benny and his radio troupe for this week

Frank Hughes Quits

New York.—Frank Hughes, for twenty-five years with the advertising agency of J. P. Muller which handles the bulk of the New York theatrical advertising, has resigned.

Tradeviews

(Continued from Page 1)

Of course, "Gabriel" is little out of line, but because of that it will get more word of mouth advertising, more space in the newspapers and magazines than ANY picture of modern times.

•

It won't be stopped; it can't be stopped. People will want to see it, they will want to discuss it, they will want to make comparative estimates of how they would handle similar situations. In short, there will be millions of picture fans operating this government from their chairs in front of the fire at home as a result of see-"Gabriel Over The White House." It's logical, it's not propaganda, it deals with the great troubles of this nation today, it is timely because the new president, going into the White House, is being confronted with the exact situations in "Gabriel."

Would to God someone out here had the GUTS to do a "Gabriel Over Hollywood." It would help this industry as MGM's "Gabriel" will help the whole nation.

Quigley Announces Meehan Resignation

The Hollywood Herald today announces the resignation of Leo Meehan as its editor, and the appointment of Wid Gunning as Western representative of the Quigley Publications. Meehan is said to be going back into production.

MGM Wants Berkeley To Co-Direct 'Revue'

MGM is negotiating with Busby Berkeley to co-direct with Alexander Leftwich the 1933 edition of "The Hollywood Revue," which Harry Rapf is producing.

Berkeley is under contract to Warners and will likely go over to MGM on completion of "Golddiggers of 1933," at which time Warners will shut down.

Tully Marshall To Foy

Tully Marshall has returned to pictures following a self-imposed lay-off of several months duration He has signed with Bryan Foy to play a leading role in "He Lived To Kill," which Columbia releases.

Sherman Deal Closed

The Frank and Dunlap office has closed the deal with Radio for Lowell Sherman to direct Katharine Hepburn in "Morning Glory."

Host of Stars For M.P. Inaugural Ball

New York.—The "Inaugural Ball" to be run by the Motion Picture Club at the Waldorf Astoria tomorrow night will be one of the most elaborate affairs ever seen in New York. A feature will be the "Star-Spangled Banquet" at midnight.

In the entertainment to follow will be Jimmy Durante, Jack Pearl, Mae West, Ed Wynn, Sophie Tucker, Molly Picon, Georgie Price, Buck and Bubbles, Jay Flippen, Gus Van, Arthur Tracy, Milton Berle, Ken Murray, Jules Bledsoe, Helen Morgan, Ritz Brothers, Anatol Friedland's Revue, Jans and Whalen, Helen Kane and every other picture, vaudeville or radio star in town.

Talkies of guests attending will be shown and also films of the inaugural ceremonies in Washington.

Tax Day Speeds Work

(Continued from Page 1)

unfinished pictures. If producing companies did not get the negatives out of the state, they would be forced to pay thousands of dollars in taxes for the large number of negatives on hand. Film companies have long protested against the method in levying the tax for one specific day of the year, pointing out that the industry is always fluctuating in production and companies should not be heavily assessed just because they are at peak production when the tax day rolls around.

ARTHUR KOBER

SCREEN WRITER

"MAKE ME A STAR"
"GUILTY AS HELL"
"HAT CHECK GIRL"
"ME AND MY GIRL"
"INFERNAL MACHINE"
"BROADWAY BAD"
"BONDAGE"

Management
BREN & ORSATTI

DIRECTION, CASTING CRIPPLE 'KISS BEFORE THE MIRROR'

Even Then Picture Is Entertaining

"KISS BEFORE THE MIRROR"
Universal

Direction ..... James Whale
Original Story ..... Ladislaus Fodor
Translation ..... Emil Forst
Screen Play, Continuity, Added Dialogue ..... Wm. Anthony McGuire
Photography ..... Karl Freund
Cast: Nancy Carroll, Paul Lukas, Frank Morgan, Jean Dixon, Gloria Stuart, Walter Pidgeon, Charles Grapewin, Donald Cook.

Burdened with some exceedingly bad direction, plus the worst casting that has been in a picture for some time, Universal's "Kiss Before The Mirror" manages to emerge as a fairly interesting and entertaining picture. It should have and could have been a hit attraction because of the story, but misses that mark by a wide margin.

The picture started off like a million dollars, with Gloria Stuart walking into the home of her lover, only to be followed by her husband, Paul Lukas, after she had started to disrobe in her sweetheart's bedchamber. Lukas murders her and then calls the police and confesses.

Frank Morgan, an attorney of great repute, rushes to the defense of his friend and, with difficulty, gets him to reveal his reason for the crime, how it happened and what led up to it. After getting the details, the attorney returns to his home to be confronted by almost a similar situation with his wife. He makes this known to his client and resolves to kill his wife, if he is successful in gaining the client's freedom in court. Lukas is adjudged not guilty, but instead of going through with his murder, the attorney and the wife are reconciled.

Most of the faults of the production are due to bad direction. The manner in which James Whale handled his people and the things he caused them to do were entirely out of line with the value of the story. Frank Morgan, a really fine actor, adept at comedy, was out of place as the attorney. Nancy Carroll, excellent in parts suited to her type, was wasted in a part in which Gloria Stuart, in a minor role, would have excelled. The photography of Karl Freund stood out like a sore thumb and the sets and general production values were in fine taste.

The screen adaptation of the Ladislaus Fodor play, written by William Anthony McGuire, was okay.

There are enough good entertaining moments to the picture to please any average audience and, because of this, "The Kiss Before The Mirror" should be rated fair program.

LaRue In 'Trumpet'

Jack LaRue has been assigned to play the role of George Raft's brother in "The Trumpet Blows" with Miriam Hopkins.

Sarnoff Hopeful For RKO Future

New York.—In the quarterly report of the Radio Corporation of America, David Sarnoff expresses hope for the future of RKO, stating that RCA is directing its efforts towards the rebuilding of the RKO Corporation.

$100 Per Day Asked For 'Oliver Twist'

New York.—In an effort to bolster sales for the Monogram production of "Oliver Twist," the company is said to be demanding $100 rental on all bookings within the first sixty days of release.

A further provision is that the home office must approve all contracts.

Lee Tracy Starting 'The Chaser' Tuesday

"The Chaser," starring Lee Tracy, will go into production at MGM Tuesday, with Jack Conway directing.

Others in the cast are Charles Butterworth, who arrives here from New York Sunday, Greta Meyer, John Miljan and Herman Bing.

Benita Hume Back On Lot

Benita Hume, fully recovered from a recent operation, reported back at MGM yesterday. She will have the lead in "Service," with Clarence Brown directing.

Radio Tests Helen Mack

Radio yesterday tested Helen Mack for the leading role opposite Ben Lyon in "Maiden Voyage," the filmusical which Mark Sandrich is directing under Lou Brock's supervision.

'Masquerader' Preview

New York.—The United Artists New York exchange will stage a trade show of "The Masquerader" at the Astor theatre Monday morning.

John Larkin At Radio

Radio signed John Larkin yesterday to write the screen play of "Midnight To Dawn," an original air story by John B. Clymer and James Ewens. Jerome Sackheim will produce.

Col. Picture For Cohan

New York.—The George M. Cohan will have the Columbia picture, "Obey The Law," as the first attraction under its new grind policy.

Schlesinger Sticks

New York.—Leon Schlesinger's "Looney Tunes" and "Merrie Melodies" will continue to be released by Warners next season.

Musicians Block Stage Show Plan

The plan to reinstate the stage presentations at the Warner Hollywood theatre is being held up by the musicians' union.

With all the other unions concerned with the stage presentations making certain concessions, in line with salary cuts of other departments of the theatre, the musicians' concession was so small that Warners felt that it was not worth while. Unless that union agrees to a reasonable concession, the company will abandon its plans to bring back the presentations.

Miriam Hopkins Gets Top Spot In 'Chrysalis'

Miriam Hopkins is slated for the top spot in "Chrysalis," based on the stage play by Rose Porter, which Louis D. Lighton is producing for Paramount.

This picture will be his first upon his return from New York. No director has been announced.

Radio May Do Picture On News Cameramen

Radio has accepted an original idea, presented by David Lewis, based on experiences of newsreel cameramen, carrying the title of "Newsreel," and Harold Shumate has been assigned to develop the yarn. If a suitable story is secured, Otto Brower will direct.

Merian Cooper Ill

Merian C. Cooper was forced by illness to take yesterday off and returns today to his post as production chief at Radio.

Stevens At Radio

Louis Stevens has been engaged by Radio to write the screen play for "Flying Circus," which Russell Birdwell will direct.

Winter Garden Quits

New York.—The Winter Garden goes dark Sunday night so far as pictures are concerned, and will open later with legit musicals.

Cast and Credits On MGM's 'Gabriel'

"GABRIEL OVER THE WHITE HOUSE"
MGM

Director ..... Gregory LaCava
Screen Play ..... Carey Wilson
Additional Dialogue ..... Bertram Bloch
Photography ..... Bert Glennon
Cast: Walter Huston, Karen Morley, Franchot Tone, Arthur Byron, Dickie Moore, C. Henry Gordon, William Pawley, David Landau, Samuel Hinds, Claire Du Brey.

Yesterday in NEW YORK with HELEN GWYNNE

Must be kinda embarrassing to be all set for a personal appearance in New York with your very own picture and then find yourself stranded in Paris. Which is just what happened to one of our better known stars, and frantic cables across the Atlantic for funds have so far failed to help the situation. Still, if one must be stranded, we can think of no better place than Paris—one can be deprived of wine that is so much better than anything one can get here. . . . Some fun the doctors have been having with Al Selig. For months now, Al has been suffering from excessive and annoying itch. A number of diagnoses were made, but the treatment failed to do away with the itch, and finally it was decided that something around the house was not agreeing with the Selig temperament. . . . So they put him to bed and plastered his chest with samples of everything in the house including a piece of velour carpet; labeled and numbered each sample and made a very picturesque chart. And after Al had looked like a badlyput-together jigsaw puzzle for twenty-four hours, it was found that the velours, a certain kind of furniture oil and his shaving cream all had very positive bad reactions. . . . And that girls, ought to give you a good excuse for doing the house over and getting new carpets and throwing out that old tube of shaving cream that's always on the wash-stand when company comes.

•

For years now, George Gerhardt has been going up to the country every week-end on the same train, and for years he has talked to a very sociable, democratic man whose name he never knew and never inquired. Imagine his surprise on reading the papers this week to find that his traveling companion all these week-ends has been none other than James H. Perkins, newly elected chairman of the board of directors of National City Bank. United Artists ought to make George Public Relations Counsel in charge of banks, just in case. . . . Clifton Webb was leading Marilyn Miller a pretty pace on the dance floor of the Merry-Go-Round the other evening. He was a bit on the gay side of the evening and very talkative and evidently his idea was not to let Marilyn know what step he was going to do next. The music couldn't quite keep up with his ingenuity.

•

Frank Sullivan is walking around town these days, hitting as many people as he can swing at and mumbling strange phrases ever since he read a headline in the New York Times which said: "Must Strike Bottom First—Says Noted Economist." And Sullivan is only doing his share toward hastening recovery. . . There's a honey of a murder mystery with a rich, juicy story and a logical reason for all the homicides that would make a swell pitcher. It's called "Murder on Shadow Island" and it's entertaining to say the least

BANKHEAD CLICKS IN GAY COMEDY AT N. Y. PREMIERE

Fred Keating Also Registers Big

New York.—Dazzling a fashionable first-night audience with her beauty and her fine performance, Tallulah Bankhead swept into the Times Square Theatre Wednesday night in a gay, thin little comedy, called "Forsaking All Others." It was written by Edward Roberts and Frank Cavett, and produced by Arch Selwyn.

Tallulah received an ovation that lasted for more than five minutes before she could continue with her role

The story deals with wealthy Mary Clay, whose young man deserts her at the altar to run off with his attractive mistress. Mary has hardly recovered from the shock when the young man returns penitent and promises to get a divorce if she will be his bride. Believing she loves him, Mary agrees to this, only to find on the day before her wedding that she doesn't love him at all but wants to marry instead Jefferson Tingle, a happy-go-lucky lad who has been her friend for years Hence the first young man finds himself deserted as he once deserted her and Mary is in Jeff Tingle's arms for a final curtain.

The play is chock full of smart talk, witty conversation and pretty girls who wear lovely gowns and move amusingly through stunning backgrounds. Although it is far from being an important vehicle, it has served well in bringing Tallulah back to the New York stage.

Everybody had a good time and especially enjoyed the surprisingly deft performance of handsome Fred Keating, former magician, who makes his legitimate stage debut most auspicious. Others in the cast deserving of applause are Cora Witherspoon, Donald MacDonald, Ilka Chase and Nancy Ryan.

While "Forsaking All Others" cannot be called an outstanding hit, it will surely enjoy a prosperous run and the piece is good picture material if handed to some director like George Cukor.

June Knight Signs With 'U' For 5 Years

New York.—June Knight, who has been the outstanding hit in "Take A Chance," one of the season's most successful shows, has signed for five years with Universal, through the Leo Morrison office.

Dunn and Eilers Set For Rogers Picture

James Dunn and Sally Eilers will be teamed again in Will Rogers' next picture for Fox, "Arizona to Broadway," an original story by William Conselman and Henry Johnson.

The story of Will Rogers' life, which was shelved, bore that title, but another story is being written around the title.

Henigson On Location

Henry Henigson will leave tomorrow with William Wyler and a camera crew for San Francisco where special shots for "Forgotten Boy" will be taken. Houston Branch is writing the screen play for the Universal production.

Ward Will Replace Jack Pearl On Air

New York—With Jack Pearl scheduled to go off the air on June 27 to start work in a picture for Metro-Goldwyn-Mayer, Lucky Strike, which is sponsoring the "Munchausen" hour, intends to engage Solly Ward. Ward is a comedian of the same type as Pearl and will broadcast as "Cousin Hugo."

It is felt in radio circles that Pearl is taking a big chance if Ward happens to make a hit.

Kaufman On Screen Play of Own Comedy

New York.—It is understood that George S. Kaufman, co-author of "Dinner At Eight," is writing the screen play of his play for MGM.

After finishing, he may go to the coast for conferences with David Selznick, who will produce it for MGM.

New Beer Story

Charles R. Rogers has shelved all treatments and the title, "Legal Crime," on his Paramount beer story and has assigned Casey Robinson to write a new version before proceeding with the production.

Ten Best Screen Stories In Book

Doubleday, Doran will publish "The Ten Best Screen Stories of 1932-33," and it is expected that the volume will become an annual of films, similar to Burns Mantle's "Best Plays."

The book will contain ten complete scripts of pictures released during the 1932-33 season, selection being made from a straw vote of writers and others in the business locally. In addition, synopses of 25 other pictures—with portions of script detail included—will be used in the volume.

Neven Busch presented the idea to the publishers and will edit the book and gather the necessary material. He has already secured cooperation of major studios in releasing complete scripts for publication, and is now negotiating with holders of copyrights on former books or plays used for the screen to obtain necessary releases for re-publication.

James Yarn Up Again

Paramount has again removed from the shelf the Will James yarn about his life, titled "The Life of Will James" and has engaged Lou Breslow to write the screen play and dialogue.

New Story For MGM

New York.—MGM has bought the screen rights to a story by J. D. Newsom, called "A Man Stands Alone."

Bank Holiday Kills Pictures

(Continued from Page 1)

checks drawn on banks in states where moratoriums are in effect.

Commercial firms which supply the picture industry are experiencing payroll troubles and are falling down on deliveries of merchandise through their inability to raise payroll funds through their local banks. Representatives of many of these firms are flocking into New York in attempts to borrow cash enough to tide them over and keep their factories running.

Another cause for worry is that no one knows how long these conditions are going to last. It is feared that the brief holidays declared in some states may be extended, and also that similar action will be taken in states not already affected.

Most of these moratoriums have been declared for from three days to a week, and in several states action has been taken to limit withdrawals from banks to a small percentage of the deposits In Michigan the holiday declared on February 14 is still in force.

Hollywood.—The closing of the banks by Governor Rolph cut deeply into theatre receipts locally. Los Angeles theatres reported business off from 50 to 75 per cent, except in houses where extraordinary attractions were offered. One of these latter was the Paramount, with "Sign of the Cross" and Rube Wolf, which did big business all day, both in cash and in the I.O.U's that the management volunteered to accept.

The neighborhood houses were hit the hardest, their patrons evidently being caught with little cash on hand and having other uses for it than theatre tickets.

Fox West Coast advertises this morning that checks will be accepted at all the houses of the circuit until the banks reopen.

The moratorium did not hit the studios so hard. Of course, Wednesday is pay day in most of them, but checks are usually distributed before noon, so most of the employees had deposited or cashed them during the afternoon.

In the studio commissaries, the managers agreed to let employees sign their food checks, to be paid after the banks open. The only losers were the waitresses, who found their tips either missing or cut down.

IRMA MAY WEITZENKORN

ANNOUNCES

THE OPENING OF THE

COLONIAL FLORISTS, INC.

445 NORTH BEVERLY DRIVE

BEVERLY HILLS

PHONE OXFORD 1156

MARCH 3, 1933

OPEN EVENINGS

"Flowers That Are Different"

THE BIG SHOW GOES ON!

You've heard about the sensational box office records of "Sign of the Cross" and "She Done Him Wrong"...

You're still wondering how to equal the gross receipts of "Horse Feathers" and "Big Broadcast"...

No wonder Variety rates Paramount FIRST in box office attractions...

No wonder The Motion Picture Academy of Awards gave Paramount FIVE first trophies...

The same PARAMOUNT which scored these great stabilizing triumphs is moving ahead...moving ahead to greater successes with this new group of releases...





Marlene DIETRICH

in

HERMANN SUDERMANN'S

The SONG OF SONGS

WITH

BRIAN AHERNE

ALISON SKIPWORTH

A ROUBEN MAMOULIAN
PRODUCTION

A Paramount Picture



A thrillingly living human story of a woman too love-hungry for love.....



Charging Hell of Wild Beasts Loosed Upon a Helpless City!

KING OF THE JUNGLE

WITH

THE LION MAN

(BUSTER CRABBE)

FRANCES DEE

A Paramount Picture



"SHAME OF TEMPLE DRAKE"



Miriam
HOPKINS
JACK LaRUE
WILLIAM GARGAN
WILLIAM COLLIER, Jr.
IRVING PICHEL
SIR GUY STANDING
Directed by STEPHEN ROBERTS

A Love Story Understandable to Every Woman...This Girl... Frail... Troubled... Whether to Give Herself to Save Her Soul, or Give Her Soul to Save Herself ...Pulsing With All the Emotional Power of "A Farewell to Arms."

A PARAMOUNT PICTURE

Another Bigger "Big Broadcast." Names!... Names!... Names!... the Glamor of Joyce...the Comedy of Fields... the Popularity and Melodies of Vallee... the Laughter and Box Office Draw of Burns and Allen and Stoopnagle and Budd... the Beauty of Maritza. New Celebrities Being Added Every Day.....

INTERNATIONAL HOUSE

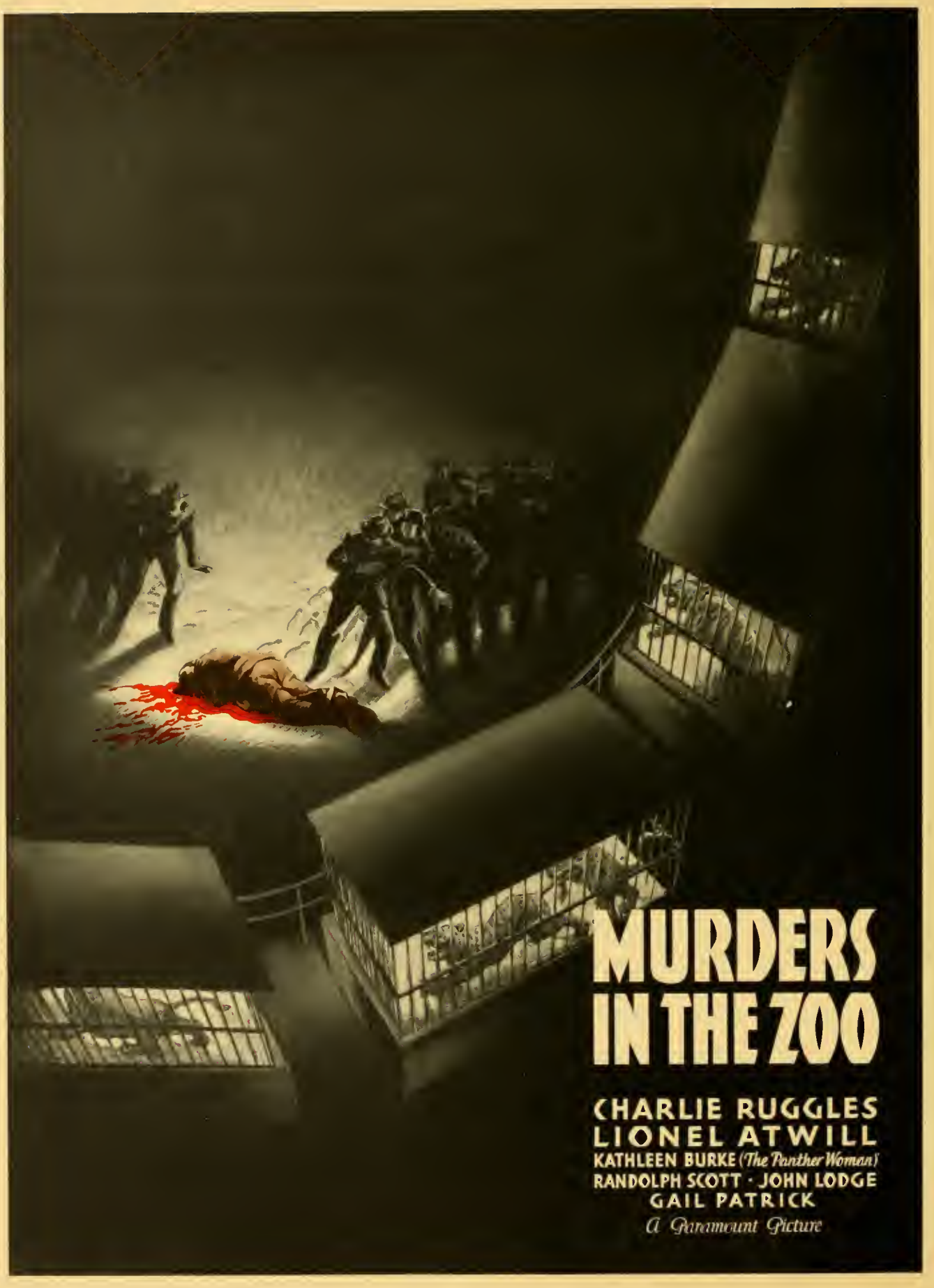




with

PEGGY HOPKINS JOYCE
W. C. FIELDS
RUDY VALLEE
BURNS *and* ALLEN
COLONEL STOOPNAGLE *and* BUDD
SARI MARITZA
and other big screen and radio stars...

A Paramount Picture


MURDERS
IN THE ZOO
CHARLIE RUGGLES
LIONEL ATWILL
KATHLEEN BURKE (The Panther Woman)
RANDOLPH SCOTT · JOHN LODGE
GAIL PATRICK
A Paramount Picture



Maurice CHEVALIER

IN

A BEDTIME STORY



A Paramount Picture with

HELEN TWELVETREES

EDWARD EVERETT HORTON

ADRIENNE AMES *and* BABY LEROY

Directed by NORMAN TAUROG



"None of YOUR lip. I'm not married and you shouldn't look so much like me. At least park that lower lip until after the wedding bells." . . . . . .



PRESOLD TO THE PUBLIC BY NEWSPAPER AND MAGAZINE PUBLICITY FROM COAST TO COAST:

SONG OF SONGS—MARLENE DIETRICH: Storm-center of new style vogue! Pictures of Dietrich in men's clothing . . . . quoted . . . . praised . . . . talked about!

A BEDTIME STORY — MAURICE CHEVALIER and the baby with the Chevalier lip: Has had 2,217 pictorial "breaks" up to Feb. 7.

SHAME OF TEMPLE DRAKE: From a sensational novel.

INTERNATIONAL HOUSE: Do you remember "Big Broadcast"?.... Here's another one with Peggy Hopkins Joyce, space-grabber de luxe, and Rudy Vallee, Burns & Allen, and Colonel Stoopnagle & Budd.

Watch for smash campaigns on "The Lion Man" in KING OF THE JUNGLE and on MURDERS IN THE ZOO.





Ernst Lubitsch

Paramount

2 OUT OF 6

Of Paramounts Big Ones

"MURDERS in the ZOO"

and

"INTERNATIONAL HOUSE"

DIRECTED BY

EDWARD SUTHERLAND

(Now free-lancing)



RALPH
RAINGER

LEO
ROBIN

Music and Lyrics
"A Bed Time Story"

"King of the Jungle"

Screen Play
by

FRED NIBLO, Jr.

in collaboration

Sari Maritza

Paramount Pictures



Randolph Scott

With
Paramount



Kathleen Burke

"Island of Lost Souls"

"Murder in the Zoo"

Under Contract to Paramount



Francis Dee

Paramount
Pictures

Ernest Haller

Photographed

"King of the Jungle"

"Murders in the Zoo"

Now
Shooting

"International House"

Paramount
Pictures



Paramount Photography

"The Song Of Songs"
by
VICTOR MILNER

✦

"A Bed Time Story"
by
CHARLES LANG
(Photographer of "Farewell to Arms")

✦

"Murders In The Zoo"
"King Of The Jungle"
"International House"
All three by
ERNEST HALLER

—— and all of them
EASTMAN
SUPERSENSITIVE PANCHROMATIC
NEGATIVE

J. E. BRULATOUR, INC.
New York Chicago Hollywood

THE Hollywood REPORTER

Vol. XIII. No. 38. Price 10c. TODAY'S FILM NEWS TODAY Saturday, March 4, 1933

'ART FOR ART'S SAKE'

Miller's First For Col. In England

Gilbert Miller's first picture for Columbia will be produced in England this summer, and Leslie Howard has signed for the starring spot. Although not definitely set on the story, Columbia has Jo Swerling developing an original idea, and, in addition, has two French plays under consideration.

Columbia has not yet set studio arrangements for production of the picture in England, but Miller will go abroad to handle production details, and either Harry Cohn or Sam Briskin may also make the trip across the Atlantic.

Howard will make "Fellow Prisoners" for Warners and "Berkeley Square" for Fox prior to his departure for England for the Miller picture. M. C. Levee handled negotiations for the three pictures for the player.

Gary Cooper Lead In 'One Sunday Afternoon'

Gary Cooper will have the top spot in "One Sunday Afternoon" for Paramount. The company is negotiating with MGM to borrow Helen Hayes to co-star with Cooper, and has talked to M. C. Levee on a deal for Frank Borzage to direct. The play is running at the Little Theatre, New York.

Colleen Moore Set For Three Pictures

After a year of waiting for an assignment, Colleen Moore is being flooded with them now.

She is signed for a role in "The Power and the Glory" for Jesse Lasky, and later will return to MGM, where she is slated for the top spot in "Harbor," which Mervyn LeRoy will direct. Lasky wants her for another picture after that.

Gelsey At Universal

Erwin Gelsey has been signed by Universal to write the adaptation of the Jean Bart play, "The Man Who Reclaimed His Head."

Strauss With Goldwyn

New York.—Florence Strauss, formerly with the Fox Eastern story department, is reported to be joining the Samuel Goldwyn company.

Michalove Resigns

New York.—Dan Michalove, of the Warner-First National distribution department, has resigned, effective March 11.

Greta Garbo Starts For America Today

Greta Garbo will leave Sweden today, bound for Hollywood and the MGM studio. As soon as she arrives preparations will start for her first picture, which will be "Christina," from an original by Margaret LeVino and Mrs. Berthold Viertel. Walter Wanger will be the producer.

Alexander MacHaig Radio Story Editor

Alexander MacHaig, New York play producer, who produced "The Racket" and "Whistling in the Dark," has been signed by Radio as story editor. He arrives Monday by plane.

Rosalie Stewart, who was brought out from New York by David Selznick as story editor, finishes her contract with Radio today.

Ben Lyon Out of Cast of 'Maiden Cruise'

Ben Lyon was forced to withdraw from the top spot in "Maiden Cruise" which Lou Brock is producing for Radio as the shooting schedule for "I Cover the Waterfront," which Lyon is making for Reliance, will be longer than expected.

"Maiden Cruise" will start next Wednesday and Mark Sandrich will direct.

Hollywood Will Probably Have To Act Those Lines As Picture Moratorium Seems To Be Certain For The Coming Week

With 26 or more States in the Union in on the declaration of "bank holidays," with the money coming in at the box offices in those States tied up in the banks and an average of less than 10 per cent available for the home offices of this industry, it seems certain that a picture moratorium will be declared here today or Monday, with all individuals on the payrolls of the studios collecting only a small portion of their pay.

New York, it is understood, declared its moratorium last night, with notices being posted on the board this morning that those making $25 or less would get full pay; those making from $25 up to $100 would get half pay, and those making over $100 would get nothing until the way was cleared for the companies to get their receipts out of the 26 states that now have them tied up.

All members of the Producers Association met in the Hays office here yesterday in an effort to work out some means of handling the situation. What with advices coming from New York and each and every member here having a different angle on the question, it is understood that the meeting was adjourned for further thought

(Continued on page 4)

LaCava Returns To Radio Next Monday

Gregory LaCava, who has just completed the direction of "Gabriel Over The White House" for MGM, returns to the Radio lot Monday for one picture, according to his agreement.

When he completes that, he probably will do another for MGM.

Nugent Will Direct Schulberg 'Hock Shop'

Elliott Nugent will direct "Hock Shop" for B. P. Schulberg at Paramount. He was originally slated to direct the picture prior to the time Charles Rogers turned the yarn over to Schulberg, and the latter signed him yesterday. Charles Belden is preparing the adaptation.

Negative Arrives From Zane Grey Expedition

Harry Anderson, chief cameraman for Zane Grey, has returned to Hollywood from New Zealand, bringing 30,000 feet of negative shot by the Grey expedition.

Anderson will help in editing the film for the picture, which will be called "Fights With Mako."

Rogers After Rogell

Charles R. Rogers is negotiating with Al Rogell for the latter to direct the eighth and final production Rogers will make this season for Paramount. Rogell recently finshed two pictures at Columbia.

'Tough Guy' For Fox

Fox purchased "Tough Guy," an original story by Mauri Grashin and James Seymour, as a starring vehicle for Spencer Tracy. Sol Wurtzel will produce. Bert Marx of the Bren and Orsatti office made the deal.

8 PLAGIARISM CASES BEFORE WRITERS' BOARD

Out of twelve complaints discussed by the executive committee of the Writers' Branch of the Academy last night, eight were of plagiarism, and six of these were considered sufficiently serious to be passed along to the Academy Conciliation Committee.

Every one of the six was made by a reputable writer who was able to prove his case to the satisfaction of the committee. The other complaints, most of which were of violations of the writer-producer agreement in the matter of determining screen credits, will come up at another meeting next week.

The committee plans to appoint a committee to make a close study of

(Continued on page 3)

Kalmar and Ruby Get $100 and Go To N. Y.

Bert Kalmar and Harry Ruby left for New York last night after they had worked all day to raise $100 cash to feed them on the trip.

They have gone to confer with Ed Wynn about his coming picture for MGM, which will be "The Hollywood Revue," produced by Harry Rapf.

Katz and Gordon East

Sam Katz and Max Gordon are leaving for New York next Tuesday. Katz will return in about ten days, but Gordon will remain in New York to formulate his production plans for next season.

CHEER UP —— IT COULD BE WORSE

THE Hollywood DAILY REPORTER
TODAY'S FILM NEWS TODAY

W. R. WILKERSON . . Editor and Publisher
FRANK POPE. . . . . Managing Editor

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MGM'S 'CLEAR ALL WIRES' FAST-MOVING TRACY YARN

Different Angle On Newspaper Story

"CLEAR ALL WIRES"
MGM

Direction . . . . . George Hill
Original play, adaptation and dialogue, Bella and Sam Spewack.
Continuity . . . . . Delmer Daves
Photography . . . . . Norbert Brodine, Percy Hilburn
Cast: Lee Tracy, Benita Hume, Una Merkel, James Gleason, Alan Edwards, Eugene Sigaloff, Ari Kutai, C. Henry Gordon, Lya Lys, John Bleifer, Laurence Grant, Guy Usher.

In "Clear All Wires" Metro-Goldwyn-Mayer has produced a swell newspaper yarn on the foreign correspondents angle and a picture that is plenty good for class time and the neighborhoods and tanks. The show will help Lee Tracy to help himself to an even bigger box office attraction, presenting, as it does, the strongest vehicle and part he has had since coming to Hollywood.

The picture recounts the tale of one Buckley Joyce Thomas, foreign correspondent of the Chicago Globe, and his escapades reporting for his sheet. He steals his publisher's girl and takes her to Russia. When his boss finds out about it through the snitching of a rival reporter, Thomas is promptly fired. In order to get his job back, he plans an attempted assassination of the last of the Romanoffs in Russia and, when the plans go awry, has to take the shot himself in order to save the life of the Commisar of Police.

His original plot is uncovered by the same reporter who snitched about the girl, and the girl turns up again to corroborate the story. However, Thomas manages to get a screwy fanatic to confess to the shooting, obtains his pardon, marries the girl who has been waiting for him to come to his senses, and there you are.

Lee Tracy, of course, is grand in the role of Thomas, which part is perfectly patterned after the style in which audiences have become accustomed to him. Una Merkel, as the not too dumb Paris girl, turns in another honey of a performance that keeps her well up in the list of picture stealers. John M. Bleifer as Sozanoff, the crazy reformer with a message, earns himself a great big hand in a juicy, well-written part. Benita Hume has no chance to do her stuff because of a most minor and vague role. But the gal looks good and should have a better chance.

George Hill has turned in a neatly paced piece of direction that makes the picture a far smoother and more consistently funny affair than was the play, and the changes made by the Spewacks in adapting their own opus to the screen and the swell continuity furnished by Delmer Daves are much to its advantage in taking out dull spots that were in the stage presentaton. The phoography of Norbert Brodine and Percy Hilburn was of high standard

There are plenty of exploitation values to this picture and exhibitors should take full advantage of them in their efforts to sell the show to their patrons. Of course, Tracy is the big play.

Zanuck To Succeed Levee On Acad. Board

Darryl Zanuck is to be chosen to fill the place on the Academy board of directors left vacant by the resignation of M. C. Levee. Zanuck was recently chosen as a substitute on the board for Irving Thalberg, but some one else will be selected to fill that spot.

'Night Coach' Bought By Neufeld For Premier

Sig Neufeld, of Premier Productions, yesterday purchased "Night Coach," an original story by Gordon Morris, and lists it for immediate production. Reva Weil negotiated for the writer.

Neufeld will change the title to "Public Stenographer" and has assigned Douglas Doty to write the screen play under the supervision of Leslie Simmonds. Sam Neufeld will direct

Gillstrom To Make More Educational Shorts

New York.—Arvid Gillstrom leaves here on his return trip to Hollywood with a new contract for a series of Educational short subjects.

Dean Ward is set to write the screen play for the next Harry Langdon short, which goes into work as soon as the producer arrives in Hollywood.

Fort With Schnitzer

Garrett Fort has joined the Schnitzer-Radio unit at RKO-Pathe to rewrite the script on "Hollywood Jewel Robbery," which will be the producer's next picture for Radio release. Production is scheduled to go into work Wednesday.

'The Sea' Speeded Up

Stacy Woodward is rushing the completion of "The Sea," which is the fourth short in his "Battle for Life" series for Educational release. The moment the picture is ready it will be hurried to New York to maintain the Educational release dates on schedule.

Mayfair Opens Today

New York.—Walter Reade will reopen the Mayfair Theatre today with the World Wide picture, "Racetrack."

Kitty Kelly To Para.

Kitty Kelly goes to Paramount for a part in "Dead On Arrival," B. P. Schulberg production.

Film Notables For Mt. Sinai Benefit

Many picture notables will be the guests of Mrs. Louis B. Mayer and Mrs. Ida Mayer Cummings at the benefit show for the Mt. Sinai Home for Invalids at the Melrose Theatre next Wednesday afternoon.

Mae Murray and Benny Rubin will be mistress and master of ceremonies, and among those who will attend are Joan Crawford, Myrna Loy, Anita Loos, Sharon Lynn, Madge Evans, Vicki Baum, Clark Gable, Jackie Cooper, Lewis Stone, Frank Capra, John Considine, Cedric Gibbons, Wallace Beery, George Fitzmaurice, Robert Leonard and many more.

Supernatural Stunts At Halperin Party

Nearly 400 guests and members of the press gathered at Paramount studio last night to witness the seance held by the Halperin brothers in connection with their picture, "Supernatural."

A crystal gazer read the minds of the guests present, remembering not to omit any of the local columnists, but apparently did not have time to memorize the names of the trade paper representatives. All in all, the party was a success with an overabundance of wisecrackers present.

Seiter On 'Careless'

William Seiter has been assigned to direct the Maurine Watkins play, "Careless," as the first picture on his two picture deal with Radio.

Seiter is directing the Wheeler-Woolsey picture, "In The Red" for Radio. Maurine Watkins is adapting her play

Taylor Cancels Tour

Estelle Taylor has cancelled her personal appearance tour because she made a test for the role of Mme. Pompadour "in retrospect" for Warners' "Voltaire" and fears she might lose the role if she went away.

Arnheim Band At Radio

Gus Arnheim and his band will be used by Radio for the current Wheeler-Woolsey feature comedy which William Seiter is directing.

RAMBLING REPORTER

Another example of Fate at her workings ,etc. Remember when Sam Goldwyn was only too, too glad to let Constance Cummings out of his studio, pictures and life? Wal, now it seems he'd be right glad to get her back on the lot again and is trying to make a deal. . . . The Darryl Zanucks are throwing an enormous party for Bebe Daniels at and after the opening of "42nd Street" here Wednesday night. . . . When Peggy Joyce heard she was being sued for $20,000, she said. "I guess I'll have to get married again!" . . . We hear the Halperin boys are having plenty of difficulty with "Supernatural"—and are about ready to ask the studio perleceman for some advice.

•

Devotion to art note: Director Lloyd Bacon and Kay Francis, about ready to start shooting on "Mary Stevens, M.D." have been spending the past two days in local hospitals, watching all sorts of gory operations. . . . The M. C. Levees have issued invitations to a dinner party for Gilbert Miller Wednesday night. . . . A certain critic and syndicate writer in the Middle West has just become a "brother-in-law" of a Hollywood producer who ran him out of Hollywood. . . Irma Weitzenkorn's Colonial Flower Shop boasted the most lavish display of blooms in town at its opening yesterday . . . nearly all he flowers are "imported" from San Francisco and can't be duplicated in town . . . the prices are very low, too.

•

Allan Vincent, making tests for four parts in two days—so he's liable to be three light heavies and a juvenile any minute. . . . Lady Astor's very youthful nephew is in Hollywood, determined upon a career in pictures . . . One of our big-shot directors is about to sue his wife for divorce—and the story should break in about four or five days.

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'STRONG' IS ALL HEPBURN: 'HIGH GEAR' GOOD PICTURE

Good Production, Cast and Direction

"CHRISTOPHER STRONG"
RKO-Radio

Direction ..... Dorothy Arzner
From novel by..... Gilbert Frankau
Screen play..... Zoe Akins
Photography ..... Bert Glennon
Cast: Katharine Hepburn, Colin Clive, Billie Burke, Ralph Forbes, Helen Chandler, Irene Browne.

The Radio production of "Christopher Strong" will act as a stepping stone to higher stardom for Katharine Hepburn As a picture, it is solely interesting because of her acting and some exceedingly fine direction by Dorothy Arzner.

When Hepburn is off the screen, the proceedings become rather dull, not because of anything particularly, except that you miss that gal and find yourself wondering what she is going to do on her next appearance and how she will be dressed for it.

Katharine Hepburn, so far as this reviewer's opinion runs, is the next big star of pictures. She is distinctive in that no other person on the screen is like her. She photographs good and bad. At times she looks beautiful, at other times she is hideous, but always an artist, and what an artist!

There was little doubt of Hepburn's popularity after "Bill of Divorcement." You could sense that at last night's preview. Accordingly, "Christopher Strong" should make money for exhibitors and return a profit to Radio.

It is a story of a man married more than five years and still in love with his wife, and a girl, past 21, who has never had an affair with a man. They meet, fall in love with each other and then break all the precepts that gave them sufficient interest to be introduced to the story. What happens after they meet and how the affair ends consumes eight or nine reels of pictures.

Dorothy Arzner has done a wonderful job with the direction. One of the most beautiful love scenes we have ever seen in pictures is in this production and to the credit of Miss Arzner. Colin Clive, as Christopher Strong, was excellent. Billie Burke as his wife gave an impressive performance, as did Helen Chandler.

Our advice to you, Mr. Exhibitor, is to make "Christopher Strong" incidental and go out for your business exploiting Katharine Hepburn. You can't miss, even though, after you have counted your receipts, you have little to count. But you may find out that you have assisted in building a new personality; and certainly the next time you play her you will cash and cash in strong.

'Octopus' Col. Title

Columbia has set "Octopus" as release title for "Beneath The Sea," which was recently completed by Al Rogell with Fay Wray and Ralph Bellamy featured.

Grainger Tours To Learn Conditions

New York.—To learn at first hand the actual conditions existing in the picture business all over the country, James R. Grainger is leaving on a tour which will take him into scores of exchanges and into contact with many exhibitors.

Barrymore Signed With MGM and Radio

John Barrymore has signed contracts with Radio and MGM to star in two productions during the coming year for the former and three for the latter. His appearances in the five pictures between the two companies will be dovetailed in through cooperation of the producers.

Warners Shut Down For '42nd Street' Opening

Warners have decided to abandon production activities entirely Wednesday night to allow all the stars and personnel to attend the premiere of "Forty-Second Street"at Warners Hollywood theatre.

From all indications this will be one of the biggest openings in the history of the business.

New Castings For Two Rogers Productions

Latest additions to the cast of Charles R. Rogers' "I Love That Man" include Grant Mitchell, Esther Muir, Lee Kohlmar, Belle Mitchell, Leon Holmes and Luis Alberni. Harry Joe Brown is directing.

New members of "Beer Baron," second Rogers production nowshooting at Paramount, include J. P. McGowan, Bradley Page, Oscar Apfel, Gene Morgan, Richard Cramer and Dewey Robinson.

George Frank North

George Frank and Austin Sherman leave for Sacramento this morning to sponsor the AMA amendment to the Employment Agency Act.

MacLean's First Set

Douglas MacLean's first picture at Paramount as an associate producer will be "Mamma Loves Papa," a comedy drama.

Boland Due March 27

Mary Boland reports to Paramount studios March 27 for her next picture, "Don't Call Me Madame." She is touring the East in a stage play.

Rita Kaufman East

Rita Kaufman, head of the Fox studio fashion department, will leave for New York within the next week on a fashion scouting trip of six weeks.

McGrath On Holt Yarn

William McGrath has been signed by Columbia to write an original story for Jack Holt.

Shows What Indies Can Do If They Try

"HIGH GEAR"
Goldsmith

Direction ..... Leigh Jason
Story and screen play: Leigh Jason, Rex Taylor, Charles Saxton.
Photography ..... Edward Kull
Cast: James Murray, Joan Marsh, Jackie Searl, Eddie Lambert, Ann Brody, Theodor von Eltz. Lee Moran, Mike Donlin, Gordon De Main, Douglas Haig, Wesley Giraud.

It is surprising what an independent producer can do when he really determines to make a good picture or bust. Here is a picture, "High Gear," produced by Ken Goldsmith and as trim and neat an independent picture as could be asked by any man-jack in the business. To see it is to remove in part, if not entirely, the slur that has connoted the term "independent." It is an excellent sample of what entertainment is and should be.

Every independent producer in the industry should see this picture to find the answer to why independent product must be judged by the same set of standards laid down for major product, despite the divergence of budgets. "High Gear" will match any major studio production, barring specials naturally.

Its formula is as old as them thar hills. Yet, its presentation on the screen, its "treatment," technically speaking, is as fresh as a baker's bun hot out of the oven. An automobile racing champ loses his nerve in a speedway accident, but regains it at the critical moment. Old? Yes, but look at it on the screen in this version and you won't dare say so.

Everything seemed to conspire to make this picture outstanding. Jimmy Murray, as the racing champ, lends thorough credence to his portrayal. He could easily have murdered it with over-acting. Joan Marsh, playing opposite him, makes you believe in her characterization, while Eddie Lambert and Ann Brody contribute comedy that's funny. Jackie Searl and Theodor von Eltz add interesting performances. Leigh Jason's direction, and the story work by the director, Rex Taylor and Charles Saxton, are largely responsible for the fine quality.

Don't be afraid of it for key spot showings, Mr. Exhibitor. Go it great guns. It's the McCoy.

Marian Marsh Quits S-J

Marian Marsh has severed her connection with the Selznick-Joyce agency is now unattached.

Plagiarism Cases Up

(Continued from Page 1)

the subject of plagiarism. It will also try to arrange for authors to register their material in the form in which it is submitted to producers, and asks further that the powers of the conciliation committee be broadened.

Yesterday in New York with HELEN GWYNNE

It's funny how righteous indignation over a bad notice can so often become a boomerang to the parties suffering from righteous indignation. As witness: a moom pitcher company that had gotten a terrible review of one of its productions in a well known trade paper, immediately sent out a letter to all the exchangemen in praise of said producton, adding that the publisher of the trade paper should never again be allowed to review a picture after what was said about theirs. . . . All of which resulted mainly in arousing every exchangeman's curiosity and interest in what the review actually said and oversold the issue. Such poetic injustice! . . . That idea of Flora le Breton's to make short subjects as close to cartoon comedies as humans can get strikes us as peculiar. Most of them are far too close to that for comfort anyway.

•

Wonder why gagmen don't hang around traffic courts and magistrates' courts more often? There's such a wealth of material in them that might seriously improve the comedy relief in court room drammers. . . . As, for instance, the case of a big brawny truck driver who was up for a minor infraction of the traffic laws. He said that he would like to plead guilty, only he couldn't possibly pay a fine. The judge asked him why and he answered that he didn't have any money because he only earned five dollars a week. He then admitted that he owned the truck, but explained that the people for whom he did trucking paid all the expenses of its upkeep and only five dollars over and above those charges. . . . The judge was a kindly soul and told the driver that, if he could be sure he was telling the truth, he'd dismiss the case. Whereupon the truck-driver drew himself up to the very last inch of his six foot two, stuck out his chest and said: "It is the truth, sir, on my honor as a Boy Scout!" Case dismissed.

•

The home office of a very beeg picture company is having itself a swell laugh at the expense of the studio. The studio has been having plenty of trouble, not only in adapting a certain story but in getting one of its best bets to play the leading role because said role is such a nasty. And the story was bought by the studio which overrode plenty of objection and rejection on the part of the home office. . . . Credit Donald Henderson Clark with the vaguest, most all-inclusive statement of the year. He said he was talking over plans with A producer who had A problem. . . . Don, incidentally is working on a new novel, "Nina" or "Neena," (not sure which way he wants it spelled because of pronunciation,) that he'd like everyone to know about because that's Val Lewton's mother's and daughter's name, and he wants to "protect the title." Val says that's the name of the patron saint of the Caucasus and her history is a good one. Well, everybody knows you've GOT to be good to be a saint.

N. L. NATHANSON IN PARA.

Former Canadian Head Becomes Gen. Mgr.; Brings Own Sales Head—Zukor Stays—Receivers Make First Report

New York.—It became known today that N. L. Nathanson, former head of the Famous Players-Canadian Corp., will become general manager of operations of Paramount in the very near future. This means the running of the organization, with Adolph Zukor continuing as president but with most of his time taken up as co-receiver for Paramount-Publix.

It is also rumored on rather definite authority that Nathanson will bring in his own sales head and Broadway believes it is James R. Grainger, who is now on a vacation, with pay, from Fox while his contract is being adjusted.

Receivers Report

The first report of the Zukor-Hilles receiver combination was given out today. The highlights are: A recommendation that bankruptcy and liquidation of Paramount-Publix would be disastrous to all interests and that every effort should be made to continue the business that it may be held as a going concern, either to be sold under more favorable conditions or reorganized in a manner equitable to the various interests concerned.

The receivers foresee the outgo of a large amount of money between now and August 1,as a result of which the corporation is faced with the problem of raising sufficient funds to tide the production activities over that period.

They suggest that the matter of the Film Productions Corporation, the subsidiarywhich pledged the returns of 23 negatives to 13 banks, is of such a serious nature in its effect on the position of the general creditors that the matter should be submitted to the courts for determination.

The receivers believe that the 13 banks concerned in the hypothecation of the negatives may not oppose a retransfer of those funds back to the account of Paramount-Publix in an effort to keep the Corporation going. (Once this happens, though, those monies will be used to the preference of the creditors of the Corporation.)

Has Little Cash

They report that the Corporation has guaranteed first mortgages and guaranteed rentals totaling $11,600,000 and state that the Corporation is in a position where it has only a relatively small amount of cash on hand and is without substantial sources of income.

The balance sheet of the Corporation as of December 31 shows book assets of $150,349,000. The liabilities, other than capital stock or surplus, are $47,826,000. Among the accounts receivable in the assets is one item of $456,000, represented by a claim against Fox Film, which is in controversy and may only be collected through litigation. This item refers to the leasing of all Paramount theatres on the west coast to Fox.

Millions To Subsidiaries

Of the total assets, $120,870,000 represents advances to and investments in subsidiaries and affiliates. These include $20,000,000 in the Balaban and Katz Corporation; $1,750,000 in Dent Theatres Inc., in Texas; $10,000,000 in Olympia Theatres Inc., of New England; $15,00,000 in Publix Enterprises Inc.; $2,500,000 in Minnesota Amusement Company; $5,000,000 in Publix Northwest Theatres Inc.; $7,500,000 in Saenger Theatres Inc.; $17,000,000 in Famous Players-Canadian Corporation; $6,000,000 in Pencom Corporation, which holds the stock of Comerford-Publix Corporation and Comerford-Pubix Theatres Corporation

Most of these companies are in receiverships and the Famous Players-Canadian is the only one which showed a profit last year.

Among the liabilities is the funded debt, consisting of two bond issues totalling $25,000,000 and bank indebtedness to the amount of $13,368,000.

Inauguration To Keep The Newsreels Busy

New York.—The newsreels will be extremely busy in Washington today rushing prints of the inauguration ceremonies to New York theatres.

The proceedings will also be broadcast by MGM from its special trackless train.

Major Distribs Talk Over Minnesota Suit

New York.—Representatives of the major distributors met at the Hays office yesterday to discuss the anti-trust suit brought against them by the Peoples Theatres in Minneapolis, which comes up for hearing soon.

Creelman Back To Radio

James A. Creelman has returned to the Radio writing staff to develop an original story idea for Merian C. Cooper, production head.

Fox Postponed 3 To Save Cash, Says Kent

New York.—The halting of production on three Fox pictures at the West Coast studio was to eliminate the necessity of further cash commitments at this time, according to S. R. Kent. He says the three have been postponed, not dropped.

Cowen Reported Off 'Black Beauty'

It was reported last night that William J. Cowen, who has been directing "Black Beauty" for Monogram, walked off the job yesterday afternoon after a difference of opinion with I. E. Chadwick, the producer, and that Chadwick is directing the picture himself.

The company was on location near Sherwood Lake, and it is understood that Cowen, who went out in a studio car, walked to Ventura Boulevard and took a bus back to town.

Warners Sign Holmes

Brown Holmes has been signed to a term writing contract at Warners, effective June 1, after the shutdown. Holmes is now on a writing assignment at MGM. Bren and Orsatti made the deal.

Baseball Clubs In Fracas Over Ruby

The Pittsburgh Pirates, the Chicago White Sox and the New York Giants are in a row over Harry Ruby and it looks as if the matter will have to be settled by Judge Landis.

Last winter Ruby jumped the Washington Senators and cast his lot with the Giants. Since that time and while under the insane influence of contributing to a Marx Brothers story for Paramount, he confirmed arrangements to work out with both the Sox and the Pirates when those two teams hit the coast.

All three clubs are demanding his services, with the Giants favored for the time being until the squabble is settled. However, indications point to no happy medium and it now seems as if this great second baseman and pitcher (of 30 years ago) will have to work out with the Sox at Pasadena in the morning, give the Giants a crack in the early afternoon and then fly to Paso Robles for a fling with the Pirates before sundown.

DeLeon On 'Eagle'

Walter De Leon is preparing added dialogue for "The Eagle and the Hawk" at Paramount.

Picture Moratorium Rumored

(Continued from Page 1)

and for some definite advice as to how the banks in this State would handle their affairs.

It seems definite that something drastic must be done. In the first place, if the home offices in New York had sufficient money on hand to handle salary payments here for the next few weeks, (which they have not) the problem is how it would be shipped to California and paid out. It seems certain that banks here will, with the permission of the Legislature, pay not more than 10 per cent of deposits in cash, and perhaps will issue scrip or something else. But that would tie up the dough coming from New York, IF it was coming. But it's not coming, because 70 per cent of their rentals and percentages are resting in the vaults of institutions in some 26 states.

During the present period it is understood that Hollywood requires better than $1,300,000 to pay off each week. It is also understood that that sum is in the hands of the home offices in New York to be sent for this coming Wednesday's payroll. But how to handle it if it is sent is a problem that the producers could not fathom yesterday.

The condition is not more alarming than that which Hollywood is experiencing now with the deposits in local banks. It is temporary in both instances, and whatever money is denied at this moment, will certainly be paid when the collections of the various companies are made available for them to use.

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The Hollywood Reporter

Vol. XIII, No. 39. Price 10c — TODAY'S FILM NEWS TODAY — Monday, March 6, 1933

PRODUCER ACTION TODAY

TRADEVIEWS by W. R. WILKERSON

•WHY worry when there is so much to worry about?

Affairs in our industry are in pretty bad shape. They will get worse. It's hard to say what will REALLY happen unless EVERY MAN AND WOMAN assumes his or her burden, assumes part of the grief and assumes it with a spirit of carrying-on.

If you are greedy, if you make demands that are almost impossible to fulfill, you will hasten the end. What will the end mean? Reconstruction certainly, but, during that period, many of you will be without jobs and maybe still be without assignments when the reconstruction period is over. None of us is going to lose A THING, not even a dollar, if we pitch in to help the situation now. We must help.

•

Goodness knows what is to happen locally next week. The most optimistic can see but a part of their salaries forthcoming, the pessimistic feel that 95 per cent of the studios will be forced to close for six weeks, two months or longer.

But, IF your studio faces you with a proposition of taking part of your salary, certainly sufficient for you to live on, and accepting the rest of it in notes, those notes PAYABLE when their money is released from the banks of the many States that now have it tied up with bank holidays, ACCEPT THE PROPOSITION and do it with the spirit of carry-on. Don't let it hamper your work nor influence your enthusiasm for work. If you fail now, if you bend backwards in your endeavors, you will be contributing to a crash that will fall right on your head.

•

Forget about what has gone before, forget about the debauch of billions in this industry, forget about the executive gold bath tubs, FORGET THE PAST, think of the future, help those who are trying to hold this business together.

You may say or may feel or permit others to tell you that it is far better to stand on your rights now, hasten the end in order that the industry will purge itself of all non-essentials.

That's no argument now. That's no reason for the men and women accepting salaries each and every week. Those companies and the individuals guiding those companies you may

(Continued on page 3)

Fie! Fie! Harold

New York.—When the Radio City theatres opened there was more or less nude statuary scattered about, all of which Roxy banned and which was taken out. Now Harold B. Franklin is favoring its reinstatement

Dick Rowland On Fox Directorate

New York.—C. E. Richardson, treasurer of Fox Film Corporation, has resigned, and Richard Rowland has been appointed to the board of directors and also a member of the executive committee.

This is seen as a move on the part of the corporation to give real picture men more representation on the board and to lessen that of the banking interests.

Paramount Re-opening Rialto For Indie Pix

New York.—Paramount is re-opening the Rialto Theatre Friday and, after the run of the Mae West picture, "She Done Him Wrong," set to start that day, will accept bookings of outside independent product.

The West picture goes in after its second engagement at the Paramount.

Yost With Wurtzel

Robert M. Yost has joined the Wurtzel producing unit at the Fox Western Avenue plant. With Harold Lipsitz, the former Paramount story editor will be in charge of the unit's scenario section.

DISTRIBUTORS DEMAND CASH FOR ALL PICTURES

New York.—Major distributors have advised all exchanges throughout the country that exhibitors must pay film rentals in cash, and checks cannot be accepted nor will managers be allowed to extend credit to any exhibitors.

These instructions, followed by requests that exchanges send postal money orders to the New York offices on all collections, created havoc among the exhibitors who had their funds tied up as a result of the bank holidays.

Circuit houses, even those operated by theatre subsidiaries and affiliates of the major companies, are also required to pay cash for films under the iron-

(Continued on Page 2)

Decision of What to Pay and How To Pay It Will Be Announced After Producer Confab

On the outcome of the confab that is to take place in the Producers Association meeting rooms this morning will rest the operation of the immediate future here in production.

The meeting Saturday broke up in disagreement. It is understood that all hands, with exception of Metro-Goldwyn-Mayer, had agreed on a plan of handling the salary situation and immediate method of production, but because L. B. Mayer, representing MGM, held out for rights he assumed were his and that of his company, it was decided to hold off decision until today.

A contact with most most of the production heads brings the opinion that Wednesday's payday will amount to only a partial payment of all salaries in every studio. That partial payment will probably bring, at top, 25 per cent in cash or Los Angeles bank scrip, and the remainder in notes of the company, with promise to pay when their money is released from the

(Continued on Page 4)

Billie Burke Wanted For 'Dinner At Eight'

MGM is on a deal with Billie Burke to go into one of the important assignments in "Dinner At Eight," and is testing the stage star for that purpose.

George Cukor directs, with David Selznick's unit producing.

Rosen Replaces Cowen On 'Black Beauty'

I. E. Chadwick signed Phil Rosen to replace William Cowen on the direction of "Black Beauty," which Chadwick is producing.

Cowen walked off the picture after differences of opinions with the producer.

Columbia Signs Skelly

New York.—Jack Cohn has signed Hal Skelly for a series of pictures for Columbia. The actor is now working in the George White show, "Melody."

Creditors Agree To Para. Continuance

New York.—The creditors of Paramount-Publix have agreed to a continuation of the business, under the guidance of the receivers, Adolph Zukor and Charles D. Hilles.

The receivers are known to be considering further cuts in both salaries and personnel. It is reported that the overhead of the home office has been reduced to less than $30,000 a week.

Conway and Grinde On Two Units of 'Chaser'

In order to shorten the production schedule on "The Chaser," starring Lee Tracy, MGM has signed Nick Grinde to direct one of the units and Jack Conway the other.

Grinde just completed a similar assignment for MGM on "Gabriel Over The White House."

Arthur Kober Writing 'Last Man On Earth'

Arthur Kober is writing the screen play of "The Last Man On Earth," an original by John Swayne, for Fox.

The Spanish version was made by Fox recently with Raoul Roulien, who will play the same role in the English version. Sol Wurtzel is producing.

Shorts For Embassy

New York.—Fox has arranged to play 52 Educational short subject novelties at the Embassy newsreel theatre.

Like Postpones One

Ralph Like has postponed production on "Find The Clock," which was scheduled to start this week, due to the present financial situation.

Thew-Creelman Team

Radio signed Harvey Thew to collaborate with James Creelman on an original idea story for Merian C. Cooper, production chief.

KING KONG OPENS THURS MAR 16 CHINESE AT GRAUMAN'S

THE Hollywood DAILY REPORTER

W. R WILKERSON.....Editor and Publisher

FRANK POPE..... Managing Editor

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THE LOW DOWN

Eugene Thackeray, former Washington news correspondent, was technical director during the shooting of "Gabriel Over The White House," but someone stole his thunder during the shooting of a certain scene, which was of Congress in session. Just as the camera was about to click, an extra working on the set jumped up and said: "Such and such a thing is incorrect—" Director LaCava motioned to him to sit down, but just as they were to start the scene again, the man jumped up and repeated that it was all wrong. Investigation revealed that the extraman had served five or six years in Congress! So they listened to him!

•

The casting director of a mapor studio (not a bachelor) has been making quite a play for a certain young miss who has been doing very well lately. And the casting director wasn't doing so badly either. Not until the boss of the studio called him in, gave him a long lecture anent the proprieties, etc., and commanded that he stop his love campaign. The casting director stopped. And then he discovered that the reason the big boss called him off, is because the head man wanted to and is making ze beeg play himself.



First All-Irish Talkie To Be Made

London.—Production on the first all-Irish talking picture is to be started soon in Ireland. It is a film version of Augustus Pitou's play, "Sweet Innisfara" and will be produced by Louis Elliman Ltd., of Dublin.

The cast will be all-Irish, the backgrounds will be chosen from the most beautiful spots in the scenery of Ireland, and the musical score will be made up of traditional Irish airs and modern Irish music.

MGM Tests Del Rio For Lead In 'Rhapsody'

MGM may sign Dolores Del Rio for the top spot in the Hungarian play, "Rhapsody," which Richard Boleslavsky will direct.

The studio will make tests of Miss Del Rio for the role today. Sam and Bella Spewack are doing the adaptation, and Walter Wise is writing continuity.

Termer For Shumate

Harold Shumate has been signed to a term writing contract by Radio. He has been with the company for some time on a week to week basis, and is currently writing the script for "Newsreel," which is being handled by associate producer David Lewis.

New Talmadge Deal

The Richard Talmadge production company has given up its offices at Universal and shelved its plans for immediate work, pending the organizing of a new set-up at the Darmour studio.

Clara Bow Seeking Radio Engagement

New York.—Clara Bow and Rex Bell are now desirous of going on the air on some big program and have been looking around for some outfit to sponsor their appearances. So far, there have been no deals made.

MGM Gets Cash For Workers' Pay

All employees of MGM studios received their regular weekly checks Saturday, but the company had made provision to cash all checks of workers drawing $100 or less. Those in higher figures had to find other means of getting money for their checks.

Money to take care of the lesser paid workers had been transferred by the company earlier in the week from New York via the Federal Reserve Bank. An armored car, with guards, took the money to the studio for distribution, and workers lined up to cash checks at 4:30. MGM is the only one of the several major studios having payday on Saturday.

Cooper Still Laid Up

Merian C. Cooper is confined to his home with a bad cold, the attack having kept him away from his executive post at Radio over the week-end.

Ingster Out of MGM

Boris Ingster has completed his writing contract with MGM and is off the payroll.

Cash Demanded For Pictures

(Continued from Page 1)

clad instructions issued by home offices.

Despite the major exchange organizations going on a strictly cash basis for film rentals, most of the distributors paid off employees with checks, and managers were instructed not to advance cash on any of those checks. It is understood that Warners had all exchanges pay employees in cash, and the same condition applied to workers in the RKO-Radio offices.

Rumblings of exhibitor uprisings against the stringest rulings laid down by the major distributors have already reached here. Several independent exhibitor organizations in various territories have called special mass meetings of all theatre owners to obtain concerted action against refusals of the exchanges to accept checks from exhibitors who have established credit over a long period of time.

Los Angeles.—Offices of the major companies here received instructions to accept nothing but cash for film rentals Friday and Saturday. The order applied to every theatre, including those in the Fox West Coast, Warner and other circuits. Out of town theatres were advised by wire that cash must be in the exchange prior to shipment, otherwise pictures would go forward C O D

Charles Skouras, operating head of Fox West Coast, refused to accede to the demands of the exchanges, and went into a huddle with local managers of the various companies Saturday. No results came out of the meeting when Skouras informed the managers he intended to give checks for circuit film rentals as in the past. Another meeting is slated for this morning at the FWC offices.

Independent exhibitors were loud in their protestations, and leaders of the group called a mass meeting for this morning at the Victoria Theatre to take action. One exhibitor stated Saturday that continuance of the cash film rental demand will surely close at least 30 houses in Los Angeles county by tonight, and modification of the ruling must be made to keep theatres open.

Reports that many smaller theatres were forced to switch to single bills over the week-end because of their inability to lift both features billed, could not be verified. If the exchanges retain the cash rental ruling, however, many houses will be forced to single bills this week in order to stay open.

Both Radio and Warner exchanges paid exchange help in cash Saturday. Other offices handed out checks to all employees. In some instances only part salaries were given in checks to those drawing over $25 weekly.

Spanish Companies Formed To Produce

Madrid.—Two new picture producing companies have been organized to make talking pictures in Spain. The more important is the Compania Espanola-Americana, which is now equipping a studio in Ciudad Linear, near here, with Klangfilm-Tobis recording and reproducing sets.

This company is supported by a group of leading authors, artists and composers and is planning to consolidate Spanish-American film interests.

The other company, organized in Valencia under the title of Hispanophone, plans to make pictures in both Spanish and German. The exteriors will be made in Spain and the interiors in a German studio. Distribution will be in Spain, Germany and Latin-America.

MGM Trying To Stop Weber-Fields Shorts

New York—Metro-Goldwyn-Mayer is trying to restrain Standard Motion Pictures Inc. from making any more shorts with Weber and Fields, claiming that it has a prior contract.

The comedians have just finished "Beer Is Here" for the Standard company, which is headed by H. H. Rogers Jr. and Harold McCracken.

Radio Press Book For 'Kong' Record Breaker

New York.—RKO-Radio has tumed out a huge press book for "King Kong" in anticipation of record business. The book is even bigger than the "Bring 'Em Back Alive" issue of last year.

New One For Goldsmith

Ken Goldsmith has shelved "Bargain Day" and is replacing it with "Carnival Kid" as his next production. Charles Saxton is writing the screen play and Winifred Drew is the first to be signed for a leading role.

Monogram-Stokes Deal

Monogram is negotiating with Warren Stokes for the purchase of an original story, "Condemned To Live."

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STATE RIGHT EXCHANGES WON'T 'LIFT' NEW PICTURES

Action May Stop Indie Production

New York.—The state right exchanges, faced with frozen money due to bank holidays in most of the states, are slated to discontinue "lifting" any new pictures from independent producers, pending permanent re-opening of the banks.

This move, anticipated by independent distributors here through advices from many state righters Saturday, will undoubtedly result in suspension of all independent production on the coast until the banking situation in all states is worked out.

The exchanges have deluged local and coast offices of producers and distributors with wires requesting postponement of further picture shipments until the state right offices can resume banking. Furthermore, many of the exchanges have already advised producers that notes due on pictures already in their offices cannot be paid because of the bank holidays.

Most of the state right exchanges have plenty of product on hand to fill bookings and contracts, but new releases will be flagged and exhibitors will be asked to accept substitute pictures for any of the new releases that might have been booked in advance. From a local survey, the independents are accepting checks from exhibitors in payment of film rentals, and will continue to do so, regardless of the outcome of banking arrangements that might finally be made in the various states.

State right operators, relieved of obligations to producers on notes due or for "lifting" new pictures, figure the banking situation a "break" for them in that they will only have an overhead of office rent, salaries and operating expenses. By accepting exhibitor checks, which must be held until banking resumes, the state righters are going out of their way to accommodate the theatres, and hope to gain considerable extra business by that policy.

Nelson Eddy Signed For 'Maiden Cruise' Lead

Lou Brock has signed Nelson Eddy, a concert singer unknown to the screen, to replace Ben Lyon in "Maiden Cruise," which he is producing for Radio. Helen Mack is slated to be signed for the female lead today. Mark Sandrich will direct and production is scheduled to start Wednesday.

Stage Play For Maxwell

Edwin Maxwell was signed to direct the stage play, "To Young To Marry," by Lester Cole, who is also producing. The opening is scheduled for March 15 at the Hollywood Playhouse.

Niblos Leave Today

Fred Niblo Jr. and wife leave this morning for Italy on a three month vacation.

Bank Holiday Holds Up Brock Marriage

Lou Brock's marriage to Helen Collins was postponed Saturday when the pair could not secure a marriage license, due to the special bank holidays. The pair had filed "intention to wed" papers early last week, but will wait to get hitched when the license bureau re-opens.

'42nd Street' To Aid War On Prohibition

New York.—Warners Brothers will present their production of "42nd Street" at the Hollywood Theatre here Wednesday night for the benefit of the Women's Organization for National Prohibition Reform.

This showing precedes the regular opening, which is set for the Strand Theatre the following day .

Cohen and Batcheller Complete Programs

Completing shooting on "Love Is Like That," the Invincible and Chesterfield producing companies, interlocking organizations, wind up their year's program for the state right field.

Both Maury Cohen, heading Invincible, and George Batcheller, of Chesterfield, have gone to New York, following the decision to postpone all production plans until conditions settle down.

Radio Seeks Yarn For Barrymore-Hepburn

Merian C. Cooper, Radio production chief, has the story department searching for a suitable yarn for John Barrymore and Katharine Hepburn as a follow-up on the pair's success in "Bill of Divorcement." The picture is planned for the 1933-34 program.

Schildkraut Back To Pix

New York.—Joseph Schildkraut, who is appearing in "Alice In Wonderland" at the New Amsterdam, left for Hollywood yesterday to work in pictures again. Harry Edington arranged the deal, but will not tell for which company.

Gus Kahn Doing Song

Ben F. Zeidman has commissioned Gus Kahn, through Abe Meyer, musical director, to write a special song for "Samarang." The number will be incorporated in the picture and used for exploitation.

Cornbleth In Agency

Joe Cornbleth, former booker for the Paramount theatre, has joined the Lyons and Lyons office, returning to the agency field with which he was associated three years ago.

Universal Dickers For 'Great Garbo'

Joseph I. Schnitzer has permitted his option on "The Great Greta," by Lou Heifitz and Neil Brandt, to lapse. losing the story when Humphrey Pearson bought off his contract to write its screen play rather than permit his name to go on a script, changes in which he did not approve.

Heifitz and Brandt have re-written the story, eliminating the Garbo angle, and Universal is dickering with them. Universal wants it as a Summerville-Pitts vehicle. Al Kingston is negotiating for the writers.

'Man Eater' Players Now On Their Way Home

New York.—Clyde Elliott and James Spearing, who are producing an animal adventure picture, "Man Eater" in the Straits Settlement in the Indian Ocean for Fox, have finished with the three members of the cast, and are now pushing into the jungles for wild animal shots.

The three players, Kane Richmond, Marion Burns and Harry Wood, arrive here during the next month and proceed to Hollywood. The expedition has been away nearly six months.

Monogram To Produce 'Bank Holiday' Story

George Waggner has sold an idea to Monogram for a picture based on current conditions, with the title "Bank Holiday." W. T. Lackey will produce it, with Phil Rosen directing.

'Bud' Kelland Bankrupt

New York.—Clarence Budington Kelland, noted author, has filed a petition in bankruptcy, listing liabilities of $188,000 and assets of $260,000, most of which is tied up in real estate.

Bleifer At Warners

John M. Bleifer has been engaged for the cast of "Fellow Prisoners," which Roy Del Ruth will direct for Warner Brothers, starting tomorrow.

Pitts-Todd Starting

Hal Roach is starting another Thelma Todd and Zasu Pitts comedy today. The yarn is untitled and Del Lord is directing.

Tradeviews

(Continued from Page 1)

think should be hastened to their doom, will go later, WITHOUT any assistance from you. But, for the time being, forget about companies, forget about individuals, THINK OF THE PICTURE BUSINESS as a business and contribute your efforts to keeping it moving.

London Theatres Getting Good Play

London—Business in all the London picture theatres is very good. The weather has been very wet, which always helps the box-offices. Five pictures have been grossing enough to warrant holding over. They are: "Sign of the Cross" for a sixth week at the Carlton, "Good Companions" at the Capitol, "Just My Luck" at the New Gallery, "Bill of Divorcement" at the Regal, and "Cavalcade," the biggest hit seen here in months, at the Tivoli.

The newcomers are "Fast Life" at the Empire, "Billion Dollar Scandal" and "Frisco Jenny" at the Plaza.

Fox Opposition To 'Mussolini Speaks'

New York.—As opposition to Columbia's "Mussolini Speaks," which opens at the Palace March 10, the Fox Embassy newsreel theatre will offer this coming week a synthetic feature of the highlights of Facism which, naturally, will have many scenes of Mussolini.

Buck Must Go To Trial With Anthony Suit

New York.—Edward Anthony has won the first skirmish in his suit against Frank Buck for a share in Buck's profits of "Bring 'Em Back Alive." Judge Norton decided that Buck must stand trial.

James Boyd Working On King Vidor Story

With individual deals on at Paramount, Radio and MGM to produce and MGM to produce and direct one picture, King Vidor has personally signed James Boyd to develop an original idea and the writers is working with Vidor at Palm Springs.

Rubin To M. C. Again

RKO has engaged Benny Rubin as master of ceremonies for the re-opening of the Orpheum Theatre. The house will operate on a picture-stage show policy with a low admission price scale.

Silverstone To Panama

New York.—Mannie Silverstone, brother of the United Artists London general manager, has been made treasurer of the company's branch at Cristobal, Panama.



Academy Appoints 10 To Handle Agents' Code

Speeding its plan to install a code of ethics for the operation of agents in the industry, the Academy has appointed a committee of ten members to work out the code and provide for machinery of arbitration which will prevent many of the present abuses which a special Academy investigation commitee found in the agency situation.

J. T. Reed will act as chairman of the committee, which includes Jesse Lasky and B. B. Kahane, producers; Oliver H. P. Garrett and Jo Swerling, writers; Robert Leonard and Lloyd Bacon, directors; Fredric March and Jean Hersholt, actors; and Carl Dreher and J. T. Reed, technicians.

This group meets immediately to formulate plans on procedure to be followed, and it is expected that agents, studio officials, and artists will be called in to recommend provisions in the code before it is drawn.

The action of the Academy in vigorously attacking the problems of agents and their relations with the industry has followed several unsuccessful attempts of the Producers Association to delve into the agency situation during the past eight years.

Lewis Wins B.I.P. Suit

New York.—Ray Lewis, of Toronto, has been awarded $11,000 in her suit against British International Pictures Export Ltd, for breach of a distribution contract.

Rivkin-Wolfson Free

Allen Rivkin and P. J. Wolfson have completed the script of "Maiden Cruise' 'for Radio and are off the payroll.

Homeless Boy Relief Kills Col. Picture

Since the Reconstruction Finance Committee's provisions have been voted for the relief of the conditions throughout the country that recently resulted in hordes of homeless boys roaming the nation, Columbia has decided to shelve "Hell's Army."

The story deals with this subject and it was believed that the RFC's step removes the timeliness of a picture based on the idea.

Molnar's Former Wife Will Produce Picture

New York.—Madame Sari, star of the Hungarian stage and former wife of Franz Molnar, is planning the production of a filmusical, called "The 1000-Year-Old Hungarian Song."

She expects to spend $350,000 on the picture and will show it in this country.

Kay Francis Starting

Warners start production today on "Mary Stevens, M.D." with Kay Francis in top spot under direction of Lloyd Bacon. George Brent is set for the lead opposite Miss Francis. Rian James wrote the script from an original by Virginia Kellogg.

Lawrence With Radio

Jock Lawrence replaces Russell Birdwell, recently made a director, to write continuity for the "Hollywood On The Air" program for Radio. Lawrence will continue writing his column for the Hearst syndicate.

Producer Action Today

(Continued from Page 1)

various banks throughout the country that now have it tied up.

It stands to reason that, if 80 per cent of their cash is withheld, it will be impossible for the companies to pay off anything resembling 100 per cent in salaries. MGM, it is understood, will dip into its reserve chest and pull out sufficient money to take care of all contract salaries 100 per cent. This is explained by the fact that the powers that be in the studio have a lot to protect in their star attractions and ticket-sellers and they do not want to lay themselves open by breaching any contract.

But it is felt also that no star, producer nor important individual would want to take advantage of a situation such as exists at the present moment to jump his or her contract because of this emergency condition.

Incidentally, MGM paid in cash Saturday all salaries up to $100.

Other than salaries, or parts of them, no money will be expended for anything. This goes for all sorts of supplies that may go into the immediate making of pictures. Orders went out Saturday to every purchasing department to order nothing, and anything on order and undelivered must be cancelled.

There is talk of several studios closing down for a six or eight weeks period until most of the trouble blows over. This, even in the face of pictures that should be made to conform to schedules. Universal is shut tight, Warners will be within two or three weeks, Radio has but two pictures in work. Paramount and MGM each has about nine working or ready to go into immediate work. Columbia is so situated that it can meet any immediate emergency.

Schayer On Revisions

Richard Schayer has been assigned by Columbia to write revisions on the script of "Cocktail Hour" for Columbia. Victor Schertzinger will direct.



REELING AROUND LONDON

There's one exec over here just kerazy about one of his blonde stars—and his wife is just getting wise to it. . . . Ho hum, you know who it is! . . Advertising a new "Sapper" serial in the Daily Mail, the "Evening News" said: "In this exciting story Drummond and the redoubtable Standish are up against a fiendish gang of international murderers—and Corinne Griffith, the film star . . . !!! . . P. S. the name was later altered to Marton. . . Tom Walls discussing his next pic in which he will act and direct and do anything else that's going. . . . Stafford Dickens must be the only scenarist who wears a Derby to work. . . . Walter Forde wears brown shoes with a blue shirt; fashion note for anyone who is interested. . . . Jeff Seaholme (camera chappie) wears the most American clothes in the studios here; and he's English!

•

There's a pub near Marble Arch where the waiters look like Alfred Hitchcock, Ben Travers and Tony Howard. . . . Studio Manager Samuels of Gaumonts stepping out of a car as if he'd purchased the building. . . . . Sidney Gilliatt, A. E. Alexander and Les Arliss in conference over lunch. . . Leslie Howard Gordon will organize that new company; we told yah so weeks ago. . . . and by the by, that famous British star who tried so hard to get his wife a talkie job recently in California, has finally succeeded; she will play in a pic he's making over here. . . . Edward (Art Director) Garrick will do the sets for Dean's talkie version in Galsworthy's "Loyalties."

•

Prince of Wales at Gaumonts, taking a look-see at himself on the screen . . . . There's an exec here who says he "lives on his physic vitality"—whatever that may mean! . . . Gertie Lawrence doing her best in French at a behind-the-scenes party recently. . . . Donald Calthrop making personals in connection with "Rome Express." . . Otto (RKO) Ludwig always talks about "Dix and the boys." . . . Billy Watts around with Binnie Barnes—remeber, she was to have been in "Cavalcade." . . . now she's signed with London Films. . . . Miriam Seegar goes legit in the new Leslie Hanson show. . . . Hearing an ambulance bell ringing down the street, prompted our British wisecracker to remark that "Exec So and So had pulled an original remark and the ambulance is coming to take him away." . . . And there are a few technicians over here just getting that "an empty taxi cab drove up" gag. . . . T'is said that the name of Lord Berner's butler is Herbert Marshall; no, no connection.

IRMA MAY WEITZENKORN

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If ever a picture was made to SELL... it's "King Kong." It bristles with selling naturals. But big as it is, entertaining as it is, IT MUST be sold to realize the great profits that are in store for those exhibitors who have been waiting for an opportunity such as this for a long time. It is a colossal creation of the imagination and the advertising and exploitation should reach the same heights. It shouts for gigantic mediums, for avenues of publicity that have never been reached before.

If Kong stood atop the dizzy tower of the Empire State building, (as in the picture) beating his chest with a thunderous din, roaring out in tones audible around the world, that his was a remarkable achievement, so should your handling of this picture create such an impression. Twenty-four sheets should grow to forty-eight... six foot enlargements should bound to sixty foot enlargements.

There is great entertainment in "King Kong"; the big showman will go out and sell that entertainment.



"KING KONG"

Insert credits

•

Art visualizations by
LARRINAGA & CRABBE
Photographic art conceptions by ERNEST A. BACHRACH
Layout motif by KEYE LUKE

THE PICTURE THAT STAGGERS THE IMAGINATION



KING KONG

A MERIAN C. COOPER and ERNEST B. SCHOEDSACK PRODUCTION





KING KONG

PRODIGIOUS!

Out of an uncharted, forgotten corner of the world, a monster . . . surviving 7 million years of evolution . . . crashes into the haunts of civilization . . . on to the talking screen . . . to stagger the imagination of man!

" 'King Kong' bears all the earmarks of a winner . . . entirely new . . . and can and will be exploited into plenty of money . . . a swell piece of picture merchandise . . . Fay Wray has never been more beautiful nor acted as well as she does in this production." ..... HOLLYWOOD REPORTER





CONCEPTION

In the brilliant imagination of Merian C. Cooper was conceived a motion picture to startle a waiting world . . . a sensational story of "Beauty and the Beast." David O. Selznick, envisioning a precedent-smashing triumph... backed Coopers' idea unfalteringly, placing at his command a great studio's entire resources. Monumental drama began! "King Kong" roared to life!

KING KONG



" 'King Kong' . . . a great piece of imagination, hatched in the brain of a showman for showmen, produced in grand style and good taste, and most capably acted and directed . . . . . Bruce Cabot does ably as the hero. All other members of the cast well fitted to parts and offer excellent support." . . . . . HOLLYWOOD REPORTER



KING KONG

TERROR TRAP!

Into Kong's amazing realm of unknown terrors ventures a motion picture expedition. Grim nightmares of destruction challenge their courage. Trapped over a dark ravine alive with gigantic insects . . . retreat cut off by a carnivorous dinosaur . . . and Kong shaking them from their bridge like rats . . . to certain death below!



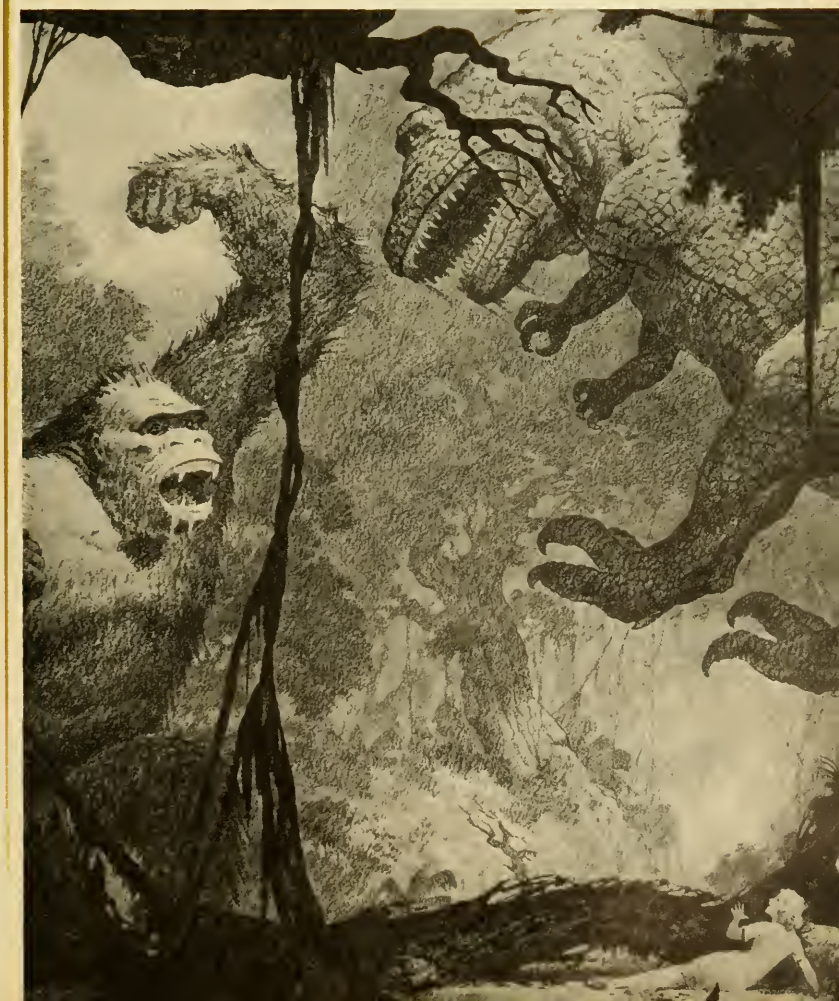
"'King Kong' will be one of the most talked-of productions of the year. It is sensational. ..... Max Steiner deserves a special paragraph for his musical score . . . definitely helps to make 'King Kong' a big picture. ..... Murray Spivack is responsible for the marvelous sound recording."

..... *Hollywood Herald*

KING KONG

CARNAL KILLER!

Great beasts seek to snatch Kong's delicate prey. The earth trembles as they fight to the death. Savage roars of rage and pain form a deafening symphony. But always Kong conquers . . . crushes his enemies . . . as the fear-crazed girl witnesses battles no mortal has ever seen.



KING KONG



MERIAN C. COOPER had exhausted the treasures of screen adventure in the wildest regions of the earth. So he sought in the store-house of his own imagination . . . an idea . . . utterly original . . . potent with opportunities for thrill and spectacle. It came! . . . a thought conception crashing into his consciousness with a startling roar! 'King Kong' was born!





MERIAN C. COOPER
AND
ERNEST B. SCHOEDSACK
PRODUCTION

Chief Technician	WILLIS O'BRIEN
Assistant Technician	E. B. GIBSON
Music Director	MAX STEINER
Sound Effects	MURRAY SPIVACK
Art Directors	CARROLL CLARK, AL HERMAN
Cameraman	EDWARD LINDEN
Sound Recordist	E. A. WOLCOTT
Film Editor	TED CHEESMAN
Production Assistants	ARCHIE S. MARSHEK, WALTER DANIELS

ERNEST B. SCHOEDSACK, who with Merian C. Cooper directed this, the year's greatest production. Schoedsack's adept handling of the adventure characters is a work of outstanding artistry.







"'King Kong' is the most sensational exhibition of camera tricks in the history of motion pictures..... Willis O'Brien is chief technician... Mario Larrinaga and Byron Crabbe are the technical artists."

..... *Hollywood Herald*

KING KONG

DESTROYER!

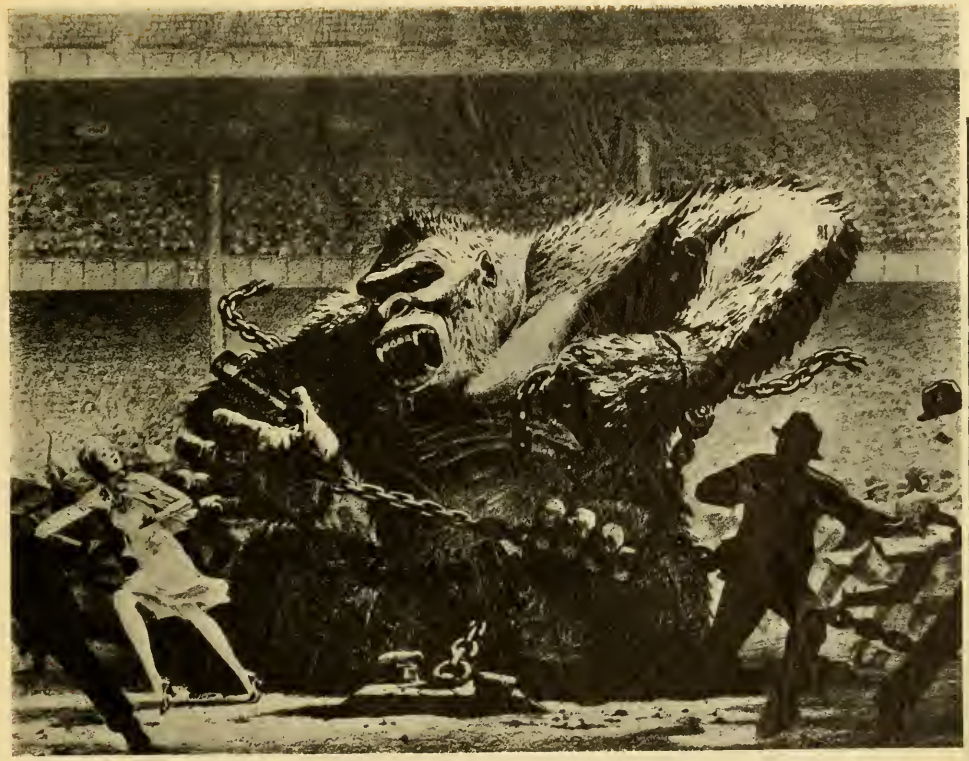
Kong zealously guards the doll-like girl . . . the human sacrifice offered by savages who worshipped him as a god . . . roars with rage at the attempt of a gigantic winged intruder to steal his prize . . . seizes it in flight and crushes it like a sparrow in his hairy grip!





"The story of 'King Kong' is sensational . . . the treatment is sensational . . . the late Edgar Wallace and Merian Cooper conceived the original story . . . the screen play was by James Creelman and Ruth Rose . . . they did a magnificent job."

. . . . . *Hollywood Herald*



KING KONG

AWE-INSPIRING!

Ensnared by white man's cunning . . . brought to Broadway as the 8th Wonder of the World . . . then maddened by a glimpse of the beauty they took from him . . . Kong snaps man-made chains with demoniacal strength . . . roars sinister defiance to puny humanity and crashes out in search of the fleeing girl!

"The production department of Radio can take deep bows for its work. The sets and locations added greatly to the realism of this fantastic story."

. . . . . HOLLYWOOD REPORTER

(Archie Marshek and Walter Daniels are credited as production assistants.)





FRENZIED!

Roaring to freedom . . . tossing man's proud toys to tinder... trampling agonized humans beneath his massive feet... hurling trains from their rails... snatching war planes from the air and dashing them to destruction...crushing all that blocks his devastating onslaught!

KING KONG



KING KONG

WHAT THEN?

Clutching in his hairy grip the creature of beauty a city fought to deny him . . . roaring above the shrieks of a world in pandemonium and terror. Will civilization conquer this savage menace? Or will it destroy humanity?

KING KONG

A MERIAN C. COOPER and ERNEST B. SCHOEDSACK PRODUCTION

RKO PICTURES

RKO RADIO PICTURES

CONCEIVED AND CREATED TO STARTLE THE WORLD

"KING KONG"

Executive Producer . . . . . DAVID O. SELZNICK
An Idea Conceived and Executed by MERIAN C. COOPER
Directed by
ERNEST B. SCHOEDSACK *and* MERIAN C. COOPER

●

Screen Play by . . . JAMES CREELMAN, RUTH ROSE
Original Story . MERIAN C. COOPER, EDGAR WALLACE
Chief Technician . . . . . WILLIS O'BRIEN
Music by . . . . . MAX STEINER
Sound Effects . . . . . MURRAY SPIVACK
Art Directors . . . CARROLL CLARK, AL HERMAN
Chief Photographer . . . . . EDWARD LINDEN
Photographers . . . VERNE WALKER, J. O. TAYLOR
Technical Staff . . . E. B. GIBSON, MARCEL DELGADO
FRED REEFE, ORVILLE GOLDNER
CARROLL SHEPPHIRD
Art Technicians MARIO LARRINAGA, BYRON L. CRABBE
Sound Recordist . . . . . E. A. WOLCOTT
Film Editor . . . . . TED CHEESMAN
Production Assistants . . . . . ARCHIE S. MARSHEK
WALTER DANIELS

CAST

Ann Darrow . . . . . FAY WRAY
Denham . . . . . ROBERT ARMSTRONG
Driscoll . . . . . BRUCE CABOT
Engleborn . . . . . FRANK REICHER
Weston . . . . . SAM HARDY
Native Chief . . . . . NOBLE JOHNSON
Second Mate . . . . . JAMES FLAVIN
Witch King . . . . . STEVE CLEMENTO
Lumpy . . . . . VICTOR WONG

●

A Merian C. Cooper and Ernest B. Schoedsack Production

'KING KONG'

AN ACHIEVEMENT

Photographed by

EDDIE LINDEN

Associate photographers

VERNON WALKER
J. O. TAYLOR

Chief technician

WILLIS O'BRIEN

EXCLUSIVELY

EASTMAN

SUPERSENSITIVE PANCHROMATIC

NEGATIVE

J. E. BRULATOUR, INC.

from the press of The Hollywood Reporter

JEWELS Always Have Value!

BECAUSE--

They are possessions that can always be converted into GOLD.

Through every depression and panic. . . through every financial upheaval and every calamity . . . Diamond and Fine Jewels have always proved a priceless possession . . . more treasured than gold . . a sound investment, negotiable in any part of the world.

When Germany currency was worthless, Diamonds and Fine Jewels still had a value.

When financial disaster threatened Russia, the Crown Jewels found an immediate market.

When Belgium was in need of gold,Queen Elizabeth disposed of her jewels and obtained funds to carry on.

Diamonds and Fine Jewels have always had a value . . . and always will! They are the only investment that survives every panic and every depression. They are unperishable and thus afford Permanent Security. Diamonds and Fine Jewels are adored by everyone. And aside from their intrinsic value are a source of boundless pleasure to their owner.

The exceptional display of Fine Jewels at Reingold's, acquired at present low prices, afford you an exceptional opportunity to obtain amazing values. Purchases at today's low prices are a prudent investment.

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M. REINGOLD INC. • EQUITABLE BUILDING

6253 Hollywood Boulevard • Fourth Floor • Hillside 4141

PICTURES Now SHOOTING

STUDIO PRODUCTION HOLDS LEVEL, WITH 35 FEATURES

Columbia

"TAMPICO"

Cast: Jack Holt, Raquel Torres, Fay Wray, Donald Cook, Lee Phelps, Noah Beery, Edwin Maxwell.
Director .....Irving Cummings
From novel by....Joseph Hergesheimer
Screen Play.....Jo Swerling
Cameraman .....Ben Kline

"GRASS VALLEY"

Cast: Buck Jones, Diane Sinclair, Niles Welch, Dick Alexander, Ward Bond, Alf James, Erville Alderson.
Director .....Lambert Hillyer
Screen Play.....Lambert Hillyer
Cameraman .....Al Siegler

"HE LIVED TO KILL"

Cast: Bela Lugosi, Sally Blane, Wallace Ford, Gertrude Michaels, Noah Beery, Bryant Washburn, Mary Frey, Tully Marshall, George Meeker.
Director .....Ben Stoloff
Original .....Willard Mack
Screen Play.....Beatrice Van
Cameraman .....Joseph Valentine

"RUSTY RIDES ALONE"

Cast: Tim McCoy, Barbara Weeks, Rockcliffe Fellowes, Dorothy Burgess, Clarence Geldert, Wheeler Oakman, Edmund Burns, Edward Cobb, "Silver King," the dog.
Director .....D. Ross Lederman
Original .....Walt Coburn
Screen Play.....Robert Quigley
Cameraman .....Al Siegler

•

Fox

"MANEATER"

Cast: Marion Burns, Harry Woods, Kane Richmond.
Director .....Clyde Elliott
Story .....James Spearing
Cameraman .....Carl Berger

"WARRIOR'S HUSBAND"

Lasky Production

Cast: Elissa Landi, Ernest Truex, Marjorie Rambeau, David Manners, Helen Ware, Helene Madison, Maude Eburne, John Sheehan, Lionel Belmore, Ferdinand Gottschalk, Bobby McLeod, Janet McLeod, Claudia Coleman, Tiny Sanford.
Director .....Walter Lang
From play by.....Julian Thompson
Adaptation and dialogue Ralph Spence
Continuity .....Sonya Levien
Cameraman .....Hal Mohr

"ADORABLE"

Cast: Janet Gaynor, Henry Garat, C. Aubrey Smith, Herbert Mundin, Blanche Frederici, Hans von Twardowski.
Director .....Wilhelm Dieterle
Original by.....Paul Frank, Billie Wilson
Screen Play.....George Marion Jr., Jane Storm
Music and lyrics: Werner Heymann, Richard Whiting, George Marion Jr.
Cameraman .....John Seitz

"PILGRIMAGE"

Cast: Henrietta Crosman, Marion Nixon, Norman Foster, Heather Angel, Louise Carter, Adele Watson, Charles Grapewin, Betty Blythe, Frances Rich, Jay Ward, Robert Warwick, Hedda Hopper, Maurice Murphy, Lucille La Verne, Inez Palange, Greta Meyer, Margaret Mann, Francis Ford, Rosa Rosanova.
Director .....John Ford
Original by.....I. A. R. Wylie
Screen Play: Philip Klein, Barry Conners, Dudley Nichols, Henry Johnson.
Cameraman .....George Schneiderman

•

MGM

"MAN ON THE NILE"

Cast: Ramon Novarro, Myrna Loy, Reginald Denny, C. Aubrey Smith, Edward Arnold, Louise Closser Hale, Marcella Corday, Blanche Frederici.
Director .....Sam Wood
Cameraman .....Len Smith

"REUNION IN VIENNA"

Cast: John Barrymore, Diana Wynyard, Frank Morgan, Henry Travers, Charles Giblyn, Una Merkel, Bodil Rosing, May Robson.
Director .....Sidney Franklin
From play by.....Robert E. Sherwood
Screen play.....Claudine West, Ernest Vajda
Cameraman .....George Folsey

"PEG O' MY HEART"

Cast: Marion Davies, Onslow Stevens, J. Farrell MacDonald, Alan Mowbray, Juliette Compton, Irene Browne.
Director .....Robert Leonard
From play by.....Hartley Manners
Screen Play.....Frank R. Adams
Cameraman .....George Barnes

"SERVICE"

Cast: Lionel Barrymore, Lewis Stone, Phillips Holmes, Benita Hume, Douglas Walton, Elizabeth Allen, Colin Clive, Doris Lloyd, Viva Tattersal, Laurence Grant, Halliwell Hobbes, C. Aubrey Smith, Billy Bevan, George K. Arthur, Alec Francis.
Drector .....Clarence Brown
From play by.....C. L. Anthony
Cameraman .....Oliver Marsh

"MADE ON BROADWAY"

Cast: Robert Montgomery, Madge Evans, Mae Clarke, Eugene Pallette.
Director .....Harry Beaumont
Original by.....Courtenay Terrett
Cameraman .....Norbert Brodine

•

Paramount

"A BEDTIME STORY"

Cast: Maurice Chevalier, Helen Twelvetrees, Edward Everett Horton, Minor Watson, Leah Ray, Baby LeRoy, Sir Guy Standing, Paul Panzer, Henry Kolker, Gertrude Michael, Ernest Wood, Reginald Mason, George MacQuarrie.
Director .....Norman Taurog
Original and screen play: Waldemar Young, Nunnally Johnson.
Cameraman .....Charles Lang

"TERROR ABOARD"

Cast: Charlie Ruggles, Neil Hamilton, John Halliday, Verree Teasdale, Shirley Grey, William Janney, Jack LaRue, Morgan Wallace, Paul Hurst, Thomas C. Jackson, Charles Hancock, Bobby Dunn, Paul Porcasi, Leila Bennett.
Director .....Paul Sloane
Original by.....Robert Presnell

"THE EAGLE AND THE HAWK"

Cast: Fredric March, Cary Grant, Jack Oakie, Sir Guy Standing, Forrester Harvey, Russell Scott, Leyland Hodgson, Kenneth Howell.
Directors .....Stuart Walker, Mitchell Leisen
Original Story.....John Monk Saunders
Screen Play.....Bogart Rogers, Seton I. Miller
Cameraman .....Harry Fischbeck

"THE BEER BARON"

Cast: Charles Bickford, Richard Arlen, Jean Hersholt, Mary Brian, Louise Dresser, George Stone, Andy Devine.
Director .....Ralph Murphy
Original Story.....Gene Towne, Graham Baker
Screen Play: Willard Mack, Beatrice Banyard, Samuel Ornitz.
Cameraman .....Henry Sharp

"SUPERNATURAL"

Cast: Carole Lombard, Allan Dinehart, Randolph Scott, William Farnum, H. B. Warner, Beryl Mercer, Lyman Williams, Willard Robertson, Harold Entwhistle, Herbert Farjeon, Burr MacAnnan.
Director .....Victor Halperin
Original Story.....Garnett Weston
Screen Play.....Garnett Weston, Harvey Thew
Cameraman .....Ernest Haller

"INTERNATIONAL HOUSE"

Cast: Peggy Hopkins Joyce, W. C. Fields, Stuart Erwin, Sari Maritza, Burns and Allen, Col. Stoopnagle and Bud, Bela Lugosi, Edmund Breese, Franklin Pangborn, Harrison Green, Lumsden Hare, James Wang, Ernest Wood, Clem Beauchamp, Henry Sedley, Etta Lee.
Director .....Edward Sutherland
Original Story.....Lou Heifetz, Neil Brant
Screen Play.....Francis Martin, Walter DeLeon
Cameraman .....Arthur Martinelli

"I LOVE THAT MAN"

Cast: Edmund Lowe, Nancy Carroll, Lew Cody, Robert Armstrong, Dorothy Burgess, Susan Fleming, Walter Walker, Inez Courtney.

PICTURES Now SHOOTING

THIS WEEK AS COMPARED TO SAME NUMBER LAST WEEK

Director .....Harry Joe Brown
Original Story.....Gene Towne, Graham Baker
Screen Play: Gene Towne, Graham Baker, Casey Robinson.

"STORY OF TEMPLE DRAKE"

Cast: Miriam Hopkins, Jack LaRue, William Gargan, William Collier Jr., Irving Pichel, Sir Guy Standing, Elizabeth Patterson, Kent Taylor, Florence Eldridge, Harlan Knight, Jobyna Howland, James Eagles, James Mason, Hattie McDaniels, Oscar Apfel, Clarence Sherwood, Henry Hall, Harold Goodwin, Clem Beauchamp, Arthur Belasco, Grady Sutton, George Pearce.
Director .....Stephen Roberts
Original by.....William Faulkner
Screen Play.....Maurine Watkins, O. H. P. Garrett
Cameraman .....Karl Struss

"THE SONG OF SONGS"

Cast: Marlene Dietrich, Brian Aherne, Richard Bennett, Hardie Albright, Alison Skipworth, Helen Freeman.
Director .....Rouben Mamoulian
From novel by....Herman Sudermann
Screen Play.....Vincent Lawrence, Benjamin Glazer
Cameraman .....Victor Milner

•

RKO-Radio-Pathe

"IN THE RED"

Cast: Bert Wheeler, Robert Woolsey, Marjorie White, Hugh Herbert, Louis Calhern, Phyllis Barry.
Director .....William Seiter
Original and Screen Play .....Joseph Mankiewicz, Henry Myers
Cameraman .....Edward Cronjager

"THE SILVER CORD"

Cast: Irene Dunne, Laura Hope Crews, Joel McCrea, Frances Dee, Eric Linden.
Director .....John Cromwell
From play by.....Sidney Howard
Screen Play.....Jane Murfin
Cameraman .....Charles Rosher

United Artists

Reliance Prod.

"I COVER THE WATERFRONT"

Cast: Claudette Colbert, Ben Lyon, Ernest Torrence, Hobart Cavanaugh, Harry Beresford, Purnell Pratt, Claudia Coleman, George Humbert, Rosita Marstini, Maurice Black, Wilfred Lucas.
Director .....James Cruze
From book by.....Max Miller
Screen Play.....Wells Root
Cameraman .....Ray June

Warner-First National

"THE MAYOR OF HELL"

Cast: James Cagney, Madge Evans, Allen Jenkins, Arthur Byron, Dudley Digges, Frankie Darro, Farina, Robert Barrat, George Pat Collins, Mickey Bennett, Sidney Miller, Charles Cane, Raymond Borzage, George Offerman Jr., Dorothy Peterson.
Director .....Archie Mayo
From Play by. .....Iselin Auster
Screen Play.....Edward Chodorov
Cameraman ... .Barney McGill

"MARY STEVENS, M.D."

Cast: Kay Francis, George Brent.
Director .....Lloyd Bacon
Screen Play.....Rian James

"BREADLINE"

Cast: Richard Barthelmess, Loretta Young, Aline MacMahon, Gordon Westcott.
Direction .....William A. Wellman
Screen Play.....Wilson Mizner, Robert Lord

"VOLTAIRE"

Cast: George Arliss, Doris Kenyon, Margaret Lindsay, Alan Mowbray, Theodore Newton, Reginald Owen.
Director .....John Adolfi
Screen Play.....Maude Howell, Paul Green

"FELLOW PRISONERS"

Cast: Leslie Howard, Douglas Fairbanks Jr., Paul Lukas, Margaret Lindsay, Arthur Hohl, Philip Faversham, William LeMaire, John M. Bleifer.
Director .....Roy Del Ruth
Screen Play.....Edward Chodorov

"GOLD-DIGGERS" OF 1933"

Cast: Warren William, Joan Blondell, Ruby Keeler, Dick Powell, Aline MacMahon, Guy Kibbee, Ginger Rogers, Allen Jenkins, Ned Sparks.
Director .....Mervyn LeRoy
From story by.....Avery Hopwood
Screen Play .....David Boehm, James Seymour
Music and lyrics..... Harry Warren, Al Dubin

"NARROW CORNER"

Cast: Douglas Fairbanks Jr., Patricia Ellis, Dudley Digges, Ralph Bellamy, Arthur Hohl, Henry Kolker, Willie Fung, Reginald Owen, William V Mong.
Director .....Alfred E. Green
From story by.....Somerset Maugham
Screen Play..... .....Robert Presnell
Cameraman ... .Tony Gaudio

•

INDEPENDENTS

MONOGRAM

"BLACK BEAUTY"

Cast: Esther Ralston, Alexander Kirkland, Don Alvarado, Gavin Gordon, Hale Hamilton, George Walsh, Theodore Lorch.
Director .....Phil Rosen
Original Story.....Anna Sewell
Adaptation .....Charles Logue
Cameraman .....Roy Hunt

MASCOT

"THE THREE MUSKETEERS"

Cast: John Wayne, Ruth Hall, Jack Mulhall, Francis X. Bushman Jr., Raymond Hatton, Noah Beery Jr., William Desmond, Gordon DeMain, Hooper Atchley, Robert Fraser, George Magrill.
Directors .....Bert Clark, Armand Schafer
Story: Barney Sarecky, Wyndham Gittens, Bert Clark, Norman Hall, Ben Cohen.
Cameraman .....Ernie Miller

•

SHORT SUBJECTS

WARNER BROTHERS

"HOW TO BREAK NINETY"

Cast .....Bobby Jones
Director .....George Marshall
Continuity .....Andrew Bennison
Cameraman .....Arthur Todd

HAL ROACH

UNTITLED

Cast: Zasu Pitts and Thelma Todd.
Director .....Del Lord
Story ..... Staff
Cameraman .....Art Lloyd

RADIO-LOU BROCK

UNTITLED

Cast .....Ely Culbertson
Director .....Sam White
Story .....Stanley Rauh, H. W. Hanemann
Cameraman .....Jack Mackenzie

RADIO-LOU BROCK

UNTITLED

Cast: Harry Sweet, Harry Gribbon, Tom Kennedy.
Director .....Harry Sweet
Story .....Harry Sweet

LOU-BROCK-RADIO
Headliner Series

UNTITLED

Cast .....Joseph Cawthorne
Director .....George Stevens
Story .....Jack Townley and Mauri Grashin

TEC-ART

"HOLLYWOOD ON PARADE"
Voice of Hollywood Series

Cameraman ....Otto Himm
Director ....Louis Lewin

MACK SENNETT

"THE MORNING AFTER"

Cast.....Nora Lane, Arthur Hoffman
Director .....Leslie Pearce
Story ..... Staff
Cameraman .....Johnny Boyle

EDUCATIONAL

"TORCHY'S GHOST"

Cast: Ray Cooke and Marian Shockley
Director .....C. C. Burr
Story .....George Jeske
Cameraman .....Lou Physioc

EDUCATIONAL

"LOOSE RELATIONS"

Cast .....Andy Clyde
Director .....Harry J. Edwards
Story .....Ernest Pagano, Ewart Adamson
Cameraman .....Dwight W...

An editorial from the NATIONAL EXHIBITOR . . prominent Philadelphia trade paper

THE N... AL EXHIBITOR — FEBRUARY 20, 1933

The Lesson of Warner Brothers

The industry might well learn a big lesson from Warner Brothers. For, at the present moment, the morale and confidence of this business seems strongest, most virile in the distribution department of that company.

There are a lot of reasons for this state of mind, but, primarily, it is because Warner Brothers are turning out the best product of the season. This, it has already been proclaimed by many, is a Warner year.

Not that every picture is a rousing, smashing hit. It isn't. But in every feature, no matter how weak or strong, there is a selling angle, something with which to work. The Warner pictures are something like the Ford car used to be advertised, nothing going to waste. Smart showmen do not have to look far for an angle. The Warner shows have been topical, timely, allowing theatremen to cash in.

From the alert production department down to the smallest in the distribution division, there is an air of knowing what theatres need. The scripts are racy, attractive, move speedily. The casts have star and feature strength. The advertising paper and trade ads are up-to-the-minute, press books splendid, confident, in showman's language. The distribution departments are playing fair with exhibitors and have gained good-will.

No better example of the state of mind of the organization can be gained than from examination of the ad Warner Brothers ran the day a couple of companies were going into receivership—namely, that a year from that day Warners would produce a certain picture with the following cast. It does not matter what the picture or cast was, the spirit counted. Warners were in business to stay, were confident they would ride through the depression.

The industry would do well to copy the Warner spirit. Other production departments are beginning to deliver, but there seems to be, in many cases, owing to circumstances surrounding the situation, a lack of spirit, of fire.

Two years ago, Warners weren't setting the world on fire. Now, because the tempo of the organization has been quickened, the company is delivering. What Warners have accomplished is an inspiration for the industry.

—Jay Emanuel.

You're Right, Mr. Emanuel, and the next big Warner hit is

"42ND STREET"

The Miracle Picture of '33 with

WARNER BAXTER · BEBE DANIELS

George Brent, Ruby Keeler, Ned Sparks
Ginger Rogers, Dick Powell, Allen Jenkins
Una Merkel, George E. Stone, Eddie Nugent
H. B. Walthall, Robert McWade, and

200 BEAUTIFUL GIRLS

Everybody who is anybody will be at the

GALA PREMIERE

AT WARNER BROS.
HOLLYWOOD

THEATRE . . HOLLYWOOD BLVD. AT WILCOX

WEDNESDAY at 8:30 p.m.

Tickets $1 & $2 *including tax. Popular prices after Premiere*
Phone HO. 1251 for Reservations. Only a few choice seats left.

E
C
Director —

THE Hollywood REPORTER

Vol.XIII. No. 40. Price 10c. TODAY'S FILM NEWS TODAY Tuesday, March 7, 1933

CLOSING SEEMS CERTAIN

TRADEVIEWS by W.R. WILKERSON

•THE studios are in trouble. The picture business is in trouble. The whole of America is in trouble.

At the time this is written, serious consideration is being given to the absolute closing of the studios here, not to be reopened until the conditions they are at present facing have been elimnated. Don't think the producers are taking a run-out; don't permit anyone to tell you the major companies are taking a punch and doing a dive with the thought of using present emergencies to strengthen their position when they do open. That's bunk. Those men are fighting every minute to stay open, keep you working and continue the supply of motion picture entertainment. It may be a losing fight, but it IS a fight and, as such, should receive your recognition and help.

•

In some quarters you will hear this or that person hoping for a losing fight, hoping the studios close, hoping that something may be created that will get him or her out of a contract. That element thinks now, as always, only of themselves. They have no idea, nor do they care, what will happen to thousands whose weekly pay checks are their bread and butter and, if the studios close, there may be no bread and butter.

They have little thought for the organizations which have spent time and money in order that they might have had the OPPORTUNITY to reach a position of affluence and be enabled to take care of their personal desires. They stand around the lots, hoping for the worst, so they can jump to another producer for more money.

•

There should be some reward paid studios by the creative element in pictures now, at the time when that reward would mean so much. There has never been an industry which has given as much respect to contracts as has this industry, so far as their creators are concerned. Name us one other instance than the attempt made by Fox (through ignorance) of any company trying to sidestep a contract obligation for the services of an artist, writer or director. And boys and girls, there have been hundreds of instances where studios have paid heavily for their own bad judgment, more than they have made through contracts for

(Continued on page 4)

New Records Set By '42nd Street'

New York.—Warners report that "42nd Street" has broken all attendance records at the Ambassador Theatre in St. Louis and topped the Al Jolson personal appearances in Chicago. There are already 438 playdates set for the picture.

Hammons-Bischoff Arrange New Deal

Sam Bischoff and Earle Hammons have reached an agreement which extends the latter's option on the producer's services for five more pictures. Hammons asked for the extension in view of the temporarily frozen condition of his finances, informing Bischoff that he wishes to exercise the right to his services, but is unable to at this time.

Hammons is understood to have the money for the five productions set, but is unable to move it, owing to the bank holiday. Both Hammons and Bischoff are willing to continue their

(Continued on page 3)

Alice Brady Arrives

Alice Brady arrived in Hollywood yesterday from New York. She co-stars with Robert Montgomery in "When Ladies Meet," which Harry Beaumont directs for MGM.

Issuance of National Scrip Only Way To Save Studios—Agents Agree To 25 P.C. Cuts

After the Artists Managers, in joint meeting with the Producers Association last night, had agreed to the producers' request for a 25 per cent cut in the salaries of all their clients for eight weeks, a telephone message from New York, where the Eastern production heads were in session, brought the news that such a slash would not help and that, unless the Government issues national scrip, the studios will have to close. Last night it seemed improbable that such scrip would be issued.

There was a full representation of both producers and agents at the meeting. When the request for the 25 per cent salary cut was made, the agents caucused and agreed unanimously to accede. Then Louis B. Mayer, who had been on the phone to New York, brought the information about the absolute necessity of na-

(Continued on Page 2)

Hammons Loses Point

New York.—The Earle Hammons-World-Wide petition to the Supreme Court to have the mismanagement suit brought by Alexander Aaronson dismissed, was denied and the case will go to trial.

Chase Execs Off Fox Board and Out Of Fox Operation

New York.—All executives of the Chase Bank have been withdrawn from the directorate of Fox Film and clear sailing has been given Sidney R. Kent for his complete operation of Fox.

It is felt that the Chase withdrawal is due to two things. (1) The impending Senatorial investigation of the Chase Bank and Chase Securities. (2) To give Sidney R. Kent a clear hand in the operation of the Fox company.

In addition to quitting the board and playing a hands-off policy in the operation, it is heard that Chase has agreed to do the necessary financing for the moves that Kent has suggested.

FWC Publicity Dept. Out; Orr To Loew's St.

Fox West Coast discontinues its home office publicity department today, with Troy Orr, who succeeded Robert Collier as head last week, moving to Loew's State to confine his activities to handling advertising and publicity for that first run.

Kay Francis To MGM

Kay Francis is to go to MGM at the finish of her present Warner picture, "Mary Stevens, M. D." on a loan-out for a single picture

Warners Buy Original

Warners have purchased "Bedside," an original story by Manny Seff and Harvey Thew.

'Goona Goona' Again

New York.—"Goona Goona" is returning for another Broadway engagement at Wallack's Theatre.

N. Y. AND L. A. HOUSES DO WELL DESPITE HOLIDAY

In spite of the bank closings and the general feeling of unrest, reports from both New York and Los Angeles theatres are of fair business over the week-end. Most of the theatres are optimistic and are prepared to accept scrip for admissions.

In New York, the Seventh Avenue Roxy and the Fox Brooklyn were accepting checks over the week-end and some of the local houses were doing likewise.

The demand by the exchanges for cash on delivery of prints was welcomed by many of the theatres both East and West, as it obviated the necessity of keeping all the cash in the safes.

Business in the New York legitimate houses was not so good. The

(Continued on Page 2)

Selwyn 'Ice Box' Deal With MGM Goes Cold

Edgar Selwyn's deal with MGM for the purchase of "The Baby In The Ice Box," an American Mercury story by James M. Cain, went cold yesterday. Selwyn, under term contract to MGM as a director, will hold the property to make it independently in the future.

Third Week For Swanson Film; 'Secrets' Delayed

New York.—The premiere of the Mary Pickford picture, "Secrets," at the Rivoli, has been postponed until March 15, and the Gloria Swanson production, "Perfect Understanding," is held for a third week.

KING KONG OPENS THURS MAR 16 CHINESE AT GRAUMAN'S

THE Hollywood DAILY REPORTER

W. R WILKERSON .... Editor and Publisher

FRANK POPE..... Managing Editor

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RAMBLING REPORTER

We are told that Frances Marion, who really sings, has signed a contract to warble on the radio for well over a thousand a week. . . . Sol Lesser came downstairs at the Hal Roach party the other night with a five dollar bill in his hand, won at bridge—and he was mobbed.

•

There is a big mystery as to what happened to two expensive and rare tropical fish which used to swim in the pond in the garden of the house Chevalier lives in—he gave a party and the Marx brothers were there—and the fish are gone and everyone seems to think the Marxes ate 'em. . . . The Dick Rodgers celebrated their third wedding anniversary with a dinner party at the Dunes Saturday night. . . . Eleanor Boardman, Harry D'Arrast, Blanche Hearst, Harry Crocker, Al Jolson, Ruby Keeler also glimpsed dancing around. . . . The air at Palm Springs was full of complaints about horses from Moss Hart. . . . The quiet at La Quinta got Zita Johann, John Huston, B. P. Schulberg and the Marion Gerings. . . . Wally Beery flew back from the Springs just in time to lunch with brother Noah at Sardi's yesterday.

•

You really should hear Billy Haines' definition of what constitutes being declassee these days! . . . Nathan Salpeter will fly to New York with Sam Katz tomorrow. . . THAT, in case you don't know, is Max Gordon's real name! . . . The Bill Powells, the Frank Joyces, Al and Rita Kaufman, the Eddie Lowes among those at the Little Club Satiddy night—and enjoying it. . . The Sam Jaffes and the Eddie Eliscus had a few hysterics at the Yiddish Theatre in L. A. Sunday night. . . it sounds convulsive! . . . Jean Harlow and Jesse Lasky Jr. stepping-outing. . . When Harry Cohn walked into a certain restaurant recently, the band struck up, "I'll Take An Option On You."!!

New York REVIEWS

"KING KONG"

RKO-Radio prod.; director, Merian C. Cooper; writers, Edgar Wallace, Merian C. Cooper, James A. Creelman, Ruth Rose

Radio City Music Hall and RKO-Roxy Theatre

World-Telegram: This "King Kong" is one of the very best of all the screen thrillers, done with all the cinema's slickest camera tricks, than which there are none slicker.

Times: Through multiple exposures, processed "shots" and a variety of angles of camera wizardry, the producers set forth an adequate story and furnish enough thrills for any devotee of such tales.

American: An amazing, madly imaginative, furiously fantastic film, "King Kong," a truly colossal achievement, crashes to a unique height in the annals of motion picture entertainment. Probability, possibility are tossed aside and the screen given over to as wildly thrilling an adventure as has ever been conceived in fiction or in fact. Its sweep and speed are such that its implausiblities are forgotten.

Journal: Spectacular, utterly fantastic and satisfyingly implausible, "King Kong" is most decidedly worth a trip to either of the twin theatres in Radio City this week. It's an animal picture on a tremendous scale, a novel, unique and wildly imaginative tale peopled with night-marish monsters, motivated by startling melodramatics and utilizing all the ingenious photographic and mechanical tricks known to the city of make-believe-it-or not

Sun: Before it is well-nigh started, one is caught in its illustion and it winds up as a consistently chilling movie spectacle. And laugh at this sort of movie if you will, it is something that the films can do that no other medium can do as well. In fact, go to laugh at "King Kong," and you will find yourself really chilled by most of it.

News: "King Kong," as spectacular a bolt of celluloid as has thrilled movie audiences in a couple of sophisticated seasons, is the product of a number of vivid imaginations. You don't for one minute have the feeling that there's anything real about "King Kong," but you're being constantly entertained while the picture's on view.

Post: As a wild-eyed and occasionally cock-eyed spectacle, "King Kong" is not as effective as it should have been. Its fantasy element has moments of humor, but its thrills are weakened by their evident effort to be thrilling. The picture could well have been cut, particularly the earlier sequences, which are long and drawn out and lacking in suspense.

Mirror: "King Kong" is a unique picture, fantastic and exciting. It is mad, deranged and vastly entertaining. Don't miss it.

Herald-Tribune: With the cinema going in for parlor realism these days, the picture emerges as an interesting and effective stunt, produced with considerable imagination.

National Scrip Only Salvation

(Continued from Page 1)

tional scrip if the situation were to be saved.

Following this, both producers and agents adjourned. Both will meet separately and jointly within 24 or 48 hours, at which time it was thought the question whether there will be national scrip, or scrip issued by States individually, will have been determined by Washington. In the event of the former, the studios will remain open, but should each State be forced to issue its own scrip, then it seems certain that the studios will close for a period of six, eight, or twelve weeks.

This question of scrip is most important to the immediate conduct of the business. It was brought out at the meeting that, should each State or local clearing house issue its own scrip, the paper would not be good outside of the state of issue. Therefore the money collected could not be relayed here for production purposes and because of the lack of money, payrolls could not be met and the studios would have to close until the financial situation opened up.

If the Government decided to issue national scrip, and this seemed very doubtful last night, then the studios, it is understood, would issue an industrial scrip of their own, with the grosses of the pictures placed as security against the scrip issued. With this procedure, salaries would be paid in that form, subject to it being turned into currency when it was possible to redeem it at the end of the emergency period.

From all talk, the producers are doing everything humanly possible to keep the production ball rolling, but the cards seem stacked against them.

In the meantime, production will be continued in each plant until word is received from Washington and New York. But 90 per cent of the studios will have difficulty meeting their payrolls today and tomorrow as a result of having their money tied up in banks of every State because of the bank holiday.

Fox Mussolini Film Withdrawn For Col.

New York.—Pressure has been successfully brought to bear on Fox Movietone to withdraw the special showing of its synthetic feature made from newsreel shots of the growth of Facism and Mussolini.

Columbia insisted that the showing of this film at the Embassy would hurt its "Mussolini Speaks," which goes into the Palace Friday.

Jewel and Mayfair Go To Three-Feature Bills

Harry Popkins, operating the Jewel Theatre, Los Angeles, is one of the first local exhibs to go to a three feature policy. Friday and Saturday he tossed "Bill of Divorcement," "Old Dark House" and Buck Jones' "Sundown Rider" on one program, giving the kids a Saturday matinee for a nickel.

Norman Webb is also triple featuring at the Mayfair for a 15 cent tap.

Fay Wray To Col.

Harry Cohn has signed Fay Wray for the top spot in "Rules for Wives," an original by Robert Riskin, which Eddie Buzzell will direct for Columbia. Donald Cook is slated for the leading male role.

Bud Lighton Arriving

Louis Lighton, Paramount associate producer, is due back from New York tomorrow.

Fox Buys Sauber Yarn

Fox has purchased "Lola," an original story by Harry Sauber.

Theatre Business Fair

(Continued from Page 1)

League of New York Theatres held a meeting yesterday and decided to keep the houses open and to stand up under the conditions as staunchly as possible.

The business in the Los Angeles theatres was about normal, this being attributed by the theatre men to the optimistic reception by the public of President Roosevelt's inaugural address. The theatre men believe that the issuance of scrip will mean even better busness, because the public will spend the scrip, they think, more freely than they have been spending money for the past few months.

A special meeting of Los Angeles exhibitor leaders yesterday resulted in appointment of a committee of three, Ben Berenstein, Arnold Shack and George Bromley, to discuss the emergency with a committee of exchangemen, but concerted action by the independent exhibitors was lacking.

Hugh Herbert
Management
BREN & ORSATTI

UNIVERSAL'S 'OUT ALL NIGHT' PLEASING ENTERNMENT

Crews and Pitts Highlights of Cast

"OUT ALL NIGHT"
Universal

Direction ..... Sam Taylor
Original by.....Tim Whelan
Screen Play.....Wm. Anthony McGuire
Photography .....Jerry Ash

Cast: Slim Summerville, Zasu Pitts, Laura Hope Crews, Shirley Grey, Alexander Carr, Rollo Lloyd, Billy Barty, Mary Jane Temple, Philip Purdy, Gene Lewis, Florence Enright, Dorothy Bay, Mae Busch, Paul Hurst.

Here's a picture that is ideal bank holiday entertainfment. It's guaranteed to take your customers' minds off the gold standard, moratoria, and other financial ailments for at least an hour.

If the Pitts-Summerville combination can keep on tickling the nation's ribs as they have in their first two efforts, we'll come through this current crisis still laughing at their antics.

Getting married is tough enough for Zasu and Slim this time, but getting a chance to work at it is even tougher, with a mother like Laura Hope Crews hovering around to keep them out of a clinch like a referee at a prize-fight. It looks as if they were going to get a break when they leave her behind at the railroad station. But Laura turns up at Niagara Falls with son's medicine and personally conducts the honeymoon—or what is left of it—from then on, until Zasu quits in disgust.

It's synthetic farce-comedy all the way through, but expertly contrived with an eye for maximum of laughs. Plenty of old gags have been rounded up in both the situations and dialogue, but like ham and eggs, they seem to be still popular if well done. There were times when it seemed that Sam Taylor could have moved things along at a faster pace, particularly in the early sequences of the picture. Several of them can be snapped up by fading out on the high point of laughter.

The plot to have Zasu kidnapped for Slim's benefit, in order to make a man out of an incurable mamma's boy, is a fairly cumbersome piece of machinery, though the audience found it just as funny as the rest of it, once the abduction and the chase got under way There's a sheer waste of footage, though, as well as an unpardonable insult to the spectators' intelligence, in having one of the characters stop the story to explain why the plot has been cooked up and what's the matter with Slim! We thought that brand of studio stupidity had been discarded years ago.

The two women walk off with the honors of the cast, leaving Slim to bring up the rear as a slow third, in addition to being handicapped with a non-combatant role. Laura Hope Crews plays her "Silver Cord" type of mother In farce time to perfection, from the very nature of her part dominating every situation for two-thirds of the picture. Zasu Pitts has little or no chance to assert herself. but she doesn't miss a single laugh of the kind that only she knows how to get.

Doubling up with the popularity of Summerville and Pitts, exhibitors have a better than the average piece of entertainment in this Universal show.

Sometimes It Pays To Attend Church

An Irish picture executive—there are some—found a way Sunday to help himself over the bank holiday. He went to church Sunday morning and, when the plate was passed, got his big idea. He sought the priest, whom he knew well, and who cashed a $10 check for him—paying it in dimes and nickels

Preview At Sea For 'Pleasure Cruise'

Fox will hold a special preview of "Pleasure Cruise" Saturday night on the S.S. Winnipeg, of the French line. The boatwill take on about 300 guests of the studio at San Pedro and set sail at 8 p. m. In addition to the first preview of the picture, Fox will provide a dinner and dance for the party.

Fox is installing sound projection apparatus on the ship for the showing.

Frank Adams Back To Do Dialogue On 'Peg'

Frank R. Adams has returned to the script of "Peg O' My Heart" to do added dialogue on his own screen play for MGM.

He turned in treatment of "The Lady and the Tiger," which the company is considering for purchase.

Cummings With Fox

Hugh Cummings yesterday joined the writing staff of the Wurtzel unit at Fox-Western to write the script on George O'Brien's next picture, a remake of a Zane Grey story owned by the company. Lee Chadwick, of the Morrison office, concluded the deal.

'Wise Guy' Off

The deal for the purchase of "The Wise Guy," which William Goetz was to have produced as his first for Radio, starring Richard Dix,fell through when the studio decided not to make the yarn.

Manny Seff Returns

Manny Seff returned from New York yesterday and goes to work on the script of "Dead On Arrival" for the B. P. Schulberg unit at Paramount.

'Strange People' Certainly Strange

"STRANGE PEOPLE"
Chesterfield

Direction ..... Richard Thorpe
Original and Screen Play Jack Townley
Photography .....M. A. Anderson

Cast: Hale Hamilton, John Darrow, Gloria Shea, Wilfred Lucas, Lew Kelly, Michael Visaroff, Jack Pennick, Mary Foy, Jerry Mandy, Walter Brennon, Frank LaRue, Stanley Blystone, Frank Glendon.

It's murder to see this murder mystery, "Strange People," made by Chesterfield. A story that may have had something worth while—it was hard to tell—is as completely massacred as the unfortunate gentlemen who accompanied Gen. Custer at his last stand.

An interesting initial situation gives the audience the feeling that it is in for something worthwhile. Twelve people are gathered together in an eerie house. They are former jurors on a murder trial, having convicted a boy on circumstantial evidence. Another 'murder' takes place under their eyes. The crime is faked to prove to them the unreliability of circumstantial evidence. Then the fake murder turns out to be the real article and the pretended victim is discovered to be dead. But there, all ye who enter to see this picture must leave all hope behind.

The story starts to build up ramifications so preposterously detailed that it sinks rapidly to the ridiculous, and moronic is the audience which does not laugh at it, instead of with it, by the time it is unreeled in its full length. The players seemed to sense the absurdity of the production. Their work is as ripe as the picture. Exhibitors, beware.

Milhauser At MGM

Bertram Milhauser has been signed by MGM to write the screen play and dialogue of "Rhapsody," which Richard Boleslavsky will direct.

Lester Cohen Back

Lester Cohen, author of "Sweepings," has returned from New York and has rejoined the Radio writing staff.

Hammons-Bischoff Deal

(Continued from Page 1)

relations, according to the latter, and will go into work with their program immediately upon bank relief, at which time they will sign a new contract.

Meanwhile, Bischoff said, he is ready to go into production with two pictures to be made independently and without release. His plans for these will be announced this week.

Yesterday in NEW YORK with HELEN GWYNNE

The big event of the week was the opening of Tallulah Bankhead's play and we could have run a scoop on the first night if we'd had sense enough to write it before the opening. In other words, anything that comes under the heading of 'gala' makes a swell blindfold test for how many first-nighters you can remember. . . Just the same, the ovation that the fascinating Bankhead got must have convinced her of how glad New York is to have her back. And the play has its moments, and from all the moom pitcher story buying heads that were there it'll probably be a movie, so everybody's happy. . . Highlights in the audience who made it worth while for the indomitable sidewalk gapers were: Lewis Milestone, Irene Purcell, Peggy Fears, Amelia Earhart, Marion Saportas, Helen Menken, Fannie Ward, Sidney Fox, Margalo Gillmore, Jules Glaezner, Frank Borzage, Hope Hampton. . . . And speaking of the theatre, we suddenly discovered that a revival of "The Show Off" has reached its one hundredth performance and is still going strong. It's hard enough to keep up with the closings in this town, much less keep track of revivals that come in soooo quietly and go on and on.

•

You simply must go to see the Vitaphone short called, "Nothing Ever Happens" which, for the most part, amusingly burlesques "Grand Hotel." . . . Not only that, but Chas. Judels gives the most remarkable and accurate imitation of Lionel Barrymore (with the belch removed), that we have ever enjoyed. It becomes a question of whether you never suspected Judels of being an actor or Lionel Barrymore of being a comedian. . . . Variation on an old theme but funnier and true: Up at the Club Richman a newspaper scribbler was doing a kidding interview with Claire Ray, who was playing straight. He asked her how often she'd been married and, when she said four times, he asked her if she could name the husbands. Claire said, "Sure. There was Nate Raymond and Al Kerwin, John Forbes and, and . . . let me see . . . wait, wait a minute, don't tell me!" . . . Warner company executives previewed the first print of "The Keyhole" at the home office. Which marks the first time that peeking through the keyhole had the official stamp of approval.

•

Arthur Hornblow is recovering from the flu, and Murray Feil is getting along fine after his appendix operation. As his nurse puts it, his condition is great but he feels lousy. . . . The law firm of Donovan and Raichle, which is kept plenty busy these days as attorneys for picture company receivers, drink tea promptly at four o'clock every day, while the picture people eat their fine words of 1928.

What Scrip Is And How It Will Be Used

What scrip really is and how it will be used in the present emergency is answered in the following questionnaire, compiled by the International News Service.

What is clearing house scrip? It is a promissory note of the banks that are members of the Clearing House Association and is issued by them as a money substitute.

Where will it be issued? At the banks.

What will it be issued for? Present plans are for payroll checks and against deposits in banks closed by the holiday. It also will be exchange for currency.

In what denominations will it be issued? In bill forms from $1 to $50.

Will scrip be issued in denominations low enough to replace silver currency or small change? No. Present plan is to use silver for change.

Will scrip be accepted for purchases by the butcher, the baker, the grocer? Yes.

Will a check, presented at a bank, be cashed in scrip? Yes, if the check is the depositor's and he has an account in the bank.

Will the banks be open to issue scrip? Yes.

On the expiration of the holiday will the banks give dollars for scrip? They did in the past.

Where will pay checks be cashed? At the banks.

Will pay checks be cashed only in scrip? Present plans are not definite, but expectations are that scrip, and in some cases cash, or part cash and scrip will be used.

What security will be behind scrip? Liquid bank deposits, government securities and other sound assets of the banks.

Is there any danger that its value will fall below that of regular money? In the past depressions, when scrip was used, money brought a premium no higher than 4 per cent over the clearing house certificates. This happened in 1873, 1893, and 1907.

If a bill of large denomination is offered in a purchase will the change be in scrip or currency? Scrip for a dollar or over and currency for change under a dollar.

How long is scrip likely to last? Its use in past depressions extended over a period of a month.

Herman Mankiewicz An MGM Producer

Herman Mankiewicz goes to MGM as a producing supervisor for the David Selznick unit. He has been a writer and associate producer at Paramount for several years.

Amateur Standing Lost By Golfers In Films

The National Golf Association ruled that amateurs cannot play in pictures and hold their standing, when Warners negotiated for some of the outstanding golf amateurs to appear in the Bobby Jones shorts now in production.

Warners used instead picture golfers, including Regis Toomey, George Olsen, W. C. Fields and Russ Saunders in the series.

Bob Woolsey Sick and 'In The Red' Held Up

Robert Woolsey was brought down with the flu yesterday and is expected to be out for at least three or four days.

"In The Red," his current picture with Bert Wheeler for Radio, was to have finished this week, but will be carried over well into next week due to his illness.

'India Speaks' Sneaked

Walter Futter sneaked a preview of his animal feature, "India Speaks," at the Spreckels Theatre, San Diego, Sunday. Picture went on in the afternoon without any advertising, and is the first time in several years a producer has staged an afternoon preview.

Morgan Leaves MGM

Byron Morgan, one of the veterans of the MGM writing staff, left the company Saturday, after turning in an original story. He may return to write the screen-play.

Chester Morris Signed

Joseph I. Schnitzer has engaged Chester Morris for the top spot in "Design For Murder," the re-titled "Black Flash," by Ralph Spence. Ray Enright will direct and Radio releases.

Radio Writing Team Back From New Orleans

Leonard Praskins and Wanda Tuchock returned Sunday night from New Orleans, where they have been for the last few weeks with a camera crew shooting some effect scenes for the Constance Bennett yarn, "Bed of Roses," which they are writing for Radio.

They brought back about 15,000 feet of exterior scenes.

Cain Out of Col.

James M. Cain completed his contract with Columbia Saturday and has gone off that organization's payroll. He turned in a script on "Public Be Damned."

Claudette Colbert Lead In 'Apt. Nine'

Paramount has set Claudette Colbert in the top spot nf "Apartment Nine" instead of Helen Twelvetrees, originally slated for the role.

Cary Grant and Wililam Harrigan will have featured roles. No director has been assigned yet. Alice D. G. Miller wrote the original and is also writing the screen play.

Moss Plans To Produce

New York.—B. S. Moss is planning to return to pictures in the production field as well as in theatres.

Tradeviews

(Continued from Page 1)

little pay negotiated by good judgment.

Accordingly, we believe that all creators should back up the studios in their fight for existence at this minute. Fight for them and with them. If necessary, march to the front office in a body and offer free services for a period, or services for pay cuts that will enable the studios to stay open.

Most of you could accomplish this without anything resembling hardship, and think what it would mean to the thousands of people who will be kept in employment by your act—what it would mean to the whole industry.

•

This is your business. You are the picture business. If you are to let it sink through your own avarice and greed at this stage, then you will suffer more than the men attempting to guide your business through this storm. Our plea is not for you to give without any return. Your returns will be a hundred fold.

Maybe things have gone too far for the studios to take advantage of your offers, regardless of what form they may be presented. Maybe all of you working two or three weeks for nothing or at big cuts would be to no avail. We don't know. But we do know that you should help in ANY WAY you can, for in helping now, you are helping yourselves.

The
Hollywood Knickerbocker Hotel
1714 North Ivar Avenue - - - GLadstone 3171
Announces
GREATLY REDUCED RENTALS
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»»» EASTMAN Super-sensitive "Pan" Negative offers you all of the notable high quality and uniformity of other famous Eastman films. In addition it possesses a group of qualities that have practically revolutionized motion picture procedure. Today in its *gray-backed* form it is the industry's most versatile negative medium . . . a worthy heir to forty years of film experience.

EASTMAN KODAK COMPANY

J. E. BRULATOUR, INC., DISTRIBUTORS

NEW YORK CHICAGO HOLLYWOOD



MICKEY ROONEY

as JIMMIE in

"The Big Cage"

With thanks to Kurt Neumann

Mr. W. R. Wilkerson
Hollywood, Calif.
Dear Mr. Wilkerson:

If there were a Pulitzer award (or any other kind of a prize) for the year's best institutional advertising promoted in any news or trade publication I would nominate your full page statement in the issue of the Hollywood Reporter of February 28.

Sincerely,

C. M. ZEFF.

◆

Editor's Note: The advertisement referred to above was our reply and statement directed to Mr. I. E. Chadwick on reviews in general and our review on "Oliver Twist" in particular.

ALLEN JENKINS

AS

Frank

IN

"Mind Reader"

KURT NEUMANN

DIRECTED

THE BIG CAGE

A UNIVERSAL PICTURE

SMASH after SMASH!

from Universal, says Hollywood Reporter



THE Hollywood REPORTER — Feb. 2, 1933

"PRIVATE JONES" VERY GOOD

Lee Tracy The Big Noise of Pix

"PRIVATE JONES"
Universal

Direction ..... Russell Mack
Original Story..... Richard Schayer
Screen Play..... Prescott Chaplin and Wm. N. Robson
Photography ..... Charles Stumar
Cast: Lee Tracy, Donald Cook, Gloria Stuart, Shirley Grey, Russell Gleason, Emma Dunn, Berton Churchill, Walter Catlett, Ferdinand Schumann-Heink, Roland Varno, Wallis Clark, William von Brinken, Ralph Lewis, Edward Piel.

Here is the war, shorn of its glamour, made a necessity rather than a glorious adventure. It is the war that the average man fought, with no heroics.

As "Private Jones," Lee Tracy delivers a performance that rates with his best. In other words, he does another swell job. With his name to bring in the girls, and a different war yarn for the men, it is difficult to see how Universal can miss with "Private Jones."

The first note in the theme is sounded by Berton Churchill as a loud-mouthed "patriot" whose lack of

THE Hollywood REPORTER — Feb. 4, 1933

"BE MINE TONIGHT" TREAT FOR MUSIC-LOVERS

"BE MINE TONIGHT"
Gaumont-Universal

Direction ..... Anatol Litwak
Story by..... I. V. Cube, A. Joseph
Adaptation ..... John Orton
Music ..... Mischa Spoliansky
Lyrics ..... Frank Eyton
Cast: Ian Kiepura, Magda Schnieder, Edmund Gwenn, Athbrey

THE Hollywood REPORTER — Feb. 24, 1933

"THE BIG CAGE" HAS THRILLS:

Clyde Beatty the Whole Show

"THE BIG CAGE"

Direction ..... Kurt Neumann
Original by..... Edward Anthony
Adaptation..... Dale Van Every
Screen Play..... Ferdinand Reyer, Edward Anthony, George Robinson
Photography ..... Cast: Clyde Beatty, Andy Devine, Vince Barnett, Wallace Ford, Mickey Rooney, Robert McWade, Raymond Hatton, Reginald Barlow, Anita Page, Edward Piel, Jr., Wilfred Lucas.

The tiger fight with the python in "Bring 'em Back Alive" was just two kittens with a ball of yarn, and as for Cecil De Mille's Amazon with a dwarf dangling on a fork, well, that was just an indulgent father bouncing his first-born on his knee for, l-a-d-i-e-s and g-e-n-t-l-e-m-e-n, you are about to see the king of beasts and a royal Bengal tiger stage a battle in Universal's "The Big Cage" that is—a battle.

Weak men will shudder and strong women will chortle with joy when they see these two 600-pound bunches of jungle madness go after each other with snarl and roar and, for pretty close to a full reel, tear each other almost into bits.

Clyde Beatty is the world's greatest animal trainer and, by the same token, he's a darn good looking young fellow with plenty of s.a. and he's not a bad actor by a long shot. He holds up well with all the other members of the cast and it's a right good troupe.

Let's say one thing, Mr. Exhibitor —you'll not sell "The Big Cage" with lolly-pops and sex lines. Neither will [illegible] of good with a clinch

officials believe that they have

THE Hollywood REPORTER — Feb. 7, 1933

"ROME EXPRESS" EXCELLENT:

Acting, Direction, Camera, Brilliant

"THE ROME EXPRESS"
Gaumont-Universal

Direction ..... Walter Forde
From story by..... Clifford Grey
Screen play and added dialogue ..... Sidney Gillette
Photography ..... Gunther Kumpf
Cast: Esther Ralston, Conrad Viedt, Muriel Aked, Joan Barry, Donald Calthrop, Finley Currie, Cedric Hardwick, Harold Huth.

"The Rome Express" is the first picture coming out of a British studio, seen by this reviewer, which he rates as top class and is a clear indication that the London producers have finally caught on. More of this type product will cause producers here in Hollywood to take notice and plenty of it. Not only will the American producer look with interest on this Gaumont production, but exhibitors, having had several cracks at running British pictures, with very bad results, will sing a different tune to the clang of their ticket machines, for Hollywood would have a tough time duplicating this production.

Clifford Grey has written an excellent yarn. It has movement, suspense and interest in every foot of the picture as directed, quite ably, by Walter Forde. The weakest thing in the [illegible] in no way hurts its

scribed as a Polish opera star, is, however, the film's main attraction. He sings in full voice several operatic arias and the theme song from which the title is derived.

An extremely clever manner of continuing action during the singing interludes approaches perfection in "Be Mine Tonight." Rather than photographing close-ups of the singer, Director Anatol Litwak has devised business for supplementary characters or directed attention to the beauty of natural scenic backgrounds. The result is a neat blending of entertainment for eye and ear.

For story there is the familiar mistaken identity theme. An Italian opera star exchanges places with a slick confidence man. The usual comedy mixup occurs, with an expose of the masquerade serving as denouement. Much of the credit for making this amusing may be attributed to Sonnie Hale's hard work as a typical musical comedy comic. He is assisted somewhat noisily by Edmund Gwenn and Athene Seyler as the town mayor and his wife. Magda Schnieder, playing with a heavy Germanic accent, is a pretty and conventional heroine.

It is Kiepura's glorious tenor voice that makes "Be Mine Tonight" an extraordinary attraction. Fine photography in the Continental manner will cause deserved comment. But it is Kiepura who will bring them in.

Base your campaign on him. Advertise him as a European vocal sen[illegible] and stress the unusualness of [illegible] Word of mouth will send [illegible] people

[illegible] for France, emotion[illegible] which he still is unable to understand. Called a slacker by his buddies, he is far from his officer's idea of a good soldier. Yet, when his time comes, he gives his life for an officer. He goes to his death believing the whole war a senseless mess.

Second in importance to Tracy is Donald Cook, doing a nice piece of work as the lieutenant who rides ones in attempting to make him a good soldier. Cook carries the love interest with Gloria Stuart opposite. She has little chance to display anything except the tip of her ear in close-ups. Shirley Grey and Emma Dunn, the other women in the cast, make their brief bits count.

Two grand comedy parts are played to perfection by Frank McHugh and Walter Catlett, the former as the company cook who sobs when the regiment marches away without eating the dinner he prepared, and the latter as an efficient Y.M.C.A. worker. The "Y", by the way, is given several party digs. Photography is good [illegible] well matched with the numerous stock shots and cuts that seem to have come from "All Quiet."

Sell Lee Tracy and the "different" angle heavily. The results should mean pay dirt.

METRO-GOLDWYN-MAYER STUDIOS,
% MR. SAMUEL MARX,
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XIII. No. 41. Price 10c. TODAY'S FILM NEWS TODAY Wednesday, March 8, 1933

ACAD. BOARD URGES CUTS

TRADEVIEWS
by W. R. WILKERSON

•THE artists, writers and directors at Fox were called in mass meeting yesterday and asked to help. What happened? The entire studio, even the laborers, agreed to work for four weeks WITHOUT PAY in order that their company might be able to hurdle this crisis.

What happened at Fox would happen in any studio IF the studio head would tell the personnel the right story and ask for their assistance. But no studio will get to first base in any attempt to try to chisel the contract people into taking huge cuts, presumably for an eight weeks period, but it will be a case of "sue us" to get the salary back to its right figure after that eight-week period is over.

•

Anyone and everyone connected with the production end of this business is fully aware of what this industry is facing now. They are all willing to help, but little help will be forthcoming if they find that some producers are trying to use this critical period to carve a drastic cut in salaries that will last through the next few years, if those companies are in business that long.

Our advice to any and all—TAKE NO PAY CUTS IN ANY FORM, but help by giving your services free because you owe that to the industry, and now that it needs help, you should come through and you will come through as did the Fox organization 100 per cent.

•

Our phone rang almost all day yesterday in answer to this column's pleading for the help of all contract people for their studios in this crisis. Over 95 per cent of the men and women who called, and most of them were well up in big salaries, expressed their desires to shoulder part of this burden. We have never heard of any such spirit in any business. We have never seen such sincerity on the part of the creative element to pitch in, do their best, give their all, in order that the studios may be kept open, pictures completed and sent out to theatres to exhibit.

It will be many years before ANY PRODUCER will be able to shout, with conviction, his damnation on this or that player, writer or director because he or she resented a cut in salary or a failure to accept a certain salary.

$100,157 For 'Kong' In Six Days Play

New York.—The gross for "King Kong" at the two Radio City theatres from its opening Thursday until five o'clock yesterday was $100,157, of which the Music Hall took $68,814. The complete week probably will reach above $125,000, which is considered exceptional under the conditions.

No Receivership For Fox, Says Kent

New York.—Sidney R. Kent, president of Fox Film, stated flatly yesterday that there will be no receivership for that company, for the time being.

Several executive changes have been made in the company, but Edward R. Tinker remains on the executive committee, and Harley L. Clarke on the board of directors. C. E. Richardson, whose resignation as treasurer was announced Saturday, remains in that position temporarily, and Daniel O. Hastings, of General Theatre Equipment, has been appointed to the finance committee.

At Behest of Producers, It Recommends Acceptance of Salary Slash of 50 Per Cent

In a statement, issued not by itself but by the Board of Directors of the Academy, the Producers Association last night announced that, unless the employees in all branches of the picture industry receiving $50 a week or more accepted a fifty per cent cut in salaries, it would be necessary to suspend production and close the studios.

These cuts, if made effective, are retroactive, starting last Monday and continuing for eight weeks. Even if the cuts are accepted, the statement says, some studios may have to close anyway.

"In view of the fact," says the statement, "that the only alternative to the cut appears clearly to be the cessation of all motion picture activities of all kinds by all studios, the Board of Directors of the Academy recommends to all its members and other employees that they accept the proposal and give it their whole-hearted support."

It is also pointed out that not only the studio employees will be affected, but employees of exchanges, theatres, foreign offices and all subsidiaries of the major companies involved.

While 50 per cent is named as the desired reduction, it is specified that no one now drawing $50 or more

(Continued on Page 4)

Yesterday's Developments

The Board of Directors of the Academy, after a joint meeting with the Producers Association last night, issued a statement recommending that its members accept the producers' request for a 50 per cent cut in salaries for eight weeks to prevent the closing of the studios.

Fox Film failed to pay off. At a mass meeting of personnel in the afternoon, the entire force agreed to work four weeks without pay, beginning next Monday.

Universal suspended all contracts under the "act of God" clause.

Warners expect to pay the small salaries today with at least part cash, the larger salaries getting checks or I.O.U.'s. Mass meeting called.

Paramount will pay salaries due today later in the week, but cuts probably will be put into effect after this week. A mass meeting of employees will be held today.

Radio has no payroll to meet until next week. Merian Cooper says it will be met in full. Mass meetings called.

MGM pays off Saturdays and no announcement has been made as to what course the company will pursue, but a mass meeting has been called for today.

Columbia stated that it would not know what course it would pursue until this morning.

The Writers Branch of the Academy last night passed a resolution, expressing resentment at the effort of the producers to control them through their agents and demanding that the Academy be consulted as to procedure in the present emergency.

Producers met in New York, seeking means to keep studios open. A special committee was named to handle studio financing. Drastic salary cuts were favored. Paramount paid off, but only small checks could be cashed.

Marxes Will Not Do Para. Picture

The Marx Brothers yesterday advised Paramount that they would not do "Cracked Ice," and they packed up all their belongings and walked off the lot.

This move on the part of the Marxes was prompted by "Paramount's refusing to pay us percentages that should have been paid months ago on the grosses on their pictures already released."

The Marxes claim they can not be compelled to do the picture because, (1) a breach of contract with Paramount's refusal to pay money due them; (2) their contract is with Paramount-Publix, which is in receivership and that company transferred their ticket to Paramount Productions without their authority and there was no loan-out or transfer clause in their contract.

'42nd Street' Opening Postponed A Week

The premiere of "42nd Street," scheduled for tonight at Warners Hollywood, has been postponed till next Tuesday, March 14. Tickets sold for tonight will be good for the new date without exchange being necessary.

Setback in the opening date was due to financial conditions.

Harlow-Tone Teamed

Jean Harlow and Franchot Tone are slated to be teamed in an original story by Anita Loos, as yet untitled. Miss Loos and Howard Emmett Rogers are collaborating on the screen play. Bernie Hyman is producing for MGM.

KING KONG OPENS THURS MAR 16 CHINESE AT GRAUMAN'S

THE Hollywood DAILY REPORTER
TODAY'S FILM NEWS TODAY

W R WILKERSON.....Editor and Publisher
FRANK POPE.....Managing Editor

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TALK TO US, NOT OUR AGENTS, WRITERS TELL PRODUCERS

Declare Academy Must Be Consulted

Resenting the attempt of the producers to control the screen writers through their representatives in the Artists Managers Association, the executive committee of the Writers' Branch of the Academy last night passed a resolution declaring its attitude, and laid the resolution before the Academy directors for their consideration.

The committee asserts that it represents the writers engaged in creating motion pictures and that it condemns any effort by the producers to attempt to meet the emergency "through any group or organization in the industry other than the Academy of Motion Picture Arts and Sciences."

The resolution declares that the Writers' Branch is ready to co-operate with the other Academy branches in decisive measures to meet the emergency "in the interest of and for the protection of the entire membership."

Further, it calls upon the Producers' Branch to lay before the other branches specific facts and information dealing with the emergency as involving the picture industry, "in view of which the Academy as an organization representing the entire personnel of the industry may consult, advise and agree on the proper procedure for the continued functioning of the industry on an emergency basis."

The resolution is signed by the members of the executive committee of the Writers' Branch — Howard J. Green, chairman; Ralph Block, Bartlett Cormack, William Slavens McNutt and Ernest Vajda.

Second Runs Big

Des Moines.—The ten second-run houses here are doing a $10,500 weekly gross, compared with an $8,500 normal. S.R.O. signs are more common with them than with first-run houses. They have an average capacity of 300, and a 10 to 25 cent range.

Agency Signs Tibbett

The Edington and Vincent agency has signed an exclusive contract with Lawrence Tibbett to handle him for picture engagements. The singer is now on a concert tour of the south, and comes to the coast about June 1.

New Actor For 'Eagle'

Kenneth Howell will make his screen debut as the juvenile in "The Eagle and the Hawk," which Mitchell Leisen and Stuart Walker are co-direiting for Paramount. The J. G. Mayer office made the deal.

Bing For 'Chaser'

Herman Bing has been signed for a role in "The Chaser," the Lee Tracy picture for MGM which Jack Conway will direct.

Janet Gaynor Sues Peck For Divorce

Janet Gaynor yesterday brought suit for divorce from Lydell Peck, charging that he is unduly jealous and suspicious. Since their marriage, in September, 1929, he has displayed a lack of consideration for her feelings, she said.

Wurtzel All Set For His First Two

Sol Wurtzel, Fox producer, has his first two productions set under the new deal with that studio to be produced at Western Avenue.

The first to go into production will be "The Lady Cop," from Judith Ravel's novel, to co-star Spencer Tracy and Sally Eilers. Dudley Nichols is writing the adaptation and dialogue. "Tough Guy," an original by Mauri Grashin and James Seymour, will follow with James Dunn in the top spot. Margaret Roberts and Charlotte Miller are writing the screen play.

Hal Skelly Will Make Six Columbia Shorts

New York.—The deal between Columbia and Hal Skelly calls for the comedian to make six two-reelers, based on his old vaudeville acts. Columbia guarantees negative costs and distribution, with a split on the gross receipts.

Skelly starts this week on "The Chump" at the Standard Sound Studios.

New One For Thompson

Keene Thompson has been taken off the script of "The Lives of a Bengal Lancer" and has been assigned to develop a story around the original idea of "Mamma Loves Papa," which will be Douglas MacLean's first production as an associate producer for Paramount.

Savo-Catlett Team

Universal is negotiating with Jimmy Savo and Walter Catlett to co-star in a comedy two reeler, with the company figuring on a series with the pair of comedians if the first picture clicks. Savo recently arrived here after a vaudeville tour in the East.

Edith Fitzgerald Set

Harry Cohn signed Edith Fitzgerald yesterday to a long term writing contract at Columbia. Miss Fitzgerald just completed the script of "La Tendresse" for MGM, where she has been under contract for the past three years.

Anthony At Fox

Stuart Anthony was signed yesterday by Fox to write an original story for George O'Brien. Sol Wurtzel is producing.

Chadwick In New Jam Over 'Beauty'

I. E. Chadwick, who is making "Black Beauty" for Monogram, was graduated yesterday from the ranks of an independent producer by going in as a full-fledged, although non-union, assistant director on his own picture.

This was the result of a dispute with Alexander Alt, the regular assistant director, who claimed that Chadwick's orders were followed when a number of the cast appeared on the set yesterday, contrary to Chadwick's expectations. Chadwick reported to Monogram that he dismissed Alt for "insolence" and, while he is taking Alt's place, he is compelled by the union to continue Alt on his payroll.

Robert Woolsey's Illness Is Serious

Robert Woolsey, who was brought down with the flu Monday, will not be back to work in "In The Red" for Radio tomorrow, as the doctor announced his condition much more serious than the studio figured.

Woolsey will remain at home for the rest of the week and, if his condition permits, will leave for Palm Springs for another week.

'Mussolini Speaks' Party On Liner Rex

New York.—Columbia is throwing a party on the Italian liner, Rex, after the premiere of "Mussolini Speaks" at the Palace Friday night.

A print of the picture will be shipped to Il Duce on the Rex.

Mrs. Wellman Sues

Marjorie Crawford Wellman, aviatrix, yesterday brought suit for divorce against William Wellman, alleging mental cruelty in that he was "rude to her friends." The couple were married twice, about a year separating the ceremonies.

Farrell Recalled

Warners are recalling Glenda Farrell from the tour of the "42nd Street Special," now in Philadelphia, to give her a featured part in "Mary Stevens, M.D.," Kay Francis production which Lloyd Bacon directs.

Bachmann An Agent

Larry Bachmann, son of J. G. Bachmann, has entered the agency field, joining Al Rosen as associate yesterday.

Junket For Critics

New York.—Monogram is taking the New York picture reviewers to Albany Friday to the premiere of "Oliver Twist."

Basil Woon At MGM

New York.—MGM has signed Basil Woon to a term contract for the writing staff.

THE LOW DOWN

Funny—the way a certain associate producer (or supervisor as they were once laughingly called) is reacting to his new duties. This man was a "writer once himself" and, as such, fought hard for the cause of his fellow scribes. But since his promotion to the order-giving ranks, he has managed to antagonize every pen-wielder with whom he comes in contact. Things have gotten so bad with his own unit that the writers assigned to his script have been forced to go to the studio boss about it and request that they be allowed to finish their work without further interference from this producer. Studio boss is not at all pleased and just one more wrong move on the producer's part will cost him his job.

•

A young screen actress married a fellow with a rich grandmother a while back, but discovered, after the ceremony, that no money would be forthcoming, since the old lady far, far from approved of the match. Then the actress divorced the young man—for, after all, she had to be supported. Well, the young man, it seems, just couldn't get along without her, and "promoted" $11,000 for himself from his family, by telling them that he was to finance a movie expedition to Europe or something. Whereupon the couple got married again and are now on a world tour. Grandma has found out about it all—and she's very, very mad.

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The very classy secretary to a famous director was discussing one of her employer's previews with a friend at lunch, in her own "tony" way, and ended up with: "My deah, you cawn't imagine how frightful the reception was—it was simply ghawstly—I'm telling GYOU!"

NEW 'COHENS AND KELLYS' A RIB-TICKLING COMEDY

Sidney and Murray Never Funnier

"COHENS AND KELLYS IN TROUBLE"
Universal

Direction .....George Stevens
Original ....Homer Croy, Vernon Smith
Screen Play.....Fred Guiol, Al Austin
Cameraman .....Len Powers
Cast: George Sidney, Charlie Murray, Maureen O'Sullivan, Andy Devine, Frank Albertson, Jobyna Howland, Maude Fulton, Henry Armetta, Jack Raymond.

Audiences are going to go for this one in a big way, or human nature ain't what it used to be. For, if times continue tough and faces continue long, then a rousing, slap-dash comedy such as "Cohens and Kellys In Trouble" is bound to be just the antidote for that sour feeling. A hearty laugh goes far towards dissipating the unpleasantness that's in the air, and there are plenty of hearty laughs in the picture.

Who gives a hang what the story's about? Let's see if we didn't laugh ourselves into forgetting it. Sidney is a rich codger who finds his old friend, Murray, the captain of a tugboat. Laying aside riches, he goes to live with Murray as a vacation. Murray's divorced wife shows up, demanding unpaid alimony. The rest of the picture is devoted to the escapades of the pair in dodging the woman, with plenty of thrilling chase sequences packed in. Of course, there's the love story between Maureen O'Sullivan and Frank Albertson. It's neatly woven in, and intrudes only pleasantly.

Both Sidney and Murray carry off the comedy prizes, while the rest of the cast more or less make room for their antics. It is, we repeat, a rib-tickling picture and stupid is the exhibitor who will not awaken to its possibilities at this time and back it up with everything he's got.

MGM Wants Borzage To Direct Two Pictures

MGM is after Frank Borzage to direct two pictures. If the deal goes through, Borzage, who is enroute to Hollywood, will direct "The Late Christopher Bean," which will star Marie Dressler, and "Another Language," which Walter Wanger is producing.

Pommer Sailing; Will Be Fox Prod. Head Abroad

New York.—Eric Pommer, noted Ufa director, is sailing for Berlin today. He will complete his work on three Ufa productions and then will take charge of all the Fox European productions.

MGM After New Book

MGM is understood to be interestd in acquiring "Viva Villa," a new book by O. B. Stade, which will be out today. It recounts the author's experiences with Villa in Mexico.

Sennett Option Dropped By Para.

New York.—Paramount is understood to have decided not to renew the option with Mack Sennett for two reelers. To take the place of these shorts, the company is negotiating with outside producers for several series, which will aggregate about 36 two-reel subjects.

N.Y. Will Observe '42nd Street' Day

New York.—Warner Brothers, with collaboration of the Forty-second St. Merchants and Property Owners Association, have succeeded in inducing Mayor O'Brien to celebrate tomorrow as "42nd Street Day."

The reception committee, headed by Walter Chrysler, will meet the transcontinental train at the Grand Central station, and a luncheon will be given the visiting stars at the Hotel Commodore, with Chrysler as toastmaster. Among the guests will be Governor Lehman, Mayor O'Brien, John F. Curry and others. There will also be a parade across Forty-second street, headed by Tom Mix, and the stars will attend the opening of the picture at the Strand at night.

Merivale Ends Termer Without Doing Role

His first contract with Fox on a two picture deal expiring yesterday, Philip Merivale completes a six months session at Fox, without appearing in a picture, and collecting $15,000 for it.

He was originally signed for "The Passing of the Third Floor Back," which was postponed. His second deal, for another picture, comes up shortly.

50-50 For Radio-Futter

New York.—The deal between Walter Futter and Radio for the distribution of the former's "India Speaks" calls for a fifty-fifty split of the gross.

Publix To Continue

New York—Sam Dembow said yesterday that Publix will hereafter function as a service organization for subsidiary circuits, advising them on bookings, etc.

Bill Pine Returning

Bill Pine, Paramount studio advertising head, returns from New York tomorrow. He went East three weeks ago for discussions with eastern execs on advertising campaigns for forthcoming pictures.

Chinese Team At Para.

Bo Ling and Bo Ching, vaudeville dance team, have been signed by Paramount for "International House."

New Pictures On B'way This Week

New York.—In the hope that a change of pictures will spur the lagging business, eight new ones are announced for the New York houses this week.

Tomorrow "42nd Street" opens at the Strand, and "Christopher Strong" at Radio City Music Hall. Friday "Woman Accused" comes to the Paramount, "Mussolini Speaks" to the Palace, "Men Must Fight" to the Capitol, and "Heritage of the Desert" to the Seventh Avenue Roxy. Saturday "Crime of the Century" opens at the Mayfair, and "The Man They Couldn't Arrest" at the Globe.

Poor business is the rule. Most of the picture theatres are taking checks and are prepared to accept script. Out-of-town exhibitors are reported satisfied with the collection and credit system the distributors have worked out.

Wallace Ford Set For Two More For Bryan Foy

Wallace Ford, finishing his role yesterday in "He Lived To Kill" with Bryan Foy, who is producing for Columbia, is set with the organization for two more pictures.

He will occupy the top spot in "Called On Account of Darkness," the Gerald Beaumont story in which Dickie Moore will also have a leading part, and "Hollywood Ballyhoo," the Wilson Mizner story which William Jacobs is adapting.

West In Two Theatres

New York.—The Mae West picture, "She Done Him Wrong," will open Friday at the Rialto and the Fox Brooklyn, with Miss West in person at each house.

Foreigns For Criterion

New York.—Paramount is expected to open the Criterion Theatre shortly for the showing of foreign pictures, with Boris Morros in charge of the house.

Gilda Storm Signed

B. P. Schulberg announced yesterday that he has placed Gilda Storm, New York stage player, under term contract to him personally. The player joins his stock company.

Hervey On Original

Harry Hervey has been handed an original story as his next assignment for Paramount, where he is on term ticket. Merritt Hulburd is acting as supervisor on the production.

McCarey On Shorts

Ray McCarey has been signed by Sam Sax of Warners to direct a group of shorts for that company in its Flatbush studios in Brooklyn. He leaves for the East about March 20.

Yesterday in New York with HELEN GWYNNE

For months, yea, years, we've been waiting for something new to come along in motion picture advertising, especially as regards the fan mags. Something that would be more in keeping with the trend of the times; something that would reflect the progress made in advertising other products. Not that the ideas have changed but the manner of presentation has. . . . And so we take great pleasure in telling you to be sure to buy a copy, any copy of the May issues of fan mags and take particular note and joy in the MGM ad. . . . And be sure to credit Prexy Ed Churchill of the Donahue and Coe advertising firm with the very bright idea. His plan is to use colored caricatures of the stars by famous artists, and the first of these pictures is a knockout study of Joan Crawford and Gary Cooper drawn by Will Cotton. The color attracts attention and the whole effect is very smart, neat, new and different. . And here's another angle on it. Ads of this kind are worth while cutting out and keeping—they have value and we will bet that picture fans start a new fad in collecting for themselves. Our compliments to Ed Churchill.

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And now comes the story of the exhibitor who refused to book "King Kong" because he was through with the Chinese cycle. Well, that just goes to show you what the boys think of when they're under the strain of too much nothing to do. . . . Confidentially, they tell us that MGM plans to use the Reporter's "Gabriel" review as collateral at the bank. . . . The Crosby Gaige office bustled with the activity of buying what sounds like a honey of a play from C. Louis Rubsamen, called "Shooting Star." It's by Schoenfeld and Noel Pierce, and was very much inspired by the late Jeanne Eagels.

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If you have ofttimes wondered just why a lot of good stories never get to first base with picture companies, just cast your eye over these tidbits gleaned from a professional reader's synopsis of what you'd never guess to be a perfectly grand book. The name of the book is withheld on account of libel laws. Exhibit "A": (and a perfect example of redundancy.) In describing one of the characters the reader calls her "an over-sexed nymphomaniac." Exhibit "B": "He finally succumbs to her wiles and she seduces him SORT OF." And "The mother of the boy doesn't like the girl since the gossip that she (the girl, we suppose, ed. note), has been sleeping with other men than her son has made her very bitter." Question of hurt pride is our guess. And last: "The four are now well acquainted and are living in a SORT OF Eden." . . . And if those quotes don't make sense to you, nor seem to be in chronological order, we can assure you that the continuity is far smoother than the actual synopsis. The synopsis never did get around to the story. All of which may account for a lot of slip-ups, sort of.

50 PER CENT SLASH FOR ENTIRE INDUSTRY OR STUDIOS CLOSE

Academy Issues Producer Demand

(Continued from Page 1)

shall get less than $37.50 a week, while employees drawing less than $50 a week shall take a 25 per cent cut, their minimum salary to be $15 a week. The statement continues:

Committee To Watch

"The Board, in recommending this, acts upon the assurance of the producers that the salary reductions will apply to all employees whether or not under contract and irrespective of individual conditions. Further, the Board is assured by the Producers that if, at any time during the ensuing eight weeks, conditions should change, for better or for worse, the facts will be reported immediately to the Board of the Academy for its examination; and also, during the eight weeks period, a standing committee of the Academy will be kept fully informed by the producers of every development."

Conditions in the studios during the eight weeks period are to be closely watched by a committee composed of one member from each branch of the Academy, which will act in conjunction with a special committee of the Producers' Association. If it is felt that, at any time within the eight weeks, conditions justify a return to normal, such return may be made.

East Sent Cut Demand

The sessions last night started with a meeting of the Producers Association, and, at the same time, the Board of Directors of the Academy met to consider a resolution presented by the Writers Branch Executive Committee earlier in the day, suggesting that the Academy endeavor to assist the producers during the present crisis. Heads of the companies were also in session in New York, and the proposal for the 50 per cent reductions emanated from the Eastern meeting.

Concurrent with the proposal of the producers here that all employees accept the half pay for eight weeks, word came from New York that the same reductions in salaries will apply in all exchanges, theatres, foreign offices and subsidiary companies of each of the major organizations in all parts of the world.

After the producers and the Academy Board had been in separate sessions for some time, the Academy group moved over to huddle with the producers. The joint meeting continued until long after midnight, and finally resulted in issuance of the Academy statement.

How Will Money Come?

Despite the protracted discussion, and after the Producers and Academy Board members were conversant with the action taken this afternoon by contract people and workers at Fox in unanimously voting for a four week salary moratorium, the proposal to cut all salaries for the eight week period was agreed upon.

No explanation was given at last night's gathering as to what method the major companies would pursue in getting money here from the various exchange centers throughout the coutnry to meet the payrolls in the emergency. Neither did one producer explain how even half the payrolls can come through when none of the companies can find a method of transferring money here from the exchanges or New York to meet payrolls of the past week.

The outcome of last night's meeting will not affect the situation at Fox, as voted by employees yesterday. Neither will it alter the situation at Universal, where all remaining persons, both contract and non-contract, went off the payroll yesterday, with those holding contracts getting six week suspensions on those agreements.

Mass Meetings Today

MGM, Radio, Paramount, Columbia and Warners are slated to hold two mass meetings each at noon today. One meeting will present last night's proposal to executives, contract persons and others in the higher salary brackets, while the second gathering will include workers in the mechanical and labor departments.

Just how the proposal of the major companies will be accepted by heads of the various studio and theatre unions will be better known tonight. Pat Casey, producer contact with the labor organizations is slated to meet with William Elliott, International president of the IATSE; Joseph Weber, president of the Federation of Musicians, and other labor leaders. Both Elliott and Weber are on the coast now.

MGM Postpones 'Hollywood Revue'

MGM yesterday postponed production on the 1933 edition of "The Hollywood Revue," which was to have had an all-star cast. Harry Rapf was to have produced it. The studio dismissed Nacio Herb Brown, Arthur Freed and Alexander Leftwich, director, until such time as preparations are resumed.

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THE Hollywood REPORTER

Vol. XIII. No. 42. Price 10c. TODAY'S FILM NEWS TODAY Thursday, March 9, 1933

50 PER CENT CUT CARRIED

TRADEVIEWS by W. R. WILKERSON

•PLEASANT little thoughts.

The last picture Ernst Lubitsch made for Paramount, "Trouble in Paradise," lost that company hundreds of thousands of dollars and exhibitors more than twice that amount. For the critics and those identified with pictures, it was a brilliant production, but entirely too smart for the public.

Last week Paramount announced the purchase of Noel Coward's "Design for Living" for $50,000. It will be made by Lubitsch with Herbert Marshall, Fredric March and Miriam Hopkins in the leads. There is no chance, even with the 50 per cent cut, for Paramount to get out with less than a $450,000 negative cost, plus "home-office" overheads and studio costs. And not one out of every hundred thousand movie patrons will know what those characters are talking about when they are seen and heard on the screen in that vehicle.

And the studios say they will have to close unless the 50 per cent cut is put into effect. Can they stay open even with that cut, making "designs for living"?

•

Mr. W. R. Sheehan announces a preview out at sea aboard the S. S. Winnepeg for "Pleasure Cruise." He has invited 300 people to dance and dine and see the picture. We understand the sound equipment for the boat, the expense of the dining and dancing will set the Fox company back some $3,500.

And the studios say they will have to close unless the 50 per cent cut is put into effect.

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Metro-Goldwyn-Mayer announces the purchase of "Dinner at Eight" and paid, or will pay, Sam Harris $110,000 for the property. There are at least ten writers receiving pay at MGM, who are sitting on their fannies doing cross word puzzles for want of better assignments, who could write a 100 per cent better screen vehicle for those five or six stars, who will be in it, than Mr. Kaufman's "Dinner At Eight."

And the studios say they will have to close unless the 50 per cent cut is put into effect.

We would like to hear from some one who can tell us how long the studios will remain open with such expenditures, EVEN WITH the cut.

'We'll Run Studios,' Declares Director

At the Academy Board meeting Tuesday night, a prominent director stated: "Let them close the studios. Then we can step in and run them. We will have to later, so why not now?"

12 MGM Writers Dropped From Staff

Along with the salary slashes put into effect at MGM, the company yesterday dismissed twelve writers who have been working for some time on a week to week basis. More are expected to go later.

The assignments of these writers have either been shelved for the time being or turned over to writers under contract who were without a story.

Both Manks Will Work On Jack Pearl Picture

Herman Mankiewicz will produce as his first picture for the David Selznick unit at MGM the Jack Pearl story, around the character of Baron Muchausen, which Joe Mankiewicz will write upon his return to MGM from a loanout to Radio.

Oscar Shaw For Pix

Oscar Shaw, currently in "Of Thee I Sing," will be handled for pictures by the Edington and Vincent office. The latter also holds exclusive right to negotiate for film rights to the stage musical for Sam Harris.

Local Branches of Industry Have Signed or Will—Theatres, Exchanges, Home Offices Also Supposed To Take Slash

The 50 per cent cut in salaries for a period of eight weeks, starting March 6, has been generally adopted throughout the production field. All branches have checked in with the exception of the unions, and it seems certain that they will work out some kind of an agreement that will get them under the line.

Never in the history of any business was a move stampeded through as was this cut. It had its origin Monday night, when Louis B. Mayer, representing the producers, asked the agents, representing the artists, writers and directors, to suggest to their clients a 25 per cent cut for 8 weeks. When the agents agreed, Mayer stated he had just talked to New York and found that a 25 per cent cut would not save the situation, with both groups agreeing on an adjournment until Tuesday night.

The producers beat the barrier at the early morning session yesterday when they requested the board of directors of the Academy, then meeting at the Academy, to meet with them

(Continued on Page 6)

Goulding To MGM?

Edmund Goulding is back from Europe and slated to close with MGM to write and direct at least one picture for that company.

Yesterday's Developments

The fifty per cent cut won all along the line. In every studio there were some people, mostly the top-notchers, who refused to sign, but most of them are expected to swing into line.

Meetings of employees were held at Paramount, MGM, Warners and Radio. Executives pleaded for acceptance of the 50 per cent cut and, on each lot, a majority is understood to have agreed. But many of the top stars manifested a desire to think the matter over before signing.

The screen writers of the Academy branch, and some others, held a meeting at the Writers' Club but, outside of a lot of oratory, nothing was accomplished other than a refusal to repudiate the action of the writers' representatives on the Academy board of directors in acceding to the producer demands Tuesday night.

A meeting of directors, held at the Hotel Roosevelt, agreed to "donate" four weeks salary out of the next eight weeks to the producers to "keep the studios open." This is merely acceptance of the cut.

The governors of the various studios locals met last night and arranged meetings of the membership for today and tomorrow. No action on the cut can be taken by these locals except at member meetings.

Fox Film Elects 5 New Directors

New York.—In its switch from bankers' representatives to picture men on its directorate, Fox Film has elected Daniel Hastings, receiver for General Theatre Equipment; Sidney Towell, the Fox comptroller; William Eadie, assistant comptroller; Felix Jenkins, of the Fox legal department, and Richard A. Rowland.

These five replace Winthrop Aldrich, president of Chase National; Cornelius Vanderbilt, Mathew C. Brush, and C. E. Richardson, formerly the Fox treasurer.

'Objectors To Cut Will Be Ridden Out of Pictures'—Zanuck

Darryl Zanuck stated yesterday that any person objecting to taking the 50 per cent cut "will be ridden out of the business" and he asked to be quoted on the subject.

Asked if he was going to cut his $5,000 weekly salary down to $2,500 he stated: "Yes, if all others cut."

Beery Refuses Cut

Wallace Beery refused to take any cut in his salary. Two days ago he volunteered to go off salary for four or eight weeks or work that amount of time without pay, but as for cutting his pay check, he states flatly, "I will not."

Garbo In N. Y. This Week

New York.—Greta Garbo arrives from Europe the end of this week, and goes to the coast to star in "Queen Christien" for MGM. Walter Wanger will produce, and Clarence Brown is slated to direct when production starts in May.

KING KONG OPENS THURI MAR 16 CHINESE AT GRAUMAN'S

THE Hollywood DAILY REPORTER
TODAY'S FILM NEWS TODAY

W. R WILKERSON.....Editor and Publisher

FRANK POPE.....Managing Editor

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RAMBLING REPORTER

You'd be flabbergasted to know what well known exec is about to be named corespondent in a divorce suit which will be filed any minute here. . . . Violinsky, encountered on the streets of Hollywood, remarked that he has hocked his violin so many times that the pawnbroker plays it better than he does! . . . The Mike Levees' party for Gilbert Miller was called off last night on account of prevailing conditions and everything. . . . Manny Seff, who authored "Blessed Event," brought his bride of less than a week back to Hollywood with him the other day.

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Fevvens sake—don't mention anything about Bill McGuire's moustache to him—he's THAT sensitive about it! . . . Lew Ayres and Alice White going places together. . . . You'll find all the movie girls and boys in the local big markets, loading up on canned goods and such these days—Bebe Daniels and Joan Bennett among the first to be a jump ahead of the supposedly rising prices. . . Adrian is giving a tea this afternoon for Mme. Schiaperelli, the foremost fashion rage of the day. . . . We hear tell that the H. B. Warners are really divorcing this time—with Mrs. Warner going to China, and H. B. to Reno.

•

Lilyan Tashman, Countess de Ville Neuva, Mrs. Sam Jaffe, Alice Glazer, lunching at the Beverly Derby . . . . That new "place' 'on Sunset is getting a big play—and wot with elegant food and good giggle water. . . . Vivian Gaye, recovering from a bad tussle with a wisdom tooth—the tooth is out but Miss Gaye is all in. . . . . A whisper from Noo York says that the A. C. Blumenthals (Peggy Fears) have split—or are about to. . . . The West Side Asthma and Riding Club he'd forth at Joe Mankiewicz's the other night—and how.

New York REVIEWS

"CLEAR ALL WIRES"

MGM prod.; director, George Hill; writers, Bella and Samuel Spewack.
Capitol Theatre

World-Telegram: The film is admirably acted by its entire cast, which helps matters considerably. But only fair-to-middling is the best that can be said.

American: The role is right up Mr. Tracy's own particular alley, and even when the story hesitates, he manages to make it lively with his dynamic brand of histrionics.

Journal: It's good entertainment with plenty of laughs, and Tracy and an excellent cash doing well by crisp dialogue and a diverting set of situations.

Sun: The movies have done it competently. They have kept its point and, what with its theme and its people, it will satisfy a talkie audience, even though it won't excite it terribly.

Mirror: "Clear All Wires" is a smart, colorful and diverting comedy. You'll thoroughly enjoy it.

News: Customers found the picture thoroughly satisfying. They liked Tracy's breezy manner, and the plot of the piece, and the way it is handled directorially. They found it easy to take, and deliciously snappy all the way through.

Herald-Tribune: The screen edition is definitely less colorful and atmospheric than was the play from which it is taken. It is definitely less sharp and ironic in its characterization too.

Post: "Clear All Wires" is distinctly a better-than-average picture. Its authentically satiric material cannot be wholly submerged by inferior acting and direction, and for those who did not see the stage play it ought to provide substantial entertainment.

Times: It is a good picture with several humorous incidents, but it lacks the sharpness of the play. It has, however, the advantage of the presence of Lee Tracy.

"THERE GOES THE BRIDE"

Gainsborough Pictures; director, Albert de Courville; writers, Fred Raymond, Noel Gay.
Roxy Theatre

World-Telegram: The high-jinks at the original Roxy this week, while well-intentioned, seem unsuited to entertainment, performed somewhat sluggishly and amateurishly by Jessie Matthews and several other players.

Mirror: It is a very light story and a very obvious one. But is is told with charm and sprightliness, played by a pleasing company, produced and photographed with Hollywood standards.

Journal: Slow and repetitious, it drags through a featherweight plot.

Times: The effect of Miss Matthews' performance is to give the thin suggestion of "There Goes The Bride" some airy humor.

News: "There Goes the Bride" may be considered first-rate fun in Great Britain, but, as we've emphasized before, the English sense of what's comical doesn't seem to strike home to Yankee audiences.

The Fifty Per Cent Letter

Following is a sample of the agreements which were signed yesterday by those contract people who consented to take the fifty per cent salary cut. The form varied somewhat on different lots, but the effect was the same everywhere:

March 8, 1933.

Metro-Goldwyn-Mayer Corporation,
Culver City, California.
Gentlemen:

To induce you to obtain like agreements from other employees and in consideration of such consents being given by other employees, and to facilitate, if possible, the continuance of studio operations, I agree that if as and when any compensation is earned or becomes due me from you during the eight (8) week period commencing as of March 6, 1933, I will accept as payment in full of all such compensation an amount equal to 50 per cent thereof. I further agree that if under the terms of my contract with you I shall be on layoff without salary during said eight (8) week period you may make the aforesaid salary reduction during such period or periods, if any, after the expiration of said eight (8) week period as I shall actually be engaged with salary, provided that the total period to which such reduction shall apply shall not exceed an aggregate of eight (8) weeks in any event.

Nothing herein contained shall be construed as an election or exercise by you of any right or option granted to you under said contract.

.....

Hays Office Also Gets Salary Cuts

New York.—All employees of the Hays organization were advised Tuesday that a 50 per cent salary slash goes into effect on pay checks this week, and the cut will continue for at least eight weeks. The order also includes the staff of the Producers Association on the coast.

This is the fourth salary cut handed employees of the Hays organization in the past two years. Previous cuts were 25, 10 and 10 per cent.

New German Govt. Cuts Theatre Tax

Berlin.—The Hitler government is very strong for motion pictures and has already staged a move to reduce the taxes of the theatre owner in an effort to keep him going.

Both by word and action, Hitler has demonstrated that the public must be entertained, and the best entertainment is motion pictures. His government will go to any length to keep entertainment on the screen and afford the exhibitor every help.

Lou Brock Starting His Musical At Radio

"Maiden Cruise," Lou Brock's musical picture for Radio, is slated to get under way today with Charles Ruggles, Helen Mack, Jane Brewster, Chick Chandler, Shirley Chambers and Wera Engels in the cast.

Allen Rivkin and P. J. Wolfson wrote the screen play and dialogue, and Mark Sandrich is directing. Bert Glennon is the cameraman.

Byron Morgan Doing 'Flying Circus' Yarn

Byron Morgan was signed by Radio on a one picture deal to write the screen play of Russell Birdwell's original story, "Flying Circus," replacing Louis Stevens, who asked to be released.

Birdwell will direct, under the supervision of David Lewis.

Cameramen's Benefit

New York.—Motion Picture cameramen will stage a benefit at the Majestic Theatre on March 19 and have started an extensive exploitation campaign for it.

New Trailer Deal

New York.—Exhibitors Screen Service announces that the Circle Theatres, a Western chain, has contracted for its trailers for all houses. Jack Fier, of Los Angeles, made the deal.

Hugh Herbert
Management
BREN & ORSATTI

'PLEASURE CRUISE' DULL; 'HUMANITY' FAIR PICTURE

Treatment Ruins Swell Production

"PLEASURE CRUISE"
Fox

Direction .....Frank Tuttle
Original story.....Austen Allen
Screen Play.....Guy Bolton
Photography .....Ernest Palmer

Cast: Roland Young, Genevieve Tobin, Ralph Forbes, Herbert Mundin, Una O'Connor, Minna Gombell, Theodor von Eltz, Frank Atkinson, Robert Greig, Arthur Hoyt, Fred Hillson, Robert Corey, George Kirby.

Gorgeously mounted, this "Pleasure Cruise" of Fox's misses badly because of the treatment given a fairly good story idea. But, handicapped as it is, it becomes rather unimportant as a ticket seller and barely makes the grade "B" class of programmers. A more substantial treatment to back up the beautiful production given it by the technical crews of Fox would have made this 100 per cent better.

Weak farce is bad farce and there is little that is so dull as dull farce. It was intended to be a sly, poking, chuckling humor that pervaded the picture. But it doesn't come off until the picture is almost finished. Then there is shown a sequence in which a woman sleeps with a man and doesn't know that he is her husband. A grand idea, splendidly bungled in that it occupies so inconsequential a part of the entire story structure. It is a brilliant situation to which everything is built up. That it fails to save the picture is due to its late arrival.

Roland Young is jealous of his wife, Genevieve Tobin, and when she goes on a pleasure cruise as a marital vacation, he follows her, taking a job aboard the ship. Unknown to her, he haunts her every move, breaking up all possible affairs with other men. Then follows the sequence in which he sleeps with her. Later, he is ready to brand her an unfaithful wife, but she discovers her lover is her husband and makes him believe that she knew it all along. He never realizes that she had actually been guilty of many things she is accused of.

Frank Tuttle handles the production with a touch rivalling Lubitsch's. For whatever entertainment there is, thank him. Both Roland Young and Genevieve Tobin cooperate with him to the best of their respective talents.

If a beautiful production of a dull story will mean anything at your box office, this is your meat. Otherwise, it should go as a double feature proposition.

'Gold Diggers' Set

New York.—"The Gold Diggers," a Majestic picture, is booked to open at the Seventh Avenue Roxy on March 17.

Weisfeldt With Col.

New York.—M. J. Weisfeldt has joined Columbia to handle the out of town showings of "Mussolini Speaks."

Brandt President Of Associated Pubs

New York.—Joe Brandt, former president of Columbia, has joined the Associated Publications as president. Ben Shlyen remains as vice-president and editor in charge.

Columbia Pays Off In Cash and Checks

Bringing $10,000 in cash from the East by airmail, Harry Cohn yesterday paid off part of the salaries at Columbia with the money. Those receiving up to $35 were given $10 and a check for the remainder. Seventy-five dollar-week people received $15, and those earning above were handed $20, getting the rest in checks.

The producer received an additional $10,000 in cash yesterday, but too late to add it to the payroll. Plan is to distribute it Monday against the next week's payroll and, if possible, to double the payments as long as the cash holds out.

Artclass Distribution Abroad For Hoffberg

New York.—Louis Weiss, who is to film the current colored stage attraction, "Louisiana," has made a deal with J. H. Hoffberg Company for the foreign distribution by the latter of all Artclass product.

'U' Signs Morehouse

New York.—Universal has signed Ward Morehouse, of the New York Sun, to adapt his own story, "Bagdad on the Hudson," and he leaves here by plane for the coast tomorrow. Lew Ayres will star in the picture.

Branch On Boyd Yarn

Houston Branch has been assigned to write "Emergency Call," which will be Bill Boyd's next picture for Radio. Eddie Cahn directs and William Gargan is set for a featured assignment.

Birell With Morrison

Leo Morrison yesterday signed Tala Birell to an artist manager's contract and will handle her picture interests. The player is under term contract to Universal.

Fridgien To Direct

New York.—Ray Fridgien will direct "Honor Among Women," which will be made at the Irvington studios for Eagle Productions. Leo Carrillo has the lead.

Churchill Assigned

Berton Churchill yesterday joined the cast of "Breadline" at Warners.

Dorothy Grey Cast

Dorothy Grey has been added to the cast of "Warrior's Husband" at Fox.

Marred By Poor Direction and Cast

"HUMANITY"
Fox

Direction .....John Francis Dillon
Original by.....Harry Fried
Screen Play.....Bradley King
Photography .....L. W. O'Connell

Cast: Alexander Kirkland, Boots Mallory, Irene Ware, Ralph Morgan, Ferike Boros, Noel Madison, Christian Rub.

Not much to recommend this one. Even though the basic idea of "Humanity" is not new—it is nevertheless a good one. But in this case poor handling has resulted in a picture far below the good entertainment line. The picture suffers most from a total lack of personality. A good performance from Ralph Morgan, as the respected doctor, does not compensate for the pathetically amateur efforts of almost the entire balance of the cast. Uninspired direction and a lack of tempo throughout do not leave much in the film to "rave" about.

The story is reminiscent of "Symphony of Six Million"—telling the tale of a neighborhood doctor, loved and revered by his many patients of almost as many nationalities. He has devoted his life to helping the ailing poor and, when his son returns from his studies abroad, the old man is broken-hearted to find that the boy's ambitions run to the Park Avenue trade and a superficial society girl.

The boy gets mixed up with a bunch of gangsters, inasmuch as he does their "bandaging" for a sum large enough to set him up in business. This connection brings disgrace upon the father, who shoulders the boy's crime to save his son. The father dies, and the boy, finding himself at last, returns to resume the life work of his father.

Two of picturedom's prettiest girls, Boots Mallary and Irene Ware, appear in this film, and their lines are delivered in a manner which forces us to suggest that Fox start a finishing-school for its younger actresses, if we may call them that. Alexander Kirkland was just all right as the son, and Noel Madison was very good in a small part. Ralph Morgan contributes a really fine and sincere piece of work as the physician.

Careless direction permitted many speeches to be delivered in ludicrous manner, it being obvious that the ones who needed it most got no coaching whatever. As for the dialogue, the society girl says to the young doctor: "Why don't your father do it?" and also emits several lines which society girls emit—but only in movies such as this.

"Humanity" is too "big" a title for a little picture like this. You will do well to remember this when the advertising question comes up. The picture isn't bad—but won't exactly thrill the ones who pay out their hard-earned dough in these times.

Yesterday In NEW YORK with HELEN GWYNNE

We're kinda burned up over the statement appearing in a trade weekly about "Gabriel Over the White House" that "In the face of currently disordered conditions, this picture would suggest that some people have been seized with the bright idea that to set a torch to American institutions at this juncture would be an amusing —and profitable—scheme." . . . That story is a bright, particular pet of ours, it having been our rare good fortune to have read the galley proofs on the book, and it struck us at that time that not only would it be good picture material from a box-office standpoint, but that it was just the type of American propaganda that is needed at the moment.

•

If the picture is faithful to the book, (and from the synopsis it is) it will serve not as a torch that will "set fire to American institutions," but one that will throw a bright light on the good that can be accomplished by our government based as it is on the idea of government "of, for and by the people." . . It does not aim to destroy, but to preserve, and if it can make the people conscious of the power they have legally under our fair constitution and how they can use that power lawfully to the greatest advantage of all, it is decidedly American. And anything that advises stopping it or curtailing it is un-American and would be another bad concession to the few who are afraid their rackets might be disturbed. . . . It seems to us that we have had enough of their propaganda, which has consisted of eliminating and deleting all scenes from any picture that might make any one aware of their un-American practices to the point of depriving them of their power. Besides which, the picture says nothing more radical than Roosevelt said in his inaugural address and you can't kill a picture for supporting the President. . . . Migawd, it's the first time since we were a girl scout that our patriotism has been so aroused, or our loyalty to the picture industry, but then it's the first progressive step we've heard in years.

•

Mordaunt Hall, in his preview of "King Kong," compared it to Daniel Defoe's "Gulliver's Travels." And the fact that Mr. Hall made a mistake is not exactly news, but that it got by all four editions of the eminently correct Times is something to wonder at. Wonder how Mr. Hall liked Jonathan Swift's "Robinson Crusoe?" . . . And while we're on the subject of "King Kong," they used one of those sky projectors for exploitation the other night and the building it worked best on was the Paramount, and was Kong's face red! . . . They had a trade showing of "The Masquerader" at the Astor on the bluest Monday of the year. And one wag said he bet it was the only theatre in town doing a near capacity business. Guy Bates Post was among the guests.

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* *We Repeat!* THE BIGGEST ATTENDANCE IN 19 WEEKS! *And the Rivoli has played the best!*

UNITED ARTISTS PICTURE

NEW UNION ORGANIZED FOR WORK IN THEATRES–STUDIOS

Concentrates Now On Theatre Field

A new union, which will include in its membership musicians, operators, stage hands, grips, sound men, carpenters and all other crafts used by both theatres and studios, has been organized under the name of National Craftsmens Union. A state charter has already been issued.

Formation of the union came as a result of the dissatisfaction of many members of the American Federation of Musicians, which, it is claimed, is deliberately keeping hundreds of musicians and other craftsmen out of work in Southern California due to arbitrary demands for high salaries in spite of poor business.

More than 250 musicians, all former members of the A. F. of M., are claimed for the new organization. In addition, members of other theatre and studio crafts are being enrolled so the union can offer complete staffs of union workers.

Feeling that business conditions are such that employees should cooperate with a theatre or producer so the latter can stay in business, the union expects a living wage for its members, but will not dictate how many men a theatre must use either backstage or in the pit. Although just past the organization stage, the union is prepared to offer theatres in Southern California complete crews for about 15 houses.

According to a spokesman for the new organization, hundreds of members of the affiliated theatre and studio unions have been out of work for months, due to the policy of officials in the old unions of dictating exorbitant salaries and large crews to producers in show business.

For the time being, the new union will concentrate its efforts in placing members in the theatre field, and it expects to move in on the studios within a short time. Its agents are already contacting producers, however, and offering musicians for recording on a scale of $12 per man for a three hour period, with added time pro rata. This compares with the scale of $30 per man for three hours as laid down by the A. F. of M., which also dictates to the producer how many musicians must be hired in the recording orchestra.

Joe Mankiewicz Goes To Radio On Loan-out

Joseph Mankiewicz was borrowed by Radio from MGM yesterday to write the screen play of "Emergency Call," which Sam Jaffe is producing for Radio. The studio has not yet decided as to whether Richard Dix or William Boyd will be starred in this vehicle. Edward Cahn will direct.

Orpheum Hearing Set

New York.—The hearing of the creditors of the Orpheum Circuit has been postponed to March 20 by Referee Oscar Ehrhorn.

Will The Studio Get 50 Per Cent?

That fan publicity has its advantages became apparent yesterday when a little old lady appeared at Radio's reception desk and left a lemon pie for Joel McCrea. She explained she had read that the player, shy of cash, had been forced to carry a charge account at the studio's cafe.

'Grand Hotel' Runs Wild In Berlin

Berlin—The Metro-Goldwyn-Mayer production of "Grand Hotel" is the sensation of Berlin and the talk of all Central Europe. In its third week at the Capitol it is still standing them out, and the picture is being run in its original American version, no dubbing, no German dialogue.

Demand Salary Cuts Back At End of Year

Many of the big shot players, writers and directors who have expressed a desire to take a 50 per cent cut for the next eight weeks, are drawing up their own letters of authorization, stipulating that unless the cut is made 100 per cent in all branches, their authorizaton does not go.

Also that they have the right to put in a claim, which shall be given recognition by the companies for four weeks salary at the end of the year for the 50 per cent cuts they have agreed to take.

Majestic Will Hold Up Three Releases

New York.—The executive board of Majestic Pictures has decided to hold up the releases of three pictures until around April 1, feeling that conditions will be more favorable at that time.

The three are "The Public Be Damned," "Sing, You Sinner" and "Curtain At Eight."

Alan Roscoe Dies

Alan Roscoe died yesterday at the Cedars of Lebanon Hospital. Funeral service will be held today at Strother's funeral rooms. Roscoe, former husband of Barbara Bedford, leaves a daughter.

Sloane Out of Para.

With completion of "Dead Reckoning," Paul Sloane goes off the Paramount payroll.

Justification

After the meeting of the contract people at MGM yesterday, Rowland Brown remarked: "I am glad to take a cut for any company that makes a 'Gabriel Over The White House'."

Colman and Cantor Pictures Withheld

New York.—It is understood that Sam Goldwyn will withdraw the Ronald Colman picture, "The Masquerader," and Eddie Cantor's "Kid From Spain," and will hold them until fall, anticipating better conditions.

Colman is not expected to make another picture next year so, as far as he is concerned, the withdrawal will make no difference.

Freelance Players Will Stand The Brunt

Out of the 50 per cent cut idea it becomes certain that the freelance player, writer and director will be the ones to suffer the most in that, providing they take the cut now, at the end of the eight weeks period they will have no recourse in demanding the return of their salary, while contract people have it so specified in the letters of endorsement they have signed.

Salkow To Halperins

Sidney Salkow has been assigned dialogue director on "Supernatural," the Halperin brothers' production for Paramount.

Kent At Paramount

Craufurd Kent is the latest addition to the cast of "The Eagle and the Hawk" at Paramount.

Meeting of Actors Called For Monday

All members of the actors' branch of the Academy are being advised of a special meeting of that group which has been called for Monday night to discuss the cut. Arrangements for the gathering were made yesterday at a meeting of the executive committee of the Academy actor branch.

In the absence of Edward G. Robinson in the East, Walter Huston will be head of the group.

MGM Signs Del Rio For Cast of 'Rhapsody'

Dolores Del Rio has been signed by MGM for a featured spot in "Rhapsody," which Richard Boleslavsky will direct, under the supervision of Lucien Hubbard.

MGM bought the story, originally titled "Black Stemmed Cherries," more than a year ago, and intended it as a starring production at that time for Garbo.

Starling Out At Fox

Lyn Starling has handed in his script on "My Lips Betray," for Lilian Harvey, and has gone off the Fox payroll.

Mitchell-Steele Team

Norma Mitchell will work with Wilbur Daniel Steele on the screen play of "Little Clown Lost" at Radio.

Leff Prods. To Start

New York.—Leff Productions Inc. is preparing to film "A Child for Sale" at the Atlas Sound Studios.

50 Per Cent Cut Goes Through

(Continued from Page 1)

immediately and, as Frank Lloyd told his director branch last night, "stuck two guns in our bellies and stampeded us into writing our recommendation for the cut."

Yesterday all studios held big mass meetings with executive heads explaining the necessity for such a move at this time and asking all their contract people to join with them in an attempt to keep the studios open, threatening that unless prompt action is resorted to, it may be too late and, if unfavorable action was to be the result of their pleas, all studios would close immediately, thereby throwing thousands of people out of work.

Immediately after each meeting the small salaried players, writers and directors in each studio began falling in line with their signatures. Many top-notch people have not signed as yet, but have given studio heads sufficient reason to believe that they will and, no doubt, they will.

Last night's meetings of the writers and directors brought little opposition to the cut. The writers finally got themselves divided into two groups, argued and shouted for a couple of hours with the meeting breaking up without anything definite accomplished. Because of this, the thunderbolt that was supposed to have been thrown into the proceedings by the writers turns out to be a fizzle, with most of the men and women rushing for pens this morning to affix their signatures.

There were about 25 directors present at their meeting and, aside from Frank Lloyd's statement that, "You ought to spank your committee for being stampeded into recommending the cut last night," there was little of interest. Much talk but nothing accomplished.

The general feeling among all of Hollywood is that the 50 per cent cut will do little good, will not save the situation, but inasmuch as the ball had started to roll, due to the stampede, there was nothing left for them to do but to get on the dotted line.

Over 75 per cent of those who have signed or intend signing, believe that the cut is in to stay, that this eight weeks thing is but a promise, and a promise that means absolutely nothing.

New York.—The Hays office announced yesterday that all producers and distributors will put into effect at ance cuts of fifty per cent in salaries for home offices and exchanges for eight weeks. This, the statement says, is merely a temporary move for the general welfare of the industry and its employees and to keep the theatres open.

Recommendations were made that, if there is any hint of strikes or other threats, such theatres be closed for the eight weeks. This recommendation was circulated by the Hays organization among all its members.

Mass Meetings Held At Major Studios

A majority of employees, both contract and non-contract, at Paramount, MGM, Warners and Radio yesterday agreed to accept the 50 per cent salary cut for eight weeks. The idea was presented by executives on each lot and, while there was some dissent, most of the personnel consented.

At Paramount, Al Kaufman explained the situation and told of the recent heavy losses in theatres and distribution. C. B. DeMille said that the company would sign an agreement that the salaries of all contract people would be restored after the eight weeks. William Slavens McNutt, for the writers, said that they were willing to donate half their salaries to help.

Louis B. Mayer told the MGM force that he had taken a cut of 85 per cent and appealed for loyalty to the organization. He said that, if the cut did not go through, it meant the end of every company. Lionel Barrymore, speaking to the contract people, told them that they should be willing to take a cut of 75 per cent if necessary to save the company from disaster.

After the meeting there was considerable dissatisfaction expressed over the plan of the company to have players now laying off come back for eight weeks under the cut. Most of the MGM contracts are for forty weeks, with a 12 weeks lay-off, and the players felt that, to add eight weeks at half pay to that, was asking too much.

There were some hold-outs on the Warner lot, but the studio feels confident all will agree eventually. Owing to the fact that several of the contract players are in the East, it was impossible to get full representation, but wires have been sent them and replies are expected by tonight.

B. B. Kahane and Merian Cooper presided at two meetings at Radio. There were a few dissenters among the contract group, but the majority agreed to accept the cut. As a result of some expressed dissent, Kahane requested that the different groups—writers, directors, etc., meet, and that each select a delegate to talk the matter over with him. The writers met immediately, selecting Howard Green as their delegate, with Louis Weitzenkorn and James Creelman as alternates.

The larger meeting of all the studio help was held later. Kahane explained conditions and the cut was accepted.

Para. Hearing Delayed

New York—The examination of officers of Paramount-Publix, set for yesterday before Referee Henry Davis, was adjourned to March 20.

Well, A Poor Excuse Is Better Than None

When a member of the Academy suggested to the producers at their all-night session, "we feel we can deliver 90 per cent of all contract people on a basis of working four to eight weeks without any pay" (100 per cent cut), one of the producers stated: "If we accept that we will find our stars insisting on both writing and directing their pictures, assuming that privilege because they are working for nothing."

Warners Take Option On William Rankin

Warners yesterday optioned William Rankin, who is adapting "The Kingfish," his original story.

If arrangements can be concluded today the writer leaves for Washington, D.C., to interview Huey Long at the latter's own request for the story material. Edward G. Robinson will enact the senatorial role.

Nat. Screen Directors

New York.—National Screen Service has re-elected as directors for another year Toby Gruen, Moses Grossman, Louis Vorhaus, Frank Weinberg, Alex Eisman and Herman Robbins.

11 Former Publix Houses To Be Sold

New York.—The Federal District Court for the Southern district of Indiana has authorized Irving W. Lemaux, trustee in bankruptcy of the Publix-Fitzroy and McElroy chain to sell all interests, equipment, supplies, leases, etc., of eleven house in the chain.

The eleven are the Princess and Harris Grand at Bloomington, Strand at Crawfordsville, Lake at Michigan City, Riviera and Wysor Grand at Muncie, Princess at New Castle, Tivoli, Ritz, Indiana and Lawrence at Richmond.

Brown-Freed Switched

Nacio Herb Brown and Arthur Freed, who were working on MGM's "Hollywood Revue," which has been postponed, have been transferred to work on "Dancing Lady," the new Joan Crawford picture.

Horsley At Radio

John David Horsley has been added to the cast in the Ely Culbertson bridge short now in production at Radio.

Billie Dove Leaving

New York.—Billie Dove, who has been here on a visit, is leaving for California by steamer today.



Audiences Are Raving About The Grand Entertainment-
And Smart Exhibitors Are Cashing In!

FROM THE PLAY "RECKLESSNESS"

By EUGENE O'NEILL

KBS
California Infamy Studios



The CONSTANT WOMAN

FORMELY
"AUCTION IN SOULS"

With
CONRAD NAGEL
LEILA HYAMS – CLAIRE WINDSOR
TOMMY CONLON – STANLEY FIELDS

DIRECTED BY
VICTOR SCHERTZINGER

WORLD WIDE Pictures

Distributed in U.S.A. by FOX FILM Corporation

THE Hollywood REPORTER

Vol. XIII. No. 43. Price 10c. TODAY'S FILM NEWS TODAY Friday, March 10, 1933

FOUR WEEKS FREE OKAY

TRADEVIEWS by W. R. WILKERSON

•NOW that much of that bad smell of this 50 per cent cut business is getting an airing, what with contract people given the choice of taking all their cut in four weeks instead of spreading it over eight, all the doubt about producers using this means of cutting all salaries 50 per cent not only for eight weeks, but for all the time, is being dispelled.

We have taken some pretty hefty knocks from producers during the past three days for our expressed attitude on their stampeded ruling, and they were undeserved, because this column printed an appeal on Monday, a day before the stampede, calling attention of the entire studio personnel to the critical condition of almost every company and suggesting that they, as wage earners and as a part of the industry, step forward with an offer to help. We suggested a four weeks period of free work.

•

Our appeal was answered by hundreds of men and women who manifested a desire to help. Then, the same night, came that demand for an eight weeks cut and no consideration given the suggestion that contract people be permitted to give their services without pay for four or eight weeks. As a consequence, what were the men and women in this industry to think, having had many years experience with producers? This eight weeks cut would turn into an EIGHTY WEEKS cut, or just as long as the present organizations were in business.

•

Because of MGM's stand, certain to be followed by other producers, we repeat our appeal to all men and women who have been a part of this business for any length of time, who have depended on it for a living. GIVE YOUR STUDIO SOME RELIEF, help it in this situation, for it's a cinch that, aside from MGM and Columbia, they are all in great distress. Even those two companies which have met dividends and reported profits all along, may soon be on the wrong side of the ledger.

There is some influence in the Producers Association who causes them to go off half-cocked with important rulings, such as the famous producers'

(Continued on Page 2)

What Happened To Producer Agreement?

Why was the Producers Agreement, which was given so much fanfare, causing a lot of inner studio troubles and a great expense, permitted to bow out, minus an announcement? Why did Edwin Loeb, engaged to manage this agreement at $100,000 a year, resign so suddenly?

S. A. Lynch Headed Back To Paramount

New York—Broadway now believes that S. A. Lynch, formerly an important figure in motion pictures, who sold out to Paramount years ago and agreed not to re-enter the business for ten years, will park his feet on a Paramount desk within a few days.

It is understood that the resignation of Dan Michalove from Warners was for the purpose of joining Lynch, his old boss, in this new undertaking.

Kaplan and Officers of Local 306 Convicted

New York.—Sam Kaplan and other former officers of Local 306 were convicted of coercion yesterday in General Sessions and will come up for sentences on March 16.

The others besides Kaplan are C. E. Eichhorn, F. E. Castle, M. J. Rotker, M. J. Wolheim, Max Feinberg, Bill Paster, Teddy Greenberg and P. J. Avzar.

Other Plants to Copy MGM In Letting Contract People Rebate Four Weeks Salary Instead Of Taking The Cut

"The only thing we are interested in here at Metro-Goldwyn-Mayer is the saving of 50 per cent of our salary overhead for a period of eight weeks. Whether that 50 per cent is made up in a four weeks period, wherein the contract person would work without pay, or whether he or she prefers to take half his salary over a period of eight weeks, is optional with our people." This was stated by a ranking contract executive of Metro-Goldwyn-Mayer.

Inasmuch as MGM is willing to grant this leeway, there is hardly a doubt that every studio in town will offer contract people the same privileges, thereby relieving the doubts that every artist, writer and director has had that the studios are using this eight week cut as a gag at this time.

(Continued on page 3)

$14,000,000 Lost To Theatres Already

New York.—It is estimated that the bank holidays declared in every state have cost the box-offices of the motion picture theatres of the country $14,000,000 already.

The attendance at theatres everywhere fell off badly, the average drop being figured at about 30 per cent.

Studio Locals Flatly Refuse 50 Per Cent Cut

Union labor employed in the studios yesterday and last night decisively rejected the 50 per cent cut plan. Meetings of the IATSE locals No. 683 of film editors and laboratory technicians, No. 37 of studio technicians, No. 150 of projectionists, and No. 695 of sound men, unanimously voted it down. Cameramens local No. 659 is expected to take the same action tonight.

The Federated Motion Picture Studio Crafts, with 25 or more small locals, at noon yesterday took similar action.

The IATSE locals agreed to complete pictures started before March 6 and to accept promissory demand notes for salaries. But if these pictures are not finished within seven days after the end of the bank holiday, salaries thereafter earned shall be paid in scrip or money.

EXHIBS NOW ASK 50 P. C. CUT IN FILM RENTALS

New York.—Exhibitors here stormed the local exchanges yesterday with requests that they be given a 50 per cent cut in all film rentals and percentages for the next eight weeks, giving as their reason: "If you are to cut your production overheads by 50 per cent for eight weeks, there is no reason why we should not be given the benefit, for it is the theatres that have been losing the big money, not the producers."

Chicago.—The Allied States Theatres of this zone are preparing a resolution to present to the distributors

(Continued on page 3)

'Brief Moment' First For Felix Young At Col.

Felix Young's first production for Columbia as an associate producer will be "Brief Moment," S. N. Behrman's play.

Edith Fitzgerald has been assigned to write revisions on the script. No director nor cast has been announced.

Dorothea Week To Para.

Berlin.—Dorothea Wieck, star of "Maedchen in Uniform," will leave for Hollywood March 20 to fulfill a term contract with Paramount.

Arthur Mayer Running The Rialto Theatre

New York.—Arthur Mayer, publicity head of Paramount, has taken over the operation of the Rialto Theatre and expects to work out a deal for the balance of the Publix lease.

It is not known whether or not this new work means that he has quit his Paramount job.

Don Stewart At Radio

Donald Ogden Stewart has signed a contract with Radio for a three months deal. He will write and act.

Cohn Postpones Trip

Harry Cohn's trip to New York for conferences with brother Jack has been postponed indefinitely.

SUPPORT THE MOTION PICTURE RELIEF FUND

THE Hollywood DAILY REPORTER

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FRANK POPE.....Managing Editor

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THE LOW DOWN

It looks as though, strangely enough, a movie scandal will be created by "private people." It's the old, old triangle story, only in this case the husband and wife have nothing to do with the moving picture profession, while the third party is a well known studio man. He is also, we are told, the cause of the divorce suit which is about to be filed by an irate husband. The wife, of course, wants the divorce too, but we are informed that the husband is pouncing upon the opportunity to use the movie man's name as corespondent in an effort to obtain the custody of his child. Unless there is a drastic change in the husband's plans, the whole affair will probably make the front page (well, the second anyway), within a few days.

•

An agent has been pestering a well-known writer for months in an effort to handle his stories, scripts and wot not. At a party recently, the agent again grabbed said writer and asked when he was going to give him a story to peddle. The writer, in an effort to dismiss the feller, said he had a story called "Sit Tight, America." "Say," said the agent—"that's a swell title. What's the story?" Whereupon, seeing that the agent was taking it big, the writer began to ad lib and answered: "Well, it's a sort of 'Grand Hotel' of a lavatory—" and began describing the various characters as he went along. The agent got so enthusiastic about the idea, thinking the writer was serious, that he told it to a famous director. The director really thought it would be a swell yarn for a stag-reel and is now making plans to actually film it.

•

A certain writer, noted for the strange appeal he has for the gals, has forgotten women and is slowly going nuts. He was, it appears, tipped off about the bank closings and succeeded in grabbing his account in gold. He has 75 twenty-dollar gold pieces and is in a sweat as to what to do with them. He can't deposit it or hide it without fear of having it padlocked or stolen, and must carry it about with him. He has a wild look in his eyes and, up to the time of going to press, this morning he still didn't know what to do with the $1,500. We'd tell you his name, but why tip off the unnerwoild?

Warners DarkApr.8; May Postpone Two

Warners will definitely close April 8, and perhaps before. Company may not even start two more pictures slated to be put into work prior to the shutdown date — "Mary Stevens, M. D." and "Good-Bye Again"—but decision of definitely calling off these has not yet been made. Company can not continue production beyond April 8, as no stories other than the two named are ready for production, and company could not get others into shape to rush through as added starters.

Fox Aids French Line To Entertain Guests

A reception, dinner and dance will be held Saturday night, and all expense paid by the French line, to welcome the steamship "Winnipeg" to Los Angeles Harbor.

Fox Film is cooperating in response to a request from the Chamber of Commerce is furnishing a preview of a new picture, "Pleasure Cruise," and the operator to run the film.

'Bombshell' Finished

Gene Towne and C. Graham Baker have finished the screen play of "Bombshell" and go off the MGM payroll. The writing team is now completing negotiations with Hunt Stromberg, MGM producer, for the sale of an original story to be used as a starring production for Marie Dressler.

Buster Crabbe Back

Buster Crabbe, Paramount's "Tarzan," returned from personal appearances in the East with his picture, "King of the Jungle." He will do four shows at the Paramount theatre today with the feature.

Meyer With Goldstone

Abe Meyer has been commissioned by Phil Goldstone to do the synchronization on "Sing, You Sinner," which the producer has just completed for Majestic. Howard Jackson is writing the music and George Waggner the lyrics.

Fox Pix Big In Madrid

Madrid.—The Spanish version of "The Last Man On Earth" has set an unprecedented record here rolling up a four week run. Fox is putting a big exploitation campaign back of it for a still longer run. John Stone produced the picture.

Lon Young Moves

Lon Young, publicity director of Educational, yesterday moved into new quarters at the Educational lot, going there from the Western Service studio.

Lieut.-Com. Beery

Ladies and Gentlemen! Step up and salute Lieutenant Commander Wallace Beery, of the Naval Air Forces. "Wallie" received notification yesterday from Captain John Downes in Washington of his advancement.

All Legit Houses In N.Y. May Close

New York.—The League of New York Theatres is holding meetings today, tomorrow and Monday in an effort to decide whether or not to close all legitimate theatres in the city because of the refusal of the musicians and stage hands to take cuts.

The actors have already taken reductions, and Equity threatens that, if the stage hands and musicians persist in refusing to cooperate with the legitimate managers, it will call a general actors' strike.

Cameramen and Actors Are Meeting Tonight

The meeting of the actors branch of the Academy has been moved up from Monday to tonight at 8 P. M. at the Writers Club.

The Cameramen's Local 659 is also meeting tonight at the K. of C. hall on North McCadden, at 8 o'clock.

Globe Theatre Bombed

New York.—The Globe Theatre, which is being run by Harry Brandt, was bombed late Wednesday night. Part of the projection room was destroyed, but repairs were made and business is going on. The Globe uses Empire operators.

Deals For Remington

New York.—Remington Pictures has closed state right deals for "Manhattan Tower" with Majestic Pictures for Ohio and Kentucky, Joe Simmonds for the west coast, and Excellent Pictures for Michigan.

Jordan Agency Head

Fred M. Jordan has been elected a vice-president of the Hanff-Metzger advertising agency and will be general manager of the Los Angeles office, succeeding Carl Heintz, resigned.

Betty Furness East

Betty Furness, Radio contract player, left for New York last night on a three week vacation. She returns to play opposite Bill Boyd in "Emergency Call" at Radio.

Anita Louise Set

Anita Louise goes into the supporting cast of the fourth Culbertson bridge shorts at Radio.

Tradeviews

(Continued from Page 1)

agreement and the 50 per cent cut. Whoever it is should be curbed and other members given time to digest their rulings and give thought to the effect before broadcasting them to their employees and the world.

Wurtzel Announces Production Set-up

Sol Wurtzel yesterday announced the set-up of his Fox-Western unit. He will make twenty pictures, with six extra foreigns.

John Stone is associate producer, with Jesse Lasky Jr. and R. L. Hough as aides. Robert M. Yost heads the story department as business manager. Harold Lipsitz is story scout. Eugene Forde is supervisor of foreigns, and has Max Golden and Sam Wurtzel as business managers. Barney Wolf is film editor. Louis Moore takes charge of research and technical advice on foreigns.

There are eight writers. Dudley Nichols is assigned to "The Lady Cop," for Spencer Tracy and Sally Eilers; Arthur Kober to "The Last Man On Earth"; Charlotte Miller and Marguerite Roberts on "Tough Guy" for Jimmy Dunn; and Irene Lee unassigned. Gregorio Sierra, Jose Lopez and Paul Perez are on foreigns.

Open Forum

March 9, 1933.

Mr. William Wilkerson:

I am writing you this immediately following our telephone conversation. I will appreciate it if you will correct the statement made on the front page of today's issue of the Hollywood Reporter, wherein I am quoted incorrectly.

You may quote me correctly as saying that "Warner Bros.-First National pictures are not interested in employing any individual or individuals who are so selfish and unpatriotic in this crisis as not to come to the assistance of their own industry in this national emergency. It is inconceivable that any individual should fail to make some sacrifice at this time, and the farthest thing from my mind would be the consideration of employment for such an individual. However, I am speaking for Warner Bros.-First National Pictures alone, and certainly not for the producers, or for the industry as a whole.

"Also please correct the statement wherein I am quoted as saying I will be willing to cut my $5000 a week salary to $2500 weekly. My salary is not $5000 a week,nor has it ever been $5000 a week, and I have already agreed to take a 50 per cent cut.

Sincerely,
DARRYL ZANUCK.

World Wide Releases

New York.—World Wide will release "The Constant Woman" March 18, "Study In Scarlet" April 2, and "The Lone Avenger" April 9.

Premiere For 'Twist'

New York.—The midwest premiere of Monogram's "Oliver Twist" will be at the Strand Theatre, Cincinnati, March 18.

Alan Roscoe Funeral

Funeral services for Alan Roscoe will be held at ten o'clock this morning at Strother's funeral rooms.

RADIO'S PRODUCTION OF 'SWEEPINGS' IS TOO LONG

Cast, Production Are Excellent

"SWEEPINGS"
Radio

Direction .....John Cromwell
Original and Screen Play..Lester Cohen
Photography .....Edward Cronjager
Cast: Lionel Barrymore, Gregory Ratoff, Eric Linden, Gloria Stuart, William Gargan, Alan Dinehart, Helen Mack, Lucien Littlefield, George Meeker, Ninetta Sunderland, Esther Muir, Ivan Lebedeff.

The chief fault of the Radio production of "Sweepings" is its length, a footage that could hardly be cut now that the picture is completed, and a fault of the screen play as written by Lester Cohen, the author of the novel. In giving the assignment to Mr. Cohen, we feel that Radio made a mistake, because, having written the novel, it seemed somewhat of a gamble to permit him to adapt it to the screen without someone standing over him, constantly reminding him to cut portions of the story that would slow up the picture. It is evident that no one was around to do this bit of story supervision.

But Radio has given it a swell production, cast it perfectly and afforded it good direction for the most part at the hands of John Cromwell. The picture will command attention from those who drop in for an evening's entertainment, but we are afraid they will not go out and advertise it too highly to their neighbors.

"Sweepings" starts directly after the great Chicago fire, with the arrival of one Daniel Pardway and his wife, to make good some of the opportunities presented as a result of the fire. They start a little store, it grows through years to one of the great department stores of Chicago. The meat of the picture is Pardway's (Lionel Barrymore) building this great establishment with the hope that his children will take it over and continue where he left off.

But each of his children, in turn, disappoints him. The daughter marries, is divorced, marries a Prince and gets herself in the papers for one act or another almost constantly. The eldest son wants to loaf and spend all the money he can get. The next son wants to work, has the desire, but prefers window trimming to the management of the establishment. The youngest boy manages to get himself in trouble with a girl and drinks himself out of the family. So in the end, the full responsibility for continuing the work is entrusted to Abe Ullman (Gregory Ratoff) who had been working with and for Pardway since his start.

The picture was distinguished by two excellent performances on the part of Lionel Barrymore and Gregory Ratoff. It is nothing new for Barrymore to be commended for his acting ability and will not be for Gregory Ratoff after the producers take a look at his work in this picture.

The rest of the cast are all good, but with little to do.

'42nd St.' Opening Day Good As Week

New York.—The receipts for the opening day of Warners' "42nd Street" at the Stanley Theatre in Philadelphia amounted to as much as the average business of the house for a week.

Theatre Landlords Form A Committee

New York.—A National Landlords Protective Committee has been organized here, composed of owners of theatres affected by the Paramount-Publix receivership.

Judge Samuel Seabury is counsel. The landlords take the position that their claims are of equal if not of prior importance to any claims of bondholders or stockholders.

Warner Train Stars Returning Next Week

New York.—Bette Davis, Joe E. Brown and Eleanor Holm, who went east on Warners' "42nd Street Special," will start back with the train next Monday. The general release of the picture is set for tomorrow.

Darmour Pix For Roxy

New York.—Marco and Arthur have made a deal with Larry Darmour for "Cheating Blondes," the re-titled "House of Chance," for the Seventh Avenue Roxy theatre.

Next Four For Roxy

New York.—The next four pictures booked for the Seventh Avenue Roxy are "Gold Diggers of Paris," "Reform Girl," "Cheating Blondes" and "Daring Daughters."

Seitz With Jones

George B. Seitz has been assigned to direct the next Buck Jones picture, titled "The Trail of the Cougar," for Columbia. Mozelle Brittone has been assigned a featured role.

Exhibs Demand Slice

(Continued from Page 1)

here asking for a 50 per cent cut in film rentals and percentage engagements for eight weeks, starting with the week of March 20, to conform to the cuts being made in Hollywood for a like period.

Kansas City.—The independent theatre owners in and around Kansas City have appealed to the exchanges here for an eight week period of relief on film rentals, requesting from 50 per cent to 75 per cent reductions during that time.

Two Fox Chains File In Bankruptcy

Kansas City.—Two Fox circuits, the Rocky Mountain Theatres Company and the Midland Theatres Company, have filed petitions in bankruptcy. Herbert V. Jones has been appointed temporary receiver under bond of $200,000.

Reason for the bankruptcies was given by counsel as "overwhelming burden of overhead expense." Assets of the two companies are said to be approximately $12,000,000 and liabilities $9,000,000. In the two groups there are 218 theatres.

'42nd Street' Opening Here May Be Postponed

Unless either scrip or money is released by local banks tomorrow or Monday, Warners will indefinitely postpone the run of "42nd Street" at their Hollywood and downtown theatres. This move would postpone the premiere of "42nd Street," which had already been pushed back to next Tuesday at the Hollywood theatre.

The studio is holding "Parachute Jumper" as a substitute

Censors Bar German Film

New York.—Leo Brecher has a battle on with the New York censors over a German picture, called "Herta's Awakening," although those who have seen it declare it is innocuous.

No Cuts At Allied

M. H. Hoffman Jr. yesterday told all the Allied employees on the Pathe lot that there would be no salary cuts or reductions of any kind for the force.

Arthur Loew Abroad

New York.—Arthur Loew is sailing for Europe next week and will be away six months.

Marx Bros. Form TheirOwn Company

The Four Marx Brothers are forming their own company for the future production of their pictures. They state:

"We have been having difficulties with Paramount, which difficulties are the subject of litigation now pending in New York, and, because of these difficulties between us, we have served notice of cancellation of all contracts and we will not do any more pictures for Paramount. We have organized our own corporation and intend to carry on business for ourselves."

Paramount Purchases 'Baby In The Ice Box'

Paramount has purchased the James Cain yarn, "The Baby in the Ice Box," which ran in the American Mercury. Edgar Selwyn originally purchased the screen rights to this story, hoping that MGM would buy it from him for a directing assignment for himself, and he sold it to Paramount yesterday after MGM announced it was not interested.

Charles R. Rogers will produce this picture for Paramount on his next year's program. Bert Marx of the Bren and Orsatti office, handled the deal.

Mintz-Hanemann Team

Radio has purchased "Ad Man," an original by Charles Curran and Rich Gaffney. Sam Mintz and H. W. Hanemann will write the screen play as a starring vehicle for Richard Dix. J. Walter Ruben will direct.

Panzer With Dietrich

Paul Panzer has been added to the cast of "Song of Songs," Marlene Dietrich's picture for Paramount.

Pacent Co. Assigns

New York.—The business of the Pacent Electric Company has been assigned to Stanley K. Oldden.

Four Payless Weeks Okay

(Continued from Page 1)

and that their full salaries will be withheld after that period and the 50 per cent cut will be made permanent.

This is a turnabout from the attitude of all producers in the all-night session Tuesday when Frank Lloyd suggested that all studios adopt the measure that had been voted on and approved at the Fox mass meeting that afternoon, granting Fox four weeks free work by the entire personnel of the plant.

The suggestion was refused then on several counts, among them: "That's all right for the big money person, but the little fellow can not work for that period for nothing He has to have some money. That's the reason for the eight weeks period with a 50 per cent cut." Another statement was: "If we permit that, one of our stars would walk on the set the next day and begin rewriting the story or directing the picture, deeming that to be his or her privilege because of working for nothing."

However, with MGM stepping forward with this new order, most of the fog that has clouded the whole situation has been cleared, and those people who have held off signing the agreement will, no doubt, step forward and affix their signatures.

New York.—At an all-day meeting of the Hays group yesterday no statement was issued, but it was freely aired about that the 50 per cent cut idea would be rescinded and a new procedure would be introduced in an effort to help out the critical situation of almost every comyany.

This new ruling, it is thought, will give consideration to some of the problems of the exhibitors, who have been taking it on the nose in no uncertain fashion during the past two weeks.

WHERE THE HELL ARE WE GOING?

(This heading has been used before. It was timely then; it's more timely now.)

To Artists, Writers, Technicians and Workers of the Motion Picture Industry

We agree with the Producers' Association and the Academy that this business is on the rocks — so is every other business; but we do not agree that it will remain on the rocks.

This industry has been damn good to us. We have taken a lot out of it—it owes us nothing. Now it has reached a crisis—true, and it needs us. The undersigned therefore are ready to put back that which they've taken out of this business towards its support—fully confident that it will be returned to us—plus.

Pictures must be made; theatres must be kept open and we, in our small way, are going to continue to serve the public and exhibitors with product.

In that spirit we are preparing two pictures for immediate production to be made **independently** and **without a release.** We are also making every preparation for a complete program for next season.

Where the Hell Are We Going?

FORWARD!

KELLY - BISCHOFF - SAAL

K B S

PRODUCTIONS

California Tiffany Studios

Burt Kelly

Sam Bischoff

Wm. Saal

METRO-GOLDWYN-MAYER STUDIOS,
% MR.SAMUEL MARX,
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XIII. No. 44. Price 10c. TODAY'S FILM NEWS TODAY Saturday, March 11, 1933

MONDAY CLOSING LIKELY

TRADEVIEWS by W. R. WILKERSON

•HOW much better this whole thing of cuts, assistance, free work etc.,etc., would have been had each and every studio handled it like the Fox organization when it called its people together Tuesday at 5 P.M. and requested help to the extent of four weeks of work free. And there was not one dissenting voice, the meeting was on and off in a jiffy and each man and woman left the lot, happy to have cast a vote for an organization that has provided a livelihood for them.

Why didn't the rest of the studios handle the thing in that manner? What was the necessity of stampeding through a ruling that did not look kosher? And mind you, of all the companies supposedly needing help, Fox really needs it.

•

There would have been no question about the unions. They would have approved it. There would not have been meeting after meeting with nothing accomplished. There would not have been that spirit of fear among most of the contract people that now exists and a feeling that will cost this industry plenty of money in the long run. The studios could have called for a vote of assistance, received it from everyone, and all Hollywood would have been happy in the act.

How much work do you think was done in the studios this week? How much do you think will be done next week, if they are open? People who believe they have been taken advantage of can not work with the spirit that would have prevailed had this thing been handled intelligently and honestly. Such handling would have called for unheard-of activities out here, ambitions to get behind each plant and give it everything. More work would have been accomplished during that free time than this industry has ever known.

•

Why did members of the producers' group resent the Fox move of getting its people to help? Why did one producer tell us, when we suggested that method of procedure for all studios: "What has Fox got to worry about. They are out of business anyhow?"

Never in the history of this business has a matter of such great importance been so completely bungled by a group of politicians trying to outwit their employees at the time of asking for their help. Who's responsible?

Marxes 'Inked'

The Marx Brothers have applied for papers of incorporation for their production company. It will be called the International Amalgamated Consolidated Affiliated World Wide Film Productions Company Incorporated, of North Dakota.

N.Y. Believes Cuts Taken 100 Pct. Here

New York.—The finance committee of three, appointed here by the producers and distributors to handle the cut situation, is telling everyone that Hollywood has been signed 100 per cent on the eight weeks cut, this including every union.

Asst. Mgr. of Imperial At Long Beach Killed

Thomas Brody, assistant manager of the Imperial Theatre at Long Beach, was killed last night during the temblor by falling timbers.

RKO Trustee Named

New York.—The Irving Trust Company was yesterday named trustee in bankruptcy for the RKO Theatres Operating Corporation.

Rejection of Cut by Locals Seems Certain to Force All Studios to Stop Production

The action of the Cameramen's local of the IATSE last night in unanimously rejecting the fifty per cent cut plan, following similar action by the other studio locals, probably will be followed by an announcement from the producers that the studios will not open Monday.

As a matter of fact, Laurence Grant, at the actors' meeting at the Writers Club, told the gathering that B. P. Schulberg had told him that the shutdown would come Monday. Mr. Schulberg, he said, had given him permission to tell the actors.

Yesterday was a day of conferences in the situation, starting at nine o'clock in the morning when the Academy emergency committee and another group representing the producers got together at the Hotel Roosevelt.

The Academy committee comprised B. P. Schulberg for the producers, William K. Howard for the directors, Howard Green for the writers, J. T. Read for the technicians, and Laurence Grant for the actors. In the other group were L. B. Mayer, Winfield

(Continued on page 4)

Dunne's Refusal Stops 'Silver Cord'

Irene Dunne yesterday refused to sign an agreement authorizing Radio Pictures to take fifty per cent of her salary for the next eight weeks, stating that she desired to consult her legal advisors about the move.

As a result, production on "Silver Cord" was stopped at three o'clock yesterday, to be resumed if and when Miss Dunne signs.

Studios Rush Lights For Use of Hospitals

The temblor and tidal wave at Long Beach put all the electric lights out of commission and a hurry call was sent to the Hollywood studios for trucks and lights for use in the hospitals and other places of refuge.

Frank Murphy, of Warners, hurried to the scene with what equipment he could get and other studio electrical crews followed.

Plan To Reclassify Operators' Salaries

New York.—If the Theatre Owners Chamber of Commerce and the IATSE can get together during next week, there will be discussions about a reclassification of the salaries of operators.

MGM Short Salvaged

Jack Cummings is retrieving a reel of shelved film made with Bing Crosby and has set Ted Healy to take part in the production, which will emerge as a short subject for MGM.

Ross On Col. Shorts

Nat Ross is set to produce twelve two reel short subjects for Columbia release, making them independently. Harold Beaudine will direct and Rick Smith will work on story.

CAMERAMEN JOIN OTHER LOCALS AND REJECT CUT

Following the action of the other IATSE studio locals, the Cameramen's local last night unanimously rejected the proposal of the producers for 25 and 50 per cent cuts and also went on record as being opposed to any reductions.

The executive committee of the local was given full power and authority to take any acton on behalf of the local that it deemed necessary to resist salary reductions of any kind.

The Federated Studio Crafts will meet today to draft a resolution of rejection of the cut, and it is planned to serve formal notice on the producers by noon today, both from the Federated Crafts and from the IATSE locals.

The meeting of the cameramen was scheduled for the K. of C. hall, but the temblor cracked the walls of the building so that it was unsafe, and the meeting was transferred to the Hollywood Athletic Club.

'42nd Street' Breaks Strand Opening Record

New York.—"Forty-Second Street" broke the opening day record at the Strand Theatre here, according to Warner Brothers, pulling in 385 more paid admissions than "I'm A Fugitive" did on its opening day.

Cohen Assigned

Lester Cohen will write the screen play and dialogue of Somerset Maugham's novel, "Of Human Bondage," which will have Leslie Howard playing the title role for RKO.

Goldbeck Resigns

Willis Goldbeck, former assistant to David O. Selznick and associate producer at Radio, handed in his resignation effective this week.

KURT NEUMANN directed "THE BIG CAGE"

THE Hollywood DAILY REPORTER
TODAY'S NEWS TODAY

W. R WILKERSON .....Editor and Publisher
FRANK POPE.....Managing Editor

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RAMBLING REPORTER

Well, kiddies, did yesterday's little earthquake remind you that there are lots worse things than bank holidays? . . . Frank Joyce, with a bottle of schnapps, made "one big happy family" out of a lot of screaming, fainting, shaking wimmin on the corner in front of the Equitable building while the pavement danced. . . . Have you seen that sign (unhyphenated) in the Postal Telegraph windows which reads, "Go Pan American"? . . . Mr. Hearst please note. . . . When asked to name the three great Americans the other day, Lou Schreiber answered, "Jefferson Davis Cohen"!! . . . Maureen O'Sullivan and John Farrow strolling together arm in arm, in slacks and smiles—are THEY together again? . . Jack Oakie's description of how two brother-directors manage to direct, is very funny.

•

It just struck us that "Old Ironsides" would be a swell title for a Mae West picture—and by the way, have you heard that story about the firebrigade and Kate Smith? . . . Wynne Gibson and Howard Spellman are LIKETHIS. . . . Adrian sprung a surprise for Mme. Schiaperelli at his tea Thursday and had Lilyan Tashman, Eleanor Boardman, Hedda Hopper, Ruth Selywn, Countess de Ville Neuve, Phoebe Foster and Marjorie Goulding model some of his creations—and they were clothes that any modiste would be proud of. . . . Alice Brady, Tom Douglas, Mollie Merrick, Edgar Selwyn, Mrs. Sam Jaffe among his guests. . .. A local wag yesterday cracked in la Derby that "the only change in this business will be that inmates will run the asylum."

•

Who was the girl who got that resounding kiss from Babe Hardy right out in traffic Thursday afternoon? . . Walter Futter and Lou Brock are mad at each other—but then, who isn't? . . . The Ken MacKennas (Kay Francis), the John Cromwells (Kay Johnson), the Eddie Gouldings among those at Ad Schulberg's dinner Thursday Eve. . . . The Charles Butterworths (Ethel Sutherland) are at the Beverly Wilshire, fresh from New York. . . . The Bill Powells, Elsa Maxwell, Ricardo Cortez, Jeanne Howard, Wera Engels, Gene Fowler talking things over at Gary Cooper's. . . . Jack Ramone has left the cast of "Dinner At Eight" because of the temperament of another member of the cast, we hear.

Hollywood Reporter, Hollywood, Calif., March 10, 1933.
Hollywood, Calif.

Mr. Editor:

Thank you for your editorials on behalf of the browbeaten and defenseless players who "had to" sign for the cut.

You can understand why I cannot sign this letter.

I represent a small group of free lance and "by the picture" actors. We have no attorneys. We have already been cut and cut by the casting powers. In order to eat, we have accepted day parts. Considering our extreme lost time, we are already working below a living maximum.

We object to being FORCED to cut. We believe that high-priced directors, stars, supervisors and executives working permanently on contract should bear the brunt of the cut. They have theirs and will continue to get it and, even with the cut, they will be away ahead of the greatest of us.

We don't mind doing our share if it is unanimous, BUT, there is a growing belief that it is NOT unanimous, and as we signed on that understanding, the producers should be fair and not hold us to our signatures if the cut is not 100 per cent.

This morning we read that some of the technicians will not take the cut. It it rotten of them not to do so, but we know that they, as a group, are not going to be run out of the studios, and yet because we believed our producers' promises, they will get full salary and we get the cut.

It was an imposition to cut men who have had long lay-offs, men who got small lumps for the run of the picture. In fact, as expenses go, no free-lance player should have been forced to sign at all, especially if he received less than $300 per week. You will find that he probably invested from three to eight weeks waiting for the part.

The contract player or director is something else, but Oh, Mr. Shortsighted Producer, do not expect the small player who is so frequently one of the solid bones of your picture structure to prove how regular he can be and at the same time allow him to smell the tainted odor that emanates from your chiseling speech.

We took your word that the cut would not go with us unless it was a one hundred per cent studio cut. Are you behind your word?

I am informed that at one studio emphasis was laid on the fact that Wally Beery took not only 50 per cent but told Mr. Mayer he would take a 75 per cent cut if necessary. This was used and REPEATED to impress the assembled hearers. We read in your paper that Mr. Beery will not cut his salary a cent. Who is responsible for the lie that helped impress the assembled players who had no means of verification at the moment and were told that unless the papers were signed at once that the studio would shut down completely at 6 p. m.

The above you can verify. It is true.

We are willing to give until it hurts, but we demand our full small pittance if our signature to the studios to retain 50 per cent was obtained under false pretenses.

Let cuts or smaller salaries go into effect after a free lance player has finished his small, miserable contract. Cutting him will not save the industry. He doesn't gamble thousands at night or own four cars. He spends his money in the neighborhood, not at Caliente.

Any star who signed, or any director, should also have a right to know whether the cut was unanimous or not. His signature was hurriedly obtained under that promise, also under the promise that he would be run out of pictures if he did not sign. Better to close the studios and let us start over. Let the big firms fail, let the expensive contracts be taken care of by bankruptcy. The boys in the Big Chairs are not keeping open for us, the little fellows. NO; they are trying to keep open for themselves. And we were WITH them until we have found that the cards were slightly stacked.

There should be honor in promises and speeches even with Executives.

Thank you, on behalf of a small group.

(Signature withheld)

Editor's Note: Wallace Beery did NOT take a cut, told L. B. Mayer that he would not. This was after Mr. Beery had voluntarily gone to Mayer and said: "If MGM is in trouble, you can either take me off salary if I am not in a picture, or, if playing, I will make the picture for nothing." And this was before any cuts were suggested. Beery still stands by his suggestion and will not draw ANY salary for a four or eight weeks period, donating that to the studio if it is in trouble.

Credit Association Elects New Officers

The Motion Picture Industries Credit Association elected new officers at its regular meeting yesterday.

W. D. Neil, of the Wholesale Supply, was made president; Dan Greenberg, of Western Costume, vice-president; John Jasper, of Davidge's laboratory, treasurer. Harold Hopper was added to the board of directors.

'U' To Give Choice, Cut or Suspension

Universal is lifting its "suspension" edict on all contract employees, and will undoubtedly give them the choice of taking either the suspension or the eight week period at half salary.

Henry Henigson has called a meeting for noon today to discuss the situation with all contract employees and the few department heads still retained.

The company yesterday issued orders to its cartoon department to resume work Monday. The unit, including the Pooch and Oswald series of one-reelers, was laid off Tuesday. Walter Lantz, department head, and William Nolan, supervisor of the Pooch cartoons, have been handed waivers to sign, submitting to the eight weeks cut in lieu of the suspension.

Ed McManus Back In Game To Make Serial

Edward McManus, who left early silent pictures to go into dude ranching, has returned to the picture game and has a deal on with Radio for the production of a serial.

McManus once was chief of Hearst's Cosmopolitan unit, producing "Perils of Pauline" for the company.

Olympia Chain Bankrupt

New York.—Olympia Theatres Inc. was forced into voluntary bankruptcy yesterday by the creditors, who allege that the circuit committed an act of bankruptcy while insolvent by securing the appointment of two receivers on February 10.

Jack Hays Sued

Cornelius P. Wildhagen has filed suit in Municipal Court against Jack Hays, seeking to collect $1846 assertedly loaned the comedy producer during the past two years. Hays has until March 17 to file answer to the action.

'White Sister' Set

New York.—MGM's "The White Sister" will follow "Rasputin and the Empress" into the Astor Theatre on March 17. The house will be closed two days for preparations.

Vitaphone Re-opening

New York.—Sam Saxe announces that the Vitaphone studio in Brooklyn will reopen on April 3, regardless of the financial situation at that time.

Golf Tourney Off

The annual golf tournament of Paramount studios, originally scheduled for April 2 at Clover Field, has been indefinitely postponed.

Hugh Herbert
Management
BREN & ORSATTI

ACTORS IN HEATED MEETING FAIL TO APPROVE THE CUT

Huston and Grant The 'Watch Dogs'

More than 200 actors and actresses, part of them Academy members, met at the Writers Club last night and selected Walter Huston and Laurence Grant as their representatives on the "watch dog" committee which is to keep tabs on the operation of the fifty per cent cut plan—if it goes into operation. The meeting did not approve the cut.

An advisory committee of five was selected to work with Messrs Huston and Grant. The five are Robert Emmett O'Connor, Lewis Stone, Charles Bickford, Wallace Beery and Alan Dinehart.

Reginald Barlow presided, with Conrad Nagel, Sam Hardy and Laurence Grant at the desk with him. The meeting, called for the purpose of approving or disapproving the resolution of the Academy Board at the meeting Tuesday, was a long time getting around to that subject, and grew extremely heated. There were many who wanted to get facts, but these seemed not to be forthcoming. One man, John Miljan, finally walked out of the meeting in disgust, after announcing that he resigned from the Academy.

Even steam roller tactics didn't work, Bob O'Connor blocking the wheels most of the time.

There was considerable objection to Huston being appointed as the committee member, mainly because he was not present, but Lewis Stone, Fredric March and Richard Barthelmess all declined the job, so Huston was finally approved.

The meeting seemed bitterly opposed to the cut idea, although several admitted that they had accepted it. Some enthusiasm was aroused by Ivan Simpson, who declared that the 50 per cent plan was unfair and advocated a sliding scale of cuts so the little fellow wouldn't be hit so heavily.

The meeting finally approved the resolution adopted by the Academy Board before it went into session with the Producers Association Tuesday night. The later resolution, in which the Board recommended that the fifty per cent cut be accepted, was not read.

Among the players present, in addition to those already mentioned, were Clark Gable, Spencer Tracy, Clive Brook, Ernest Torrence, Anna May Wong, Jean Hersholt, Sam Hardy, Robert McWade, Chester Morris, Kenneth Thomson, Jack Oakie, Robert McWade and many more.

Good News At Para.

Paramount advised all employees yesterday that salary checks unpaid Wednesday, due to inability to transfer funds here from the East, have been made out and will be distributed just as soon as the bank holiday ends. The memorandum declared funds were available for the payroll, and would be here as soon as the banks reopen.

Sorry, Mr. Lloyd

This paper, last Thursday morning, quoted Frank Lloyd as saying: "They stuck two guns in our (the Academy Board of Directors) bellies and stampeded us into writing our recommendation for the cut." Mr. Lloyd denies having made this statement and, in fairness to him, we are glad to make a retraction. The printing of the alleged statement was not made through the presence of this reporter at the meeting, but came from people who were there and who evidently misquoted Mr. Lloyd.

Banks Won't Ask Interest From Fox

New York.—One feature of the new arrangement made with Sidney R. Kent for the future management of the affairs of the Fox Film Corporation is understood to be an agreement on the part of the banks that they will withhold their demands for interest on bonds and other securities if funds to pay these are not available.

In other words, Kent is being given an absolutely free rein to run the company as he sees fit and to pay the interest whenever he can. The next interest payment falls on April 1.

Murphy On 'Ice Box'

Ralph Murphy will direct "The Baby In The Ice Box" for Charles R. Rogers at Paramount. Picture will be the eighth and final one of the series Rogers makes for this season for Paramount release. A new title will be selected for release.

N.Y. Office Cuts Stir Pandemonium

New York.—Drastic cuts made in many offices here of major companies, coming on the heels of one cut after another during the past 18 months, have spread pandemonium among the employees, with the result that many have quit rather than take cuts that make it impossible for them to get along.

An employees' committee, it is understood, has been formed and has applied to the U. S. Attorney General's office for a ruling, claiming collusion among the producers and distributors in conspiring simultaneously to reduce salaries in both East and West and alleging violation of the Interstate Commerce laws.

Selznick Sets 'Names' For 'Dinner At Eight'

David O. Selznick is planning a long list of box office names for the first picture for MGM, "Dinner At Eight," which George Cukor will direct.

The cast will have names such as Marie Dressler, Jean Harlow, Wallace Beery, John and Lionel Barrymore, Franchot Tone, Grant Mitchell, Phoebe Foster, Anna Duncan and either Billie Burke or Alice Brady.

Rankin In Stage Play

Arthur Rankin has been signed for the lead in the stage comedy, "Too Young To Know," due March 19 at Hollywood Playhouse. Edwin Maxwell is directing

Estabrook On 'Harbor'

Howard Estabrook is doing the screen play for "Harbor," which is set for early production at MGM.

Independents Seek Means To Keep Going

The Independent Producers Association has appointed a committee to work out details of a plan that will keep production going in spite of the present crisis. The committee consists of Nat Levine, Phil Goldstone, Larry Darmour, Lester Scott and Sig Neufeld.

Sam Wolf, attorney for the organization, stated last night that the committee would first have a meeting with officials of the IATSE and other studio labor locals to seek their advice, assistance and cooperation through the emergency period. The independent producers do not wish to aggravate the present unemployment crisis through a complete cessation of production, and they must look to their employees for cooperation until business returns and frozen assets can be released

The independents did not agree on any specific percentage of salary cuts for employees. The latter will be asked to lend assistance to their employers through a general resolution now being prepared by Attorney Wolf.

Eliscu and Steiner On Songs For Radio Pix

Edward Eliscu and Max Steiner have been assigned to write some songs for the Joel McCrea-Dorothy Jordan picture, "Little Clown Lost,' 'which Alfred Green will direct and Kenneth McGowan will supervise for Radio.

Morris For 'Hock Shop'

B. P. Schulberg is negotiating with Chester Morris for a featured role in "Hock Shop," which will star Edward Arnold for Paramount. Elliott Nugent will direct.

Tobin To Columbia

Harry Cohn is reported to have set Genevieve Tobin for the top spot in "Cocktail Hour,"which Victor Schertzinger will direct for Columbia.

Naish At Warners

J. Carrol Naish has been signed for "Fellow Prisoners," at Warners.

Yesterday in NEW YORK with HELEN GWYNNE

Jimmy Durante stole the show at the Motion Picture Club Inaugural Ball with some impromptu foolery that took him ten minutes to think up, about ten minutes to play and caused him at least twenty minues of worry afterwards as to whether it had really gone over in the manner to which he is accustomed. Jimmy gives nothing but the best or he's covered with confusion. . . . The party was plenty fun with everyone showing up as invited. Billie Dove looked sooo beautiful; Jacqueline Logan and a party of eight; Howard Dietz, Ernst Lubitsch, Arthur Schwartz and Kay Carrington; Belle and Artie Stebbins having a gay time; Margaret and Bernie Fineman had Durante at their table and the table was mobbed. . . . The Finemans entertained next day at tea and these old eyes popped in amazement when they saw three cups of tea, straight tea imbibed.

•

Horace Liveright just outa a sick bed and preparing to produce a show, held deep converse with Jose Iturbi, darling of the concert stage. . . Lloyd Nolan, latest stage sensation who had to travel all the way from California stages to Broadway in order to get movie offers, talked over old times in stock with Margaret. . . . Jack Kirkland, Irene Purcell, Mary (bowling champ) Baker and Melville Baker, Douglas Montgomery among the tea takers. . . . Bernie Fineman is no fool, he's been in the country for a coupla days looking over the farm situation with a view to settling down just in case—. . . . Monroe Owsley around town. . . . Wonder what ever became of Ann Dvorak? . . . Peggy Wood had a grand party given in her honor Sunday night at which Tallulah Bankhead pulled a honey. Someone accidentally managed to step on the train of her gown, so Tallulah turned around and said, "Pardon me, for being so much the queen."

•

And didja ever hear what Noel Coward said in regard to the astonishing success of an American actress in London? Well, it was to the effect that anyone with a complete set of teeth would be a hit on the London stage. . . . Lou Brown says that if "Strike Me Pink" runs for three years he'll be out twenty-six dollars. Which amount most likely represents a bet he made to the effect that it wouldn't run that long. . . And what fun Brown has with doctors! He went to one recently who pointed a most unsteady finger at him and said that the pace New Yorkers lived would kill anyone. And then the doctor collapsed from the effort of talking. . . . And only a few months ago another doctor told Brown he had nothing to worry about that he, Brown, would probably live two years after the medico had passed out of the picture. And two weeks later the doctor suddenly died! . . . . This banking situation has the town in a daze, but still laughing. They say we'll soon be on the barter system—if you won't barter me, I won't barter you.

500 EXHIBS HOLD MEETING TO DEMAND FILM RENTAL CUTS

Must Have Relief Or Close Theatres

New York.—Five hundred exhibitors, members of the Theatre Owners Chamber of Commerce, held a mass meeting here yesterday, their primary object being to secure adjustments on film rentals from all companies.

With business the way it is, the exhibitors feel that they will be unable to keep their theatres open and running unless they can be granted reductions in the stiff percentages that are being demanded by the distributors.

Charles L. O'Reilly was appointed a committee of one, with power of attorney, representing all members of the Theatre Owners Chamber of Commerce, with full authority to negotiate with all film companies, not only for the reductions in rentals and percentages, but also to cooperate on behalf of the exhibitors with any company which is in trouble and needs their help.

The exhibitors realize that times are tough for the producing and distributing companies as well as for themselves, and they are anxious to do everything they can to help. But they feel that, with the fifty per cent cut which they understand has been put into effect by all the major companies, they are entitled to a slice of it to relieve their own pressing troubles.

Exhib Asks, 'Help Whom'?

New York.—At the mass meeting held by the Theatre Owners Chamber of Commerce here yesterday, a prominent local exhibitor stated: "If the producers demand an eight weeks period of half pay, we should get eight weeks of film WITHOUT PAY. The exhibitor is the man who needs help, not the producer.

"Metro-Goldwyn-Mayer is in the best cash position of its career, with $5,000,000 in cash as surplus to draw on should the current bank balance go bad.

"Paramount Productions has about $1,900,000 in New York banks today.

"Warners have never been in better shape in the last three years. They have their bonded indebtedness off their minds for a while, had the largest cash collections three weeks ago of any week since they have been in business, and their product has netted them better than $100,000 weekly profit for the past 52 weeks.

"Radio Pictures is without ample finances at present, but can get it the minute its banks are assured that the studio is in good production hands.

"Columbia has around $2,000,000 in cash on hand.

"Fox and Universal are in bad shape, not because of the present bank condition, but because of the Chase situation of the former, and the sinking of Publix and RKO theatres, leaving the latter minus any appreciable bank balance.

"Why are the studios yelling wolf, before the wolf approaches them? The wolf has been at our door and has even eaten away our door knobs We are the ones who need the help at this time, not the producers."

Monogram Will Release Seven Before April 1

New York.—Monogram announces the release of seven features between now and April 1. On the list are "Oliver Twist," "Black Beauty," "Breed of the Border," "The Phantom Broadcast," "Casey Jones" and "The Fighting Ranger."

Union Action May Close Studios

(Continued from Page 1)

Sheehan, Al Kaufman, B. B. Kahane and Jack Warner.

This conference continued almost all day, or until the quake broke it up. The quake, incidentally, put an element of humor into an otherwise serious situation. It drove the conferrees out of the hotel to the sidewalk and, as the building continued to shake, to a parking space across the street and later, to the Gotham.

It was felt, however, that much was accomplished towards clarifying the situation. The committee heard reports from various studios as to existing conditions, about the form of waiver signed, about the effect of the cut on various grades of employees.

This Academy committee is working in earnest. It expects, at its meeting today, to formulate a standard form of waiver and to make certain recommendations which, it believes, will bring some sort of order out of the present chaos. Among the tasks it has set itself is the examination of financial conditions at all studios, so that, if the cut is really put into effect, it will know when any studio attains a financial position which will warrant its return to normal. It plans to examine the books to determine if certain executives are taking the cut on their percentages and shares as well as on their nominal salaries.

A recess was taken for dinner and the Academy committee met later in Mr. Schulberg's bungalow on the Paramount lot to hear a committee representing the agents. This committee included Myron Selznick, Frank Joyce, William Morris Jr., Charles Feldman and Phil Berg.

The agents had certain recommendations to make. These included a general form of waiver agreement, a plan upon which the Academy committee had already determined, and which included a provision for a 50 per cent cut for a maximum of eight weeks, with four weeks to be added to the contract if the employee so desired. Also the employee is to have the choice whether he shall be cut for eight weeks or work four weeks for nothing. The agents demanded that the cuts in any studio should not extend over eight weeks, regardless of th e financial condition of the studio at the end of that time.

The agents also contended that free lance artists shall not be cut and that point, with others, will be discussed at meeting today.

Following the meeting, which lasted until long after midnight, no statement could be had from anyone as to the probability of the studios being kept closed after today. That question will be settled at producer meetings today, although it is difficult to see how they can open Monday unless some arrangement is made with the unions.

Terrett and Bright Back To the Old Game

Courtenay Terrett and John Bright received wires last night asking them to cover the disaster at Long Beach, for the New York Herald-Tribune and the New York World-Telegram, so they have opened a two-man news office at Long Beach, starting work as soon as they got the wires.

Woolsey Better

Robert Woolsey's condition is reported to be greatly improved and he will report for work at Radio Monday to finish up on his picture "In The Red," which William Seiter is directing.

Cameramen Will Tell Case Over Air

The IATSE cameramen, who unanimously rejected the fifty per cent cut plan last night, have taken two hours broadcasting time during next week and will state their side of the case to the public.

Court Signs Orders In Para. Difficulty

New York.—Federal Judge Bondy yesterday signed three "show cause" orders in the Paramount-Publix receivership case. Receivers Zukor and Hilles were ordered to show cause Tuesday why they should not be removed as receivers.

Also they must explain why the receivership action brought by the Broadway and Twentieth Properties Inc. should not be dismissed, and why charges of fraud and collusion should not be investigated. The orders followed applications by counsel for bondholders.

Musicians Prevent Warner Stage Shows

Refusal by the musicians' union to grant a concession yesterday froze the Warners' plans of placing stage shows in their houses.

Every other union local agreed to concessions, with the exception of the musicians. Rather than prolong negotiations, the Warner theatre department has called off the idea.

Mayfair At Darmour

Mayfair Productions has omved its offices from Western Service studio to Larry Darmour's studio, where it will make its production quarters henceforth. George Weeks heads the company and is producing pictures for state rights, with no association with Darmour.

Big Play For 'Shame'

New York.—"Shame," a Soviet picture handled by Amkino, opened at the Cameo Theatre yesterday and had a line at the box-office all day. It is conceded one of the best of the Soviet films.

Culbertson Leaving

Ely Culbertson will finish the fifth of his series of bridge shorts at Radio tonight, and leaves Monday for the East. Radio will use the short made in the East several months ago as the sixth of the group.

New Columbia Titles

Columbia has set "The Woman I Stole" as release title for "Tampico," which features Jack Holt, Fay Wray and Donald Cook.

"Below The Sea" will be the release title of "The Octupus," formerly known as "Beneath The Sea."

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THE Hollywood REPORTER

Vol. XIII. No. 45. Price 10c. TODAY'S FILM NEWS TODAY Monday, March 13, 1933

ACAD. WINS ALL POINTS

TRADEVIEWS by W.R. WILKERSON

•THE Hollywood Reporter wishes to offer its congratulations to the Academy Emergency Committee for the marvelous work it has done in shaping the agreement with the Producers. It has done a great job and should receive the thanks of every person in the production end of this industry.

That committee was made up of B. P. Schulberg, William K. Howard, Howard J. Green, J. T. Reed and Laurence Grant. Stand up, gentlemen, and take your bows and the thanks of all. The work you have done clearly demonstrates that the creative element in pictures has men of sufficient brains to stand up with the producers, without fear, match wits with them, square off in trading, give as much as they receive and, to this writer, get the better of the Producers in this particular agreement.

•

The highlight of this committee is ALL of the committee, but each and every member will sing the praises of Ben Schulberg, representing the producers, who stood shoulder to shoulder with the other members in their attempt to get a fair deal for everyone. Long after this cut is forgotten, Ben Schulberg will be remembered for his fairness, his intelligence and tolerance, and his desire that the contract people should be given everything within their rights.

Coming out of the meeting last night you heard great praise of the work of Bill Howard, of Howard Green, of Ted Reed and Laurence Grant. All of them had something swell to say about the others.

•

The Academy Committee has nothing but praise for Ben Kahane on the producers' committee. One of the Emergency Committee told this writer: "That guy is too square to last long in his present capacity in this business." But that's nothing new to our ears about Kahane. Anybody and everybody who has ever had any dealings with him has the same report to make. But in these meetings it seems that Kahane has taken the producer leadership away from the other producers and, because of his fairness and straightforward dealing will hold that leadership through any other battles that may come up from time to time.

Congratulations, Emergency Committee.

Congratulations, Ben Kahane.

Big Gross For West In Third Para. Week

New York.—The Mae West picture, "She Done Him Wrong," after playing two weeks at the Paramount theatres and then coming back, rolled up a remarkable gross business of approximately $40,000 for the third week.

Warners Put Cuts In Effect At KFWB

In line with the salary slashing in the studios, theatres, and exchanges, Warner Brothers are putting in the eight week cuts for all employees on the staff of KFWB. The ruling affects about 22 people on a weekly basis at the station, and includes technicians, secretaries, stenographers, 10 singers, and others. Musicians are not included, but the latter are working on notice till Saturday, and the station hopes to get a reduction through conferences with union officials.

Talent engaged for individual programs during the week is not included in the reduction.

Pittsburgh Salesmen Off Pay For Four Weeks

Pittsburgh.—It is understood that all the Paramount and Metro-Goldwyn-Mayer sales forces in this district have been taken off duty for four weeks without pay.

New Roach Director

Charley Rogers, gag man for Hal Roach, has turned director. He started work Saturday on the next Laurel and Hardy comedy short for the MGM program.

Producers Accept Fifteen Major Issues Concerning 50 Pct. Cuts; Workers Vote Today

The Emergency Committee of the Academy of Motion Picture Arts and Sciences yesterday closed four days of 18-hour sessions drawing up a bill of particulars pertaining to the 50 per cent cut, by presenting their bill containing 15 major issues to the producers and fighting through every point to win the producer approval.

The agreement, as approved by both Emergency Committee and the Producers, was presented to the Academy Board of Directors and received its okay last night.

Copies of the agreement will be mailed each and every member of the Academy and made available to those who are not members in sufficient time for it to be read and digested before the mass meetings, called for each studio, get under way today.

The highlights of the agreement limit the cuts to eight weeks, starting March 6. All contract workers,

(Continued on Page 4)

McGuire Will Produce Four For Universal

Universal has made a deal with William Anthony McGuire to head a production unit to make four pictures for the company's next year's program.

McGuire becomes a director, according to the deal, and his first assignment of this nature will be of his original story, "Time Comes," which he is now preparing.

Brown Going Abroad

Harry Joe Brown completed "I Love That Man" for Charles R. Rogers Saturday and expects to leave soon for a European vacation.

N.Y. Execs Answer Employee Protests

New York.—In an attempt to answer the flood of protests hurled at them by their employees for the drastic cuts made in their salaries, in many instances so much that it would not leave a living for the individuals, home office executives gave various answers

Jack Cohn of Columbia faced the barrage of questions with: "I am not in favor of the cut but was forced to do it." Replying to the question, "Will the cut last longer than eight weeks," Cohn replied: "I can not assure you that the cuts will be lifted after the eight week period."

E. W. Hammons believes "the cut was too drastic, but everyone has to accept the ultimatum."

Arthur Loew's answer was an in-

(Continued on Page 4)

Wynne Gibson Wanted By Radio For Boyd Lead

Radio is negotiating with Paramount for the loan of Wynne Gibson for the lead opposite William Boyd in his next picture, "Emergency Call," the John B. Clymer original story which Edward Cahn will direct.

The loan is apparently set if Miss Gibson approves the role. Joseph Mankiewicz is writing the screen play and Sam Jaffe is producing.

Birinski With Goldwyn

New York.—Leo Birinski has signed up with Sam Goldwyn for six months, his first job being the adaptation of a spy story as Anna Sten's first picture.

Irwin Gelsey Ill

Irwin Gelsey was taken ill last Friday night at the fights and was rushed to the Cedars of Lebanon, where the doctor diagnosed his case as pneumonia.

OUR POLICY

The HOLLYWOOD REPORTER is for the motion picture industry first, last and all the time, and under any and all conditions.

We reserve the privilege to call attention to its mistakes, to bestow praise when we feel that it is due.

We are not for the producer, the creative element or the exhibitor. We are for the business as a whole, and when any element attempts anything that could be considered INJURIOUS to the industry, we propose to broadcast that attempt.

We are not controlled by any one or any group in the industry. We are not subservient to any company or any individual. We have neither obligations nor grudges to pay off.

We are for the MOTION PICTURE BUSINESS.

ALFRED E. GREEN directed "PARACHUTE JUMPER"

DAILY
THE Hollywood REPORTER
FOUNDED AS THE FILM DAILY 1930

W. R WILKERSON.....Editor and Publisher
FRANK POPE.....Managing Editor

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THE LOW DOWN

Bill Newberry's pals are plenty sad about what happened to him when he went to Long Beach on Friday afternoon to arrange for a preview of MGM's "Hell Below" there. After making arrangements at the theatre, Bill went across the street for a bit to eat and, just as he was walking out of the door, the earth quaked. A crumbling wall hit Bill and buried him beneath the bricks. A truck came to a halt just at this moment where he had fallen, and its driver, seeing Bill's head in the wreckage, took him to a hospital. Studio officials and friends were unable to locate him for several hours, as he was moved five times to as many places! Bill is in a plaster-cast from head to foot, with a broken pelvis, a rupture, broken ribs and a dent in his head. But the doctors say that, unless pneumonia sets in, he'll pull through. He's at the Community hospital at Long Beach now.

•

Shortly after the big shake Friday, Nat Goldstone called up Arthur Byron to allay whatever fears Byron might be having, and said: "Now, Arthur, I don't want you to worry—we have these things out here and you must not take them too seriously—being from the East, etc., etc."

"You're telling ME??" answered Byron, "I was in the San Francisco earthquake!"

•

There was a big meeting at the Joyce-Selznick office the other day—and a goodly crowd of the agent clan was gathered to talk some more. When the meeting had been called to order (?) the room was rather stuffy and Joyce called to a fellow to open the windows. Whereupon Lou Schreiber shouted in glee: "Is there going to be jumping??"!

•

Everyone who has relatives or friends in the East should really get busy and give them the lowdown on the quake situation here. From wires received locally, the papers on the other side of the Mississippi are telling the folks that "Los Angeles is demolished," and other exaggerations, equally bad.

OPEN FORUM

The present financial stringency has came as a Godsend to lots of people. One can now brag about being broke. One can put on a sad expression to one's creditors, and say, "I am sorry old man, but with this banking situation . . . "

Now the motion picture moguls come along and pull the same racket, but with this difference, they are pulling it with the ones who have always borne the brunt and have always been loyal, the technician and artisan. Actually there are two clearly defined strata in the industry, the front office, their cohorts and friends, and outer darkness, which is known as the rest of the lot. At the first sign of panic the "rest of the lot" gets it in the neck.

Moving pictures move because some lowly engineer had the genius to make them move, and other engineers have the ability to keep them moving.

Without this mechanical knowledge and artistry the industry could not exist. All the story values, executive genius and directorial effort have to be eventually filtered through purely mechanical means. And yet the men who accomplish this are the worst paid and receive the least consideration.

The average executive does not know of the intense loyalty of the rest of the lot, and does not seem to realize that loyalty works two ways. A few years ago, when I was with Paramount, a relative executive discharged a boss carpenter, Jim Souter, and put in one of his own pals. Souter had been with Paramount for years, he had come up from the ranks, and represented to the workers the old boy who had made good. He was to them an emblem of success. With his discharge, hope was gone. Here was a man who had given unswerving loyalty and service to his employers, without fear or favor, and he had been ignominiously canned.

•

Sufficient pressure was put on the executive who had bounced him and Jim was reinstated. But he died shortly after, some say from a broken heart. I am not trying to give you a sob story, I am merely giving you motion picture history. This particular executive's name has been anathema among the studio workers ever since. (I am using this word because he'll have to look it up in the dictionary before he can get mad).

Unionism started in the studio from that moment. The discharge of our efficient electrical boss, Pete Harrod, for another favorite of our semi-illiterate executive was the signal for the electricians to organize, Paramount's workers were the pivotal point for the industry. I can trace unionism in the West Coast studios from that day. The only reason for a union is that a weak body, feeling itself wronged, can organize and oppose as a unit the financially strong opponent.

•

Outside of the Paramount bonus plan of some years ago (which was the goofiest financial scheme I ever heard of) I do not know of a time when the producers have ever cut a melon for the benefit of the "back lot" unless you except the privilege to buy at 52 stock which is now selling for a few bits. And yet, at the first sign of panic, they howl for help. "Please, employees, give us half of your salary for the next eight weeks because we may have to close the studios if you don't."

These same employees have read the papers, they know that their bosses are buying debentures while advising them to buy stock, and they are worried. They also have heard that the cousins, uncles and sons-in-law are on the payroll at thousands a week and may get a hundred per cent raise before a fifty per cent cut and they are further disturbed.

•

The producers have suggested that their workers take a fifty per cent cut on salaries above fifty dollars a week and twenty-five per cent below fifty, with a minimum of fifteen dollars per week.

Have you ever tried to maintain a family on fifteen a week? It can be done and lots of producers have done it, but it is so long ago they have forgotten what hardship it entails.

Why have the sliding scale downward? Why not have it upward? Why not have 50 per cent at $500, 60 at $750 and so on, with a hundred per cent at the $100,000 a year mark? The workers in the back lot are not responsible for the waste, inefficiency and crass ignorance which has brought about this crisis.

They are willing to help, but only on the basis that the donation will be without exception and on a fair basis. After all, a $5000 a week salary represents 100 men at fifty dollars.

•

The matter has been referred to the Academy, but only after the producers had first taken the matter with the actor's agents. The agents agreed to suggest to their clients that they take a 25 per cent cut.

There is no assurance that studios will open after this period. There is no assurance that any studio in a good financial position (believe it or not, there are some) will not take advantage of the situation to rush through its program at half pay and then close up. The cameramen's union is still smarting under a ten per cent cut which was to be a temporary measure and which is still in force.

Many workers feel that the producers have not kept their word in the past, that they have continually cried, "Wolf! Wolf!" Why should they believe them now?

What if the studios do close? They admit they are running at a loss. The public wants good entertainment and it will be produced. but not by the topheavy, nepotism-ridden system of today. It can come out of individual effort only, where director, star, writer, technician have an interest in the final profit of the picture.

•

If you have a partner in your business, the profits and losses are equally divided. The producers ask for a participation in the losses, but refuse to give any assurance of reimbursements in the event of profits.

They are averse to notes, trade acceptances and other forms to safeguard employees. What is the matter with certificates, payable when and if possible?

The unions seem to be afraid that there will be an eight weeks cut, then a three months layoff, by which time the producers will treat with a starved-out garrison. You cannot blame them for this attitude. A few years ago the electricians' strike was killed (and so was the union pro tem) by such a move.

I am not a member of any union, but I have a keen sympathy for the underdog, and why the one who makes the whole thing tick should be the under dog, I can never understand.

ROY POMEROY.

Zeidman Plans Big 'Samarang' Drive

With his production, "Samarang" in the final stages of editing, and release set for April 15, Ben F. Zeidman is working out a heavy exploitation campaign for the picture's release through World Wide-Fox, Robert M. Savini cooperating with him.

Serialization of the novel is being compiled by Harold Berg, in New York and the New York Daily Mirror, with a syndicate of sixty-three newspapers, has accepted it to run twenty consecutive days with front page displays. Jigsaw puzzles, Samarang beads for sale at stores and musical numbers are being given pressure.

Imperial To Handle 'The River of Death'

William Berke, who produced "The River of Death," with the late Walter Wanderwell, around whom centers the famous mystery murder case, has turned the production over to William Pizor.

Picture reaches the state right territories through Imperial Distributing Company. Cash sales are the only basis upon which deals are being made, according to Berke.

'Pair of Socks' Next For Moran and Mack

The next Moran and Mack short for Educational will be "A Pair of Socks." Charles Lamont directs and cast includes "Dynamite," Iris Lancaster, Isobel LaMal, Billy Engle, Billy Cinders and Jack Kenny. Ernest Pagano and Ewart Adamson are writing the screen play, Al Christie supervising.

Gillstrom Returns

Arvid Gillstrom returned to Hollywood by plane Friday night and is preparing to go into work shortly with another Harry Langdon comedy short for Educational. Producer arranged the release with Earle Hammons on his his trip East.

SCHULBERG'S 'PICK-UP' SWELL: FILLED WITH ENTERTAINMENT

Directing, Writing, Acting Excellent

"PICK-UP"

Para.-Schulberg

Direction . . . . . Marion Gering
Original . . . . . Vina Delmar
Screen Play. . . . . S. K. Lauren, Agnes Brand Leahy
Photography . . . . . David Abel

Cast: Sylvia Sidney, George Raft, William Harrigan, Lilian Bond, Clarence Wilson, Louise Beavers, Dorothy Layton, Gail Patrick, Lona Andre, Alice Adair, Robert McWade, Charles Middleton, Florence Dudley, Patricia Farley, Eddie Clayton, Purnell Pratt.

"Pick-Up" is a program picture so far above the average that your cash-registers should click a merry tune, even in these sorry times. The picture is packed with down-to-earth speech and sentiment and is of the human interest variety that has been plenty scarce for a long time.

The charm of the film lies for the most part in its simple, straightforward story and the utterly natural and sincere performances of Sylvia Sidney (who has never looked better) and George Raft in the leading roles. Too, "Pick-Up" moves along at a good pace under the direction of Marion Gering, and though its wind-up is melodramatic, the entire piece is well to the "light" side.

"Pick-Up" is a twentieth century romance between a taxi-cab driver (Raft) and Sylvia Sidney who, he believes, is a girl of the streets, because he has picked her up and taken her home, just as her funds and her resistance to the weather have given out. Gradually she wins his respect and his love, forcing him to advance himself to a point where he is prospering nicely.

Enter the society girl who makes a big play—and makes him too, with the result that Sylvia walks out. Sylvia has a husband (who was the cause of all her trouble) in prison and he breaks jail with the intention of killing Raft. To save Raft's life, she goes with her husband and, when they are caught, it is Raft who sells everything he has to save her from a jail term for aiding the escaped man. He finds out also, how much she means to him, and after an exciting court-room scene, in which the husband is tricked into proving the girl's innocence, the lovers are reunited.

The screen play and dialogue by S. K. Lauren and Agnes Brand Leahy are really something to rave about, and the photography by David Abel is beautiful.

William Harrigan is excellent as the gun-toting husband, Charles Middleton, Robert McWade, Louise Beavers, (never forget that gal) and Lilian Bond, O. K. in support.

You should have lots of smiles with this one. Sidney and Raft at their best in a yarn with great general appeal and a swell box office title are a combination that looks dollars to us.

'42nd Street' Will Open Thursday Eve.

The delayed premiere of Warners' "42nd Street" will take place at their Hollywood theatre Thursday night. Tickets purchased for the original date will be honored at that time.

Tashman Gets Big Offer From Gaumont

London.—British Gaumont wants Lilyan Tashman for two pictures and is willing to pay her $2,000 a week in American dollars, with two round trip tickets between London and Hollywood. First picture is believed to be the Frederic Lonsdale "Never Come Back."

Hollywood.—Miss Tashman acknowledged receipt of the offer, but said there were a few details to be straightened out before she accepts and today would probably settle the matter. She will leave tonight if at all.

Majestic Convention

New York.—Majestic Pictures will stage its annual sales convention in Chicago, starting March 25.

Production Going In Majors Sunday

In an effort to finish pictures now in production as quickly as possible, several of the major studios worked crews all day yesterday.

The Fox lot is reported to have been inactive, but work was going on at Warners, Paramount and MGM. At the latter studio, it was said, production was going on with all five of the pictures that are in work, including the Lee Tracy picture, "The Chaser," which was started Friday.

Transcontinental Bus Story For Columbia

Louis Sarecky has set "Transcontinental Flyer," an original story, as the sixth and last of the Columbia series of action stories to be made on the company's program for this year.

Harry O. Hoyt has joined the unit to write the screen play and is developing a story dealing with a transcontinental bus.

Boylan-Gates On Leave

Malcolm Stuart Boylan and Harvey Gates, having completed their original story "Strait Jacket" for Paramount, have taken a few weeks leave of absence to go on a fishing trip.

Academy-Producer 50 Per Cent Cut Agreement

1. **Mass meetings to be held every Monday in every studio affected by this agreement.**
2. **Studios will resume operations Tuesday.**
3. **Academy Emergency Committee outlined new standard form of waiver to replace those signed last week.**
4. **Eight weeks limit to all cuts, starting with week beginning March 6**
5. **Contract people have their choice of working four weeks without any pay or eight weeks on half pay.**
6. **Freelance people are adjudged: (1) All those who have not worked ten consecutive weeks in any one studio. (2) All those who have had a two-picture contract or less with any studio during the past year. Those in the freelance class will be cut on the basis of taking their entire pay for the past year, dividing it by 52, thereby reaching a weekly basis of pay, and this pay so reached will be cut 50 per cent.**
7. **IATSE and other unions included in the Big Four will receive full pay until the matter is arbitrated during the next three weeks with their leaders in New York.**
8. **All other crafts, working hand in hand with these unions but not operating under the basic agreement with the studios, will be cut 50 per cent immediately, starting as of March 6. But should the producers lose their appeal on arbitration, the 50 per cent so deducted from these crafts will be returned.**
9. **Decision about clerical help will be made today.**
10. **Emergency Committee to be given auditing privileges of the books of each major studio affected by this agreement.**
11. **If and when a studio or studios are found to be in a condition that does not require further cutting of salaries, that studio or studios will rescind the cuts immediately.**
12. **Individuals signing the waiver contracts at the studios last week may retain those contracts if they desire, or sign the new ones that will be presented today.**
13. **This whole agreement rests on its being accepted by 85 per cent of the entire contract personnel within one week from today and 95 per cent in two weeks from today.**
14. **If a substantial majority at any one studio does not accept the agreement, that studio shall pay all help in full at the end of this week and then close if it chooses.**
15. **Emergency Committee will hold daily sessions.**

Yesterday in NEW YORK with HELEN GWYNNE

Billie Dove had planned to see sooo many shows while in town, but changed her mind after what happened to her the night she arrived, but finally managed to see "Design For Living"—ALL of it. . . . You see, it was like this; the day Billie arrived like all good little visitors, she found herself in Twenty-One at seven in the evening and suddenly remembered that she had to go home and dress and eat and go to the theatre. So home she went, dressed, met her escort for dinner and they started to talk. . . . There were so many things to say and they said so many of them that they decided in order not to be late for "Melody," they'd forego the salad and dessert and just gulp a cuppa cawfee. When they got to the theatre, they found themselves seated way over on the side and since their tickets were supposed to be in the center, Billie's escort excused himself to go outside and ask George White just why they didn't get the tickets that had been ordered. . . . He got back just as the act was over and the curtain coming down and so they decided to go out for a smoke. And imagine their embarrassment when they found out that the show was over! And so Billie dedecided not to go to theatre until she was all talked out and then had to give up going to see "Dinner At Eight" because of a sore throat!

•

Howard Dietz, the old city slicker, bought a gold brick, actually, and then couldn't wait for the banks to re-open so's he could deposit it! Seems to us there used to be some kind of a joke about being able to sell a guy a gold brick, but evidently it's no laughing matter,—ask the man who owns one. . . . Mack Gordon is credited on the program of "Strike Me Pink" with having written "additional dialogue." And when someone asked him what it was that he had contributed to the evening's entertainment, he said, "Ya remember where Durante sez, 'H'ya, Lupe, ho?' Well, I wrote 'Ho!'"

•

And that for no reason at all reminds us of a conversation we overheard between a coupla office boys. They were evidently annoyed over someone and discussing him pretty thoroughly to his disadvantage, and the tag line was when one of the office boys says, "Yeah, and he's the kind of a guy that sez 'ya' fer 'youse.'. And that should pretty definitely pigeonhole anyone as being downright sloppy about his English. . . Nell Farnol gave a perfectly grand hen party to introduce Frances Goldwyn to the girls, and Regina Crewe did a right nice job of dishing it out—food of course, silly. Frances is plenty glad to be back in New York after all these years, but says she'd give a lot to be able to see how Hollywood is "taking it"

Pitts-Todd Title

Hal Roach has set "The Island of Lost Heels" as the release title for the Pitts-Todd comedy short, which Charley Chase finished Saturday.

STUDIO LOCALS AUTONOMOUS; IATSE HEADS CAN'T DICTATE

Cut Rejection Can Not Be Over-Ruled

Following the decision of the studio locals that they will not accept the 25 or 50 per cent cut in salaries, the producers announced that they will carry their case to New York and lay it before the heads of the four international unions there, hoping that the rejection by the locals will be over-ridden. One of the prominent Los Angeles labor men, when asked about this phase of the situation, said last night:

"The producers probably will be disappointed if they expect to win before the international heads. The IATSE locals in Hollywood are completely autonomous. They settle their own problems among themselves. The heads of the four internationals—the International Alliance of Theatrical Stage Employees, the American Federation of Musicians, the International Brotherhood of Electrical Workers, and the United Brotherhood of Carpenters and Joiners—have their main offices in New York, but they do not interfere with the running of the Hollywood locals.

"If the producers carry their case to New York it will be considered by the heads of these four organizations—although William Elliott, president of the IATSE is here—together with the producers' labor committee, of which Sidney Kent is the head and Pat Casey—now here—the business representative.

"Undoubtedly representatives of the studio locals would go to New York to attend any conference. Before they left here, however, meetings of the members of the locals would be called and each local representative would be instructed as to what he should do. He might be sent with power to negotiate and to report back to the locals, or he might be sent simply as an observer without any power whatever. In any event, he would have to report back to his local, the members of which would have the final voice.

"The international heads in the East can recommend to the locals that they change their minds and accept some cut, but the recommendation is only that, and not an order that can be enforced. The locals themselves are the ultimate judges."

Execs Answer Kicks

(Continued from Page 1)

vitation to all members of the foreign department to be his guests at lunch each and every day the cut is in.

S. R. Kent replied with cutting his $2,500 a week salary to $500 a week, but with no provisions for his share of any profits that Fox may make as a result of the general cut.

The three Warners have set aside 50 per cent of their salaries in a special fund to help all employees whose cuts may cause difficulties.

Seventy Cleveland Theatres Closing

Cleveland—Seventy theatres in the Cleveland territory will not open their doors today. The theatre men find it impossible to keep going without some relief from the distributors in the matter of film rentals and from the union on salary scales. So far, this relief has not been forthcoming, hence the closing of the houses.

2 N.Y. Unions May Join; Boosting Scale

New York.—The Empire State union leaders are understood to be listening to a deal offered by Local 306 that may be the means of these two operator unions joining hands, thereby going back to the old union scale and leaving exhibitors who took up with the Empire crowd at the time they started their fight with 306, holding the bag.

Many of the exhibs using Empire men claim that, if the Empire joins hands with 306, they will immediately employ non-union operators, and it looks as if the unions will be battled to a finish.

Bobby Jones Draws Big Film Gallery

Followed by a gallery of more than 2500 people, Bobby Jones, teamed with Leo Diegel, trudged over the course of the Wilshire Country Club yesterday afternoon, only to lose their match to George Von Elm and Macdonald Smith by three up and one to go.

The chance of seeing four of the big shots, headed by the grand slam of golf in person, in one foursome, drew an enormous crowd, the majority of which came from the picture colony. The gallery was rewarded by seeing some of the ace brand of golf, even though Bobby didn't come through with a victory.

Kernell Finishes Songs For 'My Lips Betray'

Willam Kernell, who has just completed the songs for "My Lips Betray," the first Lilian Harvey picture for Fox, is now writing additional musical numbers for the English version of "The Last Man on Earth."

Mooney Sells Play

New York.—Martin Mooney has sold an option on his play, "The Ghost Writer," to Franklin Fuller, who places it in rehearsal next week.

Legit Situation In New York Acute

New York.—The situation with regard to the legitimate theatres in New York has become extremely ticklish. The stage hands and musicians are steadfastly refusing to take cuts as the actors have done, and the League of New York Theatres is now considering a plan to continue running the houses on a cooperative basis.

If the theatres have to close, it is understood that the managers of those houses with real hits will go dark also, if the League decides that such action is necessary.

No Cuts Planned For Consol. Lab. Employees

The employees of Consolidated Film Laboratories have not been asked to submit to a slash in wages and will not, according to present plans, George Yates said Saturday.

"The organization will be kept intact, with no cuts made if we can possibly avoid it, and I believe we can," Yates said. "However, we are in no position to control current conditions and, if the studios close, we will be out of work, naturally. We will do our utmost to maintain our position and hope for the best."

Cortez-Gibson Team

Ricardo Cortez and Wynne Gibson are slated to be co-featured in "On Probation," which B. P. Schulberg will produce for Paramount. Rian James is writing the screen play.

Academy Committee Wins On All Points

(Continued from Page 1)

except the unions, have the privilege of working four weeks free, the four weeks to start March 6, or working the eight weeks on half salary.

Free lance people have been defined as persons who have not worked ten consecutive weeks in any one studio during the year, a person who makes under $20,000 a picture, or one who has a two-picture contract or less with any studio. With such people, the salary they made last year is divided by 52 weeks, thereby giving a weekly basis, and this amount of salary is cut 50 per cent on all work received during this eight weeks starting March 6. In short, if John Jones made $5,200 last year, his weekly salary, according to this agreement, is construed as $100 a week. If he works any time during this eight weeks cut period, his salary will be $50 weekly.

The Big Four of the unions, the IATSE, musicians, electricians and carpenters, will get full pay until the matter is arbitrated in New York or elsewhere by the union heads and those of the producers and distributors. Other technical help, those doing similar tasks and not belonging to those unions, but unionized themselves and not recognized by the studios, will be cut the 50 per cent.

But should the arbitration in New York result in the Big Four sustaining the stand against cuts, the others will be refunded all the money they have been cut up to the time the arbitration was decided upon. If this is after the eight weeks period, the whole eight weeks will be repaid.

In short, it is not the desire to let the Big Four go through without cuts and cause other workers in the smaller unions to take the cut. Their cuts will be refunded if the producers can't win their arguments with the arbitrators in New York.

Decision on all clerical help in the studio is pending and will probably be decided at this morning's session of the Academy Committee and the Producers.

The Academy Committee will be given auditing privileges to inspect the books of each and every studio during the course of this cut and, if it is found that any one or a number of studios have sufficiently recovered from the period of bad business at any time before the eight weeks period is over, that studio or those studios must immediately call the cut off. For the purposes of this auditing the Academy will retain the services of one of the big nationally known auditors.

Individuals who signed the waivers at the studios last week may retain those waivers or accept the form the Academy and the Producers have agreed on, which will be made available before the mass meetings start today.

There may be some argument developing today on this clause as it is the sense of some people that they want this four weeks of lost pay tacked on to the end of their contract. Others have voiced the feeling that they do not want it, that their present salaries are not sufficient for an additional four weeks period, and that they had rather lose this time now and be able to take advantage of the new options for more money coming up at the end of their present agreement.

The producers are willing to call off this point altogether or make it applicable 100 per cent, but they do not want it to apply to those who want it and to be taken out for those who do not want it. They are willing to have it apply to all or none, BUT are willing to let those waivers signed at the mass meetings last week stand, regardless of the decision made today.

The entire cut must be accepted by 85 per cent of all contract people by a week from today and by 95 per cent of the people by two weeks from today, or the whole thing will be off. That pertains to the whole list of major studios. But in the case of individual plants, if the majority of the contract people in any one plant do not approve of the cut, then that studio can either close or forget about the cut and continue on full salary.

Mass meetings will be held each Monday in every studio during the eight weeks term and the Emergency Committee of the Academy will hold daily sessions during this period.

All studios will resume operation tomorrow, provided the majority of their contract personnel have accepted the cut.

A Fine Script

A Fine Cast

A Fine Crew

Made My Job of Directing

"SWEEPINGS"

A Comparatively Easy One

JOHN CROMWELL

PICTURES Now SHOOTING

STUDIO PRODUCTION DWINDLES, WITH 29 FEATURES

Columbia

"HE LIVED TO KILL"

Cast: Bela Lugosi, Sally Blane, Wallace Ford, Gertrude Michaels, Noah Beery, Bryant Washburn, Mary Frey, Tully Marshall, George Meeker.
Director .....Ben Stoloff
Original .....Willard Mack
Screen Play.....Beatrice Van
Cameraman .....Joseph Valentine

"RUSTY RIDES ALONE"

Cast: Tim McCoy, Barbara Weeks, Rockcliffe Fellowes, Dorothy Burgess, Clarence Geldert, Wheeler Oakman, Edmund Burns, Edward Cobb, "Silver King," the dog.
Director .....D. Ross Lederman
Original .....Walt Coburn
Screen Play.....Robert Quigley
Cameraman .....Al Siegler

"THE COUGAR'S TRAIL"

Cast: Buck Jones, Dorothy Revier, Ward Bond, Bradley Page, Paddy O'Flynn, Frank Rice, Mozelle Britstone.
Director .....George B. Seitz
Original .....Norman Battle
Screen Play.....Harry O. Hoyt
Cameraman .....Sid Wagner

•

Fox

"MANEATER"

Cast: Marion Burns, Harry Woods, Kane Richmond.
Director .....Clyde Elliott
Story .....James Spearing
Cameraman .....Carl Berger

"WARRIOR'S HUSBAND"

Lasky Production

Cast: Elissa Landi, Ernest Truex, Marjorie Rambeau, David Manners, Helen Ware, Helene Madison, Maude Eburne, John Sheehan, Lionel Belmore, Ferdinand Gottschalk, Bobby McLeod, Janet McLeod, Claudia Coleman, Tiny Sanford.
Director .....Walter Lang
From play by.....Julian Thompson
Adaptation and dialogue Ralph Spence
Continuity .....Sonya Levien
Cameraman .....Hal Mohr

"ADORABLE"

Cast: Janet Gaynor, Henry Garat, C. Aubrey Smith, Herbert Mundin, Blanche Frederici, Hans von Twardowski.
Director .....Wilhelm Dieterle
Original by.....Paul Frank, Billie Wilson
Screen Play.....George Marion Jr., Jane Storm
Music and lyrics: Werner Heymann, Richard Whiting, George Marion Jr.
Cameraman .....John Seitz

"PILGRIMAGE"

Cast: Henrietta Crosman, Marion Nixon, Norman Foster, Heather Angel, Louise Carter, Adele Watson, Charles Grapewin, Betty Blythe, Frances Rich, Jay Ward, Robert Warwick, Hedda Hopper, Maurice Murphy, Lucille La Verne, Inez Palange, Greta Meyer, Margaret Mann, Francis Ford, Rosa Rosanova.
Director .....John Ford
Original by.....I. A. R. Wylie
Screen Play: Philip Klein, Barry Conners, Dudley Nichols, Henry Johnson.
Cameraman .....George Schneiderman

•

MGM

"REUNION IN VIENNA"

Cast: John Barrymore, Diana Wynyard, Frank Morgan, Henry Travers, Charles Giblyn, Una Merkel, Bodil Rosing, May Robson.
Director .....Sidney Franklin
From play by.....Robert E. Sherwood
Screen play.....Claudine West, Ernest Vajda
Cameraman .....George Folsey

"THE CHASER"

Cast: Lee Tracy, Charles Butterworth, John Miljan, Greta Mayer, Herman Bind.
Director .....Jack Conway
Original ..... Howard Emmett Rogers, Chandler Sprague
Screen Play... Bella and Sam Spewack

"PEG O' MY HEART"

Cast: Marion Davies, Onslow Stevens, J. Farrell MacDonald, Alan Mowbray, Juliette Compton, Irene Browne, Tyrell Davis, Robert Greig.
Director .....Robert Leonard
From play by.....Hartley Manners
Screen Play.....Frank R. Adams
Cameraman .....George Barnes

"SERVICE"

Cast: Lionel Barrymore, Lewis Stone, Phillips Holmes, Benita Hume, Douglas Walton, Elizabeth Allen, Colin Clive, Doris Lloyd, Viva Tattersal, Laurence Grant, Halliwell Hobbes, C. Aubrey Smith, Billy Bevan, George K. Arthur, Alec Francis.
Drector .....Clarence Brown
From play by.....C. L. Anthony
Cameraman .....Oliver Marsh

"MADE ON BROADWAY"

Cast: Robert Montgomery, Madge Evans, Sally Eilers, Eugene Pallette, John Miljan, Ivan Lebedeff, C. Henry Gordon, Jean Parker, Claire deBrey, Wade Boteler, Joseph Cawthorn, Vince Barnett.
Director .....Harry Beaumont
Original by.....Courtenay Terrett
Cameraman .....Norbert Brodine

•

Paramount

"A BEDTIME STORY"

Cast: Maurice Chevalier, Helen Twelvetrees, Edward Everett Horton, Minor Watson, Leah Ray, Baby LeRoy, Sir Guy Standing, Paul Panzer, Henry Kolker, Gertrude Michael, Ernest Wood, Reginald Mason, George MacQuarrie.
Director .....Norman Taurog
Original and screen play: Waldemar Young, Nunnally Johnson.
Cameraman .....Charles Lang

"DEAD ON ARRIVAL"

Cast: Ricardo Cortez, Gloria Stuart, David Manners, William Harrigan, Jack LaRue, Shirley Grey, Vince Barnett, Johnny Hines, Gertrude Short, Kitty Kelly.
Direction .....George Somnes, Alexander Hall
Original .....Jules Furthman
Screen Play.....Allen Rivkin, P. J. Wolfson, Manny Seff
Cameraman .....Karl Struss

"THE EAGLE AND THE HAWK"

Cast: Fredric March, Cary Grant, Jack Oakie, Sir Guy Standing, Forrester Harvey, Russell Scott, Leyland Hodgson, Kenneth Howell, Craufurd Kent, Jacques Jou-Jeurville.
Directors .....Stuart Walker, Mitchell Leisen
Original Story.....John Monk Saunders
Screen Play.....Bogart Rogers, Seton I. Miller
Cameraman .....Harry Fischbeck

"THE BEER BARON"

Cast: Charles Bickford, Richard Arlen, Jean Hersholt, Mary Brian, Louise Dresser, George E. Stone, Andy Devine, Gene Morgan, Bert Sprotte, George Hoffman, Harry Walker, Julie Haydon.
Director .....Ralph Murphy
Original Story.....Gene Towne, Graham Baker
Screen Play: Willard Mack, Beatrice Banyard, Samuel Ornitz.
Cameraman .....Henry Sharp

"SUPERNATURAL"

Cast: Carole Lombard, Allan Dinehart, Randolph Scott, William Farnum, H. B. Warner, Beryl Mercer, Lyman Williams, Willard Robertson, Harold Entwhistle, Herbert Farjeon, Burr MacAnnan.
Director .....Victor Halperin
Original Story.....Garnett Weston
Screen Play.....Garnett Weston, Harvey Thew
Cameraman .....Ernest Haller

"INTERNATIONAL HOUSE"

Cast: Peggy Hopkins Joyce, W. C. Fields, Stuart Erwin, Sari Maritza, Burns and Allen, Col. Stoopnagle and Bud, Bela Lugosi, Edmund Breese, Franklin Pangborn, Harrison Green, Lumsden Hare, James Wang,

PICTURES Now SHOOTING

THIS WEEK AS COMPARED TO 35 LAST WEEK

Ernest Wood, Clem Beauchamp, Henry Sedley, Etta Lee.
Director ..... Edward Sutherland
Original Story..... Lou Heifetz, Neil Brant
Screen Play..... Francis Martin, Walter DeLeon
Cameraman ..... Ernest Haller

"I LOVE THAT MAN"

Cast: Edmund Lowe, Nancy Carroll, Lew Cody, Robert Armstrong, Dorothy Burgess, Susan Fleming, Walter Walker, Inez Courtney, Harvey Clark, Grant Mitchell, Luis Alberni, Lee Kohlmar, Belle Mitchell, Leon Holmes, Esther Muir.
Director ..... Harry Joe Brown
Original Story..... Gene Towne, Graham Baker
Screen Play: Gene Towne, Graham Baker, Casey Robinson.

"THE SONG OF SONGS"

Cast: Marlene Dietrich, Brian Aherne, Richard Bennett, Hardie Albright, Alison Skipworth, Helen Freeman.
Director ..... Rouben Mamoulian
From novel by.... Herman Sudermann
Screen Play..... Vincent Lawrence, Benjamin Glazer
Cameraman ..... Victor Milner

•

RKO-Radio-Pathe

"IN THE RED"

Cast: Bert Wheeler, Robert Woolsey, Marjorie White, Hugh Herbert, Louis Calhern, Phyllis Barry.
Director ..... William Seiter
Original and Screen Play ..... Joseph Mankiewicz, Henry Myers
Cameraman ..... Edward Cronjager

"THE TIE THAT BINDS"

Cast: Irene Dunne, Laura Hope Crews, Joel McCrea, Frances Dee, Eric Linden.
Director ..... John Cromwell
From play by..... Sidney Howard
Screen Play..... Jane Murfin
Cameraman ..... Charles Rosher

United Artists

Reliance Prod.

"I COVER THE WATERFRONT"

Cast: Claudette Colbert, Ben Lyon, Ernest Torrence, Hobart Cavanaugh, Harry Beresford, Purnell Pratt, Claudia Coleman, George Humbert, Rosita Marstini, Maurice Black, Wilfred Lucas.
Director ..... James Cruze
From book by..... Max Miller
Screen Play..... Wells Root
Cameraman ..... Ray June

•

Warner-First National

"GOLD-DIGGERS" OF 1933"

Cast: Warren William, Joan Blondell, Ruby Keeler, Dick Powell, Aline MacMahon, Guy Kibbee, Ginger Rogers, Allen Jenkins, Ned Sparks.
Director ..... Mervyn LeRoy
From story by..... Avery Hopwood
Screen Play ..... David Boehm, James Seymour
Music and lyrics..... Harry Warren, Al Dubin

"VOLTAIRE"

Cast: George Arliss, Doris Kenyon, Margaret Lindsay, Alan Mowbray, Theodore Newton, Reginald Owen, David Torrence, Helena Philips, Murray Kinnell, Leonard Mudie.
Director ..... John Adolfi
From play by..... George Gibbs, Lawrence Dudley
Screen Play..... Maude Howell, Paul Green
Cameraman ..... Tony Gaudio

"FELLOW PRISONERS"

Cast: Leslie Howard, Douglas Fairbanks Jr., Paul Lukas, Margaret Lindsay, Robert Barrat, William Le Maire, Frank Reicher, Philip Faversham, Arthur Hohl, Reginald Pasch.
Director ..... Roy Del Ruth
Screen Play..... Edward Chodorov
Cameraman ..... Barney McGill

"BREADLINE"

Cast: Richard Barthelmess, Loretta Young, Aline MacMahon, Gordon Westcott, Robert Barrat, Joseph Cawthorn.
Director ..... William Wellman
Screen Play..... Wilson Mizner
Cameraman ..... James Van Trees

"NARROW CORNER"

Cast: Douglas Fairbanks Jr., Patricia Ellis, Dudley Digges, Ralph Bellamy, Arthur Hohl, Henry Kolker, Willie Fung, Reginald Owen, William V Mong.
Director ..... Alfred E. Green
From story by..... Somerset Maugham
Screen Play..... Robert Presnell
Cameraman ..... Tony Gaudio

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INDEPENDENTS

MASCOT

"THE THREE MUSKETEERS"

Cast: John Wayne, Ruth Hall, Jack Mulhall, Francis X. Bushman Jr., Raymond Hatton, Noah Beery Jr., William Desmond, Gordon DeMain, Hooper Atchley, Robert Fraser, George Magrill.
Directors ..... Bert Clark, Armand Schafer
Story: Barney Sarecky, Wyndham Gittens, Bert Clark, Norman Hall, Ben Cohen.
Cameraman ..... Ernie Miller

•

SHORT SUBJECTS

WARNER BROTHERS

"HOW TO BREAK NINETY"

Cast ..... Bobby Jones
Director ..... George Marshall
Continuity ..... Andrew Bennison
Cameraman ..... Arthur Todd

RADIO-LOU BROCK

UNTITLED

Cast: Harry Sweet, Harry Gribbon, Tom Kennedy.
Director ..... Harry Sweet
Story ..... Harry Sweet

UNTITLED

Headliner Series

Cast ..... Joseph Cawthorne
Director ..... George Stevens
Story ..... Jack Townley and Mauri Grashin

TEC-ART

"HOLLYWOOD ON PARADE"

Voice of Hollywood Series

Cameraman ..... Otto Himm
Director ..... Louis Lewin

HAL ROACH

UNTITLED

Cast: Stan Laurel, Oliver Hardy.
Director ..... Charles Rogers
Story ..... Staff
Cameraman ..... Art Lloyd

EDUCATIONAL

"TORCHY'S GHOST"

Cast: Ray Cooke and Marian Shockley
Director ..... C. C. Burr
Story ..... George Jeske
Cameraman ..... Lou Physioc

EDUCATIONAL

"LOOSE RELATIONS"

Cast ..... Andy Clyde
Director ..... Harry J. Edwards
Story ..... Ernest Pagano, Ewert Adamson
Cameraman ..... Dwight Warren

PICK THIS FAVORITE TO WIN!



"Excellent! It is the best picture he (James Cruze) has produced for several years."
—*Harrison's Reports*

"Leo has his finest role in 'Racetrack.'... Splendid acting, well chosen cast and snappy action."
—*Chicago Herald-Examiner*

"Presents Leo Carrillo in a role that was seemingly made for him."
—*New Orleans States*

Full of heart-throbs, laughs and tears."
—*Screen Play*

"You will enjoy 'Racetrack', particularly if you like a human story and a touch of horseflesh."
—*Detroit Daily Mirror*

"An interesting and well-acted picture."
—*Mae Tinee. Chicago Tribune*

Leo Carrillo

in

RACE TRACK

with JUNIOR COGHLAN
KAY HAMMOND · LEE MORAN

A
JAMES CRUZE
Production



WORLD WIDE Pictures

THE Hollywood REPORTER

Vol. XIII. No. 46. Price 10c. TODAY'S FILM NEWS TODAY Tuesday, March 14, 1933

CUTS READY FOR VOTE

TRADEVIEWS
By W. R. WILKERSON

•THE most refreshing thing about this whole cut business was the last big question to be settled at the conferences between the Emergency Committee of the Academy and the Producers, and that pertained to the cut for the "white collar" fraternity, the men and women making less than $50 a week, the same men and women who have taken several cuts in their salaries during the past year to a point where they are paid barely enough to get along.

•

That cut not only goes for Hollywood and the studios, but for every branch of motion pictures coming unthe Hays body, which includes exchangemen, theatre employees (of the majors), home office workers, both here and abroad.

And the funny slant about the whole thing is that the Emergency Committee of the Academy was afraid to bring this question up yesterday, due to other fights that looked as if the whole negotiations would be called off. But one of the Producers suggested: "What would you say if we told you we will agree not to cut any employee making under $50 a week and have a sliding scale of cuts for others making $100 a week or under?" It is said that the whole Emergency Committee got to their feet and forgot all other arguments.

•

Now that the thing is all over, the fights, bickerings, throat cutting, etc., it is hoped that the cuts really benefit the producers, that all of them may come out of their eight weeks at slashed salaries with reconstructed exchequers, and that there will be no general announcement of a complete closing by all for a period of twelve weeks, as many think will be the case.

The creative element of the business came through, would have come through the very first day if the matter had been presented to them in anything representing a BELIEVABLE fashion.

Everything Will Be Okay In Two Weeks.—Thalberg

New York.—Irving Thalberg, who arrived here yesterday, when asked his opinion of the Hollywood situation, said: "It is nonsense to say that this means the doom of Hollywood. It cannot be doomed except by bad pictures. I think everything will be all right within two weeks."

All Para. Salesmen Reported Laid Off

New York.—Paramount has laid off all salesmen in every exchange in the country for four weeks, starting yesterday, according to reports here.

Other companies will likely cut their staffs considerably, but in the meantime salesmen are working under the salary cut arrangement for eight weeks, and have had car allowances cut off unless out of town trips are necessary.

Wurtzel Tries To Get Constance Cummings

Completing her assignment with British International, in London, for one picture, Constance Cummngs has been offered a forty-two week contract by British-Gaumont at $2,000 a week.

At the same time she has been offered a deal by Sol Wurtzel, at Fox-Western, who wants her for the lead in "The Last Man On Earth," English version. Arthur Kober is writing the screen play.

Mason-Ullman Team

Sarah Y. Mason and William Ullman Jr. have been signed by Radio to write the screen play and dialogue of "Newsreel," which Otto Brower will direct. David Lewis is producing.

All Points In Accord When Companies Agree No Cuts On Salaries Of $50 Or Under

After several hectic sessions held yesterday between the Academy Emergency Committee and the producers, who, in turn, were conferring with the company heads in New York, a final agreement was reached on all points of the proposals put to the producers by the Academy regarding the 50 per cent cut.

Several times during the day it looked as if all negotiations might be called off, with whatever agreement that had already been reached thrown into the ashcan. The main reason for the trouble was the problem of the technical workers, not those who are in the IATSE locals which are under the studio basic agreement and which will not take any cuts, but the lower-priced workers, those who are not unionized or whose union is in the Federated Studio Crafts which is not recognized by the studios.

Apparently the producers are willing to wait and see what develops with these workers, for no decision about them was announced. Part of these employees were in the group that met at the Legion Stadium last night and empowered the executive

(Continued on Page 7)

Chandlee Will Edit Eisenstein Picture

Sol Lesser has borrowed Harry Chandlee from the Jesse Lasky unit at Fox to supervise the editing of the Sergei Eisenstein production, "Mexico," which Upton Sinclair took over at the departure of the Russian for his native country.

Chandlee is continuing his duties with Lasky, arranging his time so as to fulfill both his obligations.

New Scale of Salary Cuts

Salaries of $50 a week or less are exempt from cuts.

Those from $51 to $75 are to be cut 25 per cent, with a minimum salary of $50.

Those from $76 to $100 will be cut 35 per cent, with a minimum of $65.

Those over $100 will be cut 50 per cent, with a $75 minimum.

These cuts, it is understood, will apply to all branches of the industry, production, distribution and exhibition (if controlled by the majors) both here and abroad.

Fox-Radio Closed, Others Open Today

Fox has suspended work on all production, with no date set for a resumption, and Radio will be shut down for today anyway, the idea being on the latter lot to hold the mass meeting postponed from yesterday. What the plans are after today, no one will say.

The notice was sent out on the Fox lot that every picture was postponed indefinitely. Everything was closed down yesterday and it is not anticipated that there will be any activity today.

"Adorable," the Janet Gaynor picture, and "Pilgrimage," each of which was about one-third completed, have been postponed, as has "His Majesty's Car," which had been shooting only a few days

Whether the closing affects the Jesse L. Lasky productions and those which Sol Wurtzel plans to make for Fox release, was not stated. The Fox writers and the publicity department will continue at work.

So far as is known, production will continue on all the other major lots this morning.

Schenck Would Carry Dispute To New York

New York.—Nick Schenck said yesterday that, if the "negotiations" now going on between the producers and their employees on the coast fail of settlement there, the dispute will be transferred to New York for further discussions.

Stevens Back At Radio

Louis Stevens returned to Radio yesterday and goes back on the script of "Flying Circus" in collaboration with Byron Morgan. Russell Birdwell will direct under the supervision of David Lewis.

SUPPORT THE MOTION PICTURE RELIEF FUND

THE Hollywood DAILY REPORTER

W. R. WILKERSON.....Editor and Publisher

FRANK POPE.....Managing Editor

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FEDERATED STUDIO CRAFTS THREATEN STRIKE IF CUT

4000 Vote Power To Executive Board

At a mass meeting in the American Legion Stadium, the Federated Studio Crafts to the number of 4000 last night voted a resolution demanding that the producers drop their demands for wage cuts, recognize the union, which it has not done in past disputes, and arbitrate.

The vote also invested the Crafts' executive committee with the power to order a strike if the producers ignore their demands. This move was regarded as a gesture of confidence on the part of the massed members, President Charles Lessing having shown in the past that his committee has that power.

The purpose of the meeting, Lessing told the gathering, was to acquaint them with the situation as it affected them. He recounted the efforts of the Crafts' heads to enter into negotiations with the producers and their failure to receive response. Following speeches by various labor leaders, the resolution was adopted.

It incorporates four salient points.

1. The demand that the producers withdraw their demands for salary cuts at once.

2. Recognition of the Crafts and immediate conference with the executive committee, headed by Charles Lessing.

3. The power to negotiate with authorized Producers' representatives.

4. Power to strike.

With the resolution carried unanimously, a small group of members led by a man named Burke, demanded to know whether or not the Cameramen's local and the IATSE, who maintain a separate agreement with the producers entered into a year ago, were with the Crafts in their demands.

Both A. H. Hoch, president of the State Federation of Labor, and Lessing endeavored to convince the group that a united Federated Crafts was desired rather than dependency upon other union locals not included in the Crafts' organization. However, the members continued the discussion on this point, having arrived at no decision when the meeting broke up.

Hoffman's Daughter Married in New York

Hermine Hoffman, daughter of M. H. Hoffman, of Allied, was married last night in New York to Jack Rutkin. Ceremony took place in the home of Dr. Julius Hertz, and Supreme Court Judge Frankenthraler officiated.

The couple leave today for a honeymoon in Havana. On their return they will make their permanent residence in New York. Rutkin is not in pictures.

Bailey With Gould

Rex Bailey, formerly casting director at Radio, has joined the Harry Gould office as associate.

Stockholder Asks Warner Receiver

New York.—Max Goldberg, the Salem attorney who tried to out the Warners Brothers from the operation of Warner-First National last December, has filed a petition for receivership for that company, claiming mismanagement, extravagance and incompetence by the Warners, Goldman, Sachs and McClure-Jones Company, the Warner bankers.

Directors Thank Their Committee

The directors' branch of the Academy met last night immediately after the producers and Academy members joint meeting at Paramount and was given a detailed report of that meeting by its Academy representative, William K. Howard, after which a vote of confidence and thanks was tendered to the emergency committee of that branch.

Howard left for the joint meeting of the producers and Academy, which was resumed at 11 o'clock, to voice the directors' approval.

J. P. McCarthy Will Direct 'Casey Jones'

J. P. McCarthy, who directed the Bob Steele westerns for Monogram, has been assigned to the I. E. Chadwick unit and is working with Harry O. Jones on the screen play of "The Return of Casey Jones."

McCarthy is slated to direct the picture, which is Chadwick's next for Monogram. Jones goes to a spot as scenario writer from that of assistant director.

Gloria Swanson Arriving

New York.—Gloria Swanson, who was unable to get to New York in time for the opening of her picture at the Rivoli, arrives Thursday on the Conte Di Savoia.

Meyer With Chadwick

I. E. Chadwick has assigned Abe Meyer to supervise the music for the recently completed "Black Beauty," which Monogram will release.

'No Cuts,' Declares Stage Hands Head

New York.—J. J. Brennan, head of the union stage hands, declared emphatically yesterday that his union would not stand for any salary cuts.

"We've been working fifty years to get where we are and we will not permit this excuse or any other to lower our wages," he said. "This 'temporary' idea of the producers is only a subterfuge."

The League of New York Theatres at its meeting yesterday sent a wire to Edward Canavan, head of the Musician's Local, stating that the League members were opposed to the unions giving reductions of any kind to the motion picture houses without permitting the same reductions for the legitimate theatres.

Universal Exempts Karloff From The Cut

Universal has made an agreement with Boris Karloff which exempts the player from taking the proposed wage cut, his contract having also been excepted from the general suspension.

Owing to Karloff's deal with British Gaumont, arranged by Harry Gould, Karloff is earning more for Universal than the sum of his own salary, plus expenses, and to cut his salary under this arrangement was considered unfair by Universal.

Walsh Loaned to MGM

MGM has closed a deal with Fox for the loan of Raoul Walsh to direct "Man Stands Alone," the J. B. Newsom story which Rowland Brown is adapting under John Considine's supervision. Production will go into work within the next two weeks.

Rogers Wants Fort

Charles R. Rogers is negotiating with Garrett Fort to join his independent unit at Paramount to write the screen play for James M. Cain's "Baby In The Ice Box."

Adams Back At MGM

After a four day lay-off, Frank R. Adams has been recalled to the MGM writing staff to complete work on added dialogue for "Peg O' My Heart."

THE LOW DOWN

The associate producer who was only recently on the verge of losing his executive head because of his arbitrary attitude toward the writer ranks from which he sprung, has certainly observed "the handwriting on the wall" and done a right about face in the past week. He is now full of sweetness and light, conciliatory gestures and kindness all over the place. What's more—he's probably resting easier at night for his trouble.

•

Consider the sad case of an actress whose husband is now suing her for divorce and naming a director as the breaker-upper of their happy home. Only, believe you us, their home was never happy. For years this actress was unable to secure her freedom from this man and hoped in vain that he would take steps toward a divorce himself. A year ago her romance with this director was at its height and would probably have resulted in a happy marriage could it have taken place. Now it is problematical whether the two will ever see each other again. And if the husband divorces her at this point, her freedom will bring with it a social ostracism which she does not deserve.

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It was Norman Krasna, who, several hours after the quake, called up the producers' meeting which was being held that night, and after finally getting a big shot on the phone, said: "This is God speaking. And if you put through that fifty per cent cut, today's shake was just a sample of what you'll get!"

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A Mexican law firm, specializing in divorces and now circularizing Hollywood, boosts the qualifications of one member of the firm by saying that he defended an American woman charged with murder and "obtained her acquittance by destroying all wrong evidence shown again her," which seems to have been effective if, perhaps, not quite ethical.

The
Hollywood Knickerbocker Hotel
1714 North Ivar Avenue - - - GLadstone 3171
Announces
GREATLY REDUCED RENTALS
ON ALL APARTMENTS AND ROOMS
CAFE - - - - POPULAR PRICES
Saturday Tea Dansants from 3:30 P.M. to 6:00 P.M.
Daily Luncheon Dansants at 12:30 Noon

WIRES HUM WITH THRILLING NEWS AS WARNERS PLAN GREAT NEW-DEAL PRODUCT



"KINGFISH"† CAUGHT by Warners as sure-fire story for Eddie Robinson to follow his "Little Giant."†



KAY FRANCIS CAST as screen's first woman doctor in "Mary Stevens, M. D.,"* her next after "The Keyhole."*



WARNERS BUY "FEMALE," latest best-seller by author of "Millie."



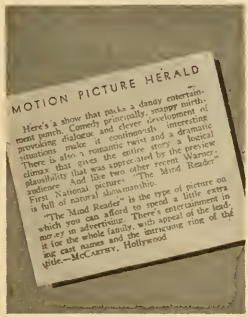
LEROY SELECTS Hollywood's hottest for 200-girl chorus in 14-star "Gold-Diggers of 1933."†



"CAVALCADE" STAR, Margaret Lindsay, signed by Warners for Powell's "Private Detective 62"* and Arliss' "Voltaire."*



PUBLIX, BUTTERFIELD, Co-operative chains among hundreds of new bookers of Vitaphone's **JACK PEARL** 2-reeler.


MOTION PICTURE HERALD

Here's a show that packs a dandy entertainment punch. Comedy principally, snappy numbers, providing dialogue and clever development of situations make it continuously interesting. There is also a romantic twist and a dramatic climax that gives the entire story a logical plausibility that was appreciated by the preview audience. And like two other recent Warner-First National pictures, "The Mind Reader" is full of natural showmanship.

"The Mind Reader" is the type of picture on which you can afford to spend a little extra money on advertising. There's entertainment in it for the whole family, with appeal of the lead, strong cast names and the intriguing ring of the title.—McCarthy, Hollywood

"PACKED WITH SHOWMANSHIP" is *M. P. Herald's* verdict on Warren William's latest, "The Mind Reader."†

ACTORS IN MEETING VOTE CONFIDENCE IN COMMITTEE

Gathering Told of New Wage Scale

At a meeting of the Actors Branch of the Academy, held last night at the Writers Club and attended by both Academy members and artists not belonging to the Academy, Wallace Beery made a motion, which was promptly seconded by Fredric March, for a vote of confidence in the committee that represented them during negotiations with the producers. The vote was carried unanimously. The committee was Laurence Grant.

The meeting opened with Conrad Nagel explaining everything that led up to the time the Emergency Committee of the Academy was appointed to deal with the producers in their demand for a 50 per cent cut. He went over each step hastily, from the moment the Academy was informed that New York had demanded that all studios close last Monday morning.

Laurence Grant then took the floor and went over the 15 points the producers had agreed on, all points submitted by the committee. He advised that the producers had agreed to the final one yesterday of not cutting any salary of $50 a week or under and gave a new scale up to and including $100 as follows:

Those making $51 to $75 would be cut 25 per cent, with a $50 minimum; those making $76 to $100, cut 35 per cent with a $65 minimum; those making over $100 a cut of 50 per cent with a $75 minimum.

After this Grant asked any who wanted to question him to shoot. Eddie Sturges asked regarding a free lance player, working at one studio for a day for $50, two days later getting another day at $50, and a day later still another day at $50, how much would he be cut or would he be cut? Grant could not answer it, but Conrad Nagel said each studio would treat the salary question individually and, unless a freelancer worked enough at any studio each week to come under the classification that would cause him to be cut, no cuts would be made. So the answer to Sturges was "no cut."

Sturges brought up another question regarding to the comittee's examination of books. He wanted to know how the committee was to know when a studio was on its feet or not during the eight weeks, in view of the fact that the books reporting on collections from theatres were kept in New York. There was no answer by the chair.

Jetta Goudal asked what percentage of the overhead on a picture was represented by an artist's salary and no one could answer her. Nagel tried, but with no degree of positiveness Miss Goudal contended that the percentage was negligible in comparison to other costs and wanted to know what the producers were doing regarding cuts on other overheads. No answer.

Charlie Bickford asked if anyone could tell him whether the studios would remain open after the eight weeks in which they are cutting salaries. No answer. He asked Grant who he represented at the meetings and Grant, exasperated, said that he would not answer any more questions, that Bickford was on his feet with the question before the vote of confidence in him had been properly submitted to the meeting.

Ben Bard suggested to the committee that it suggest to the producers that, during the present crisis, they engage as many freelance people as possible and give some of their contract people a rest in order that the freelancers may get in some work.

Conrad Nagel then got up with a plea for the Motion Picture Relief Fund, now $30,000 in debt and facing a critical period during the next week in view of the fact that the 50 per cent cut would affect that fund more than it would affect any individual.

Paramount and Hays Dickering For Shorts

Paramount is dickering with Jack Hays to produce a series of two-reel shorts for the company's program on next year's schedule. The series is tentatively titled "Sweethearts," and will be made by an independent unit, headed by Hays, who is scouting through the high schools on the coast for untrained youngsters for his series.

George Ullman is representing the producer and is negotiating with Paramount headquarters in New York.

Eckels Gets N. Y. Praise On 'King Kong' Insert

New York.—All film offices hereabouts did a rave over the "King Kong" insert, printed by The Reporter and conceived by Eddy Eckels, the Radio studio advertising and publicity head.

Top advertising men in the film buisness and the many advertising agencies affiliated with the business rate it the finest insert ever printed in pictures.

Ward Morehouse Here

Ward Morehouse, of the New York Sun, has arrived from the East to write the screen play of his original, "Bagdad on the Hudson," for Universal. Sam Jacobson will be associate producer on the picture, which may have Lew Ayres in the starring spot.

War Medal For Garber

David S. Garber, art director for Charles R. Rogers, received the Silver Star medal Saturday for gallantry at Mooregan, Belgium, during the war. He already had the Croix de Guerre

Markson Assigned

Warners has assigned Ben Markson to write the screen play for "Goodbye Again," which winds up the company's production program for this year.

Cut of Free Lance Players Clarified

There was some doubt yesterday as to the position of the freelance players in the matter of the cuts that are instituted by the major studios. It was felt that the statements made by the Academy Emergency Committee did not make sufficiently clear just how much he would lose.

This is it: If a player's salary is $500 a week and he worked 20 weeks last year, receiving in all $10,000, he averaged $200 a week for the year. Half of that, or $100, will be deducted from his salary for any work he does in the eight weeks period, leaving him $400 a week.

FWC Gets Extension For Filing Schedule

Judge James has granted Fox West Coast a ten-day extension on the period required to file a schedule of assets and liabilities in its bankruptcy proceedings.

Vice-President Buckley's office said yesterday that the schedule will be filed within the next few days, although the company has until March 23 to comply.

EdWynn Heads New Broadcast System

New York. — The Amalgamated Broadcasting System has been organized, with Ed Wynn as president. It will start operations with six stations in the East and intends eventually to be sending 100 programs over the air.

Sponsors' announcements will be held to a minimum and all advertising will be soft-pedaled, the company suggesting that listeners-in consult their daily newspapers for further details about advertising mentioned on the broadcasts.

Programs will begin in ten days from New York, Philadelphia, Washington, Trenton and Baltimore.

Individual Deals For Foy With Columbia

The Bryan Foy production contract, for Columbia release of three pictures, has expired. The independent unit is continuing its release through the company, making individual deals.

Two contracts are outstanding, for "He Lived To Kill," which is now in work, and "Free Women," by Ethel Hill, which follows.

Berke Prods. Move

William Berke Productions, independent state right producing unit, has moved its headquarters from Western Service Studio to the Educational lot. One picture in preparation, "City Hall," by C. E. Roberts.

LAURA HOPE CREWS

in

The Universal Production

of

"LOVE BIRDS"

Stanley Bergerman

Produced

"LOVE BIRDS"

for Universal

Sam Taylor

Directed

"LOVE BIRDS"

for Universal

Theatres In Quake Area Ask 50 Pct. Cuts

With the earthquake scare hitting Southern California on top of the regular business depression and the bank closings, it is understood that Fox West Coast Theatres wired heads of the various distributors in New York, asking for an immediate slash of 50 per cent in film rentals for all the circuit houses in this territory. It was pointed out that FWC would be unable to keep houses open without getting that relief from the distributors.

Division managers and exchange heads went into session yesterday afternoon, after offices of the major companies had received word from New York of the circuit's request. Eastern officials refused to give local representatives any authority to adjust film rentals for FWC or other houses, but asked that a general meeting be held to go into the situation and make recommendations as to what should be done.

A committee, consisting of George Hickey of MGM, Jack Brower of Warners, and Mike Rosenberg of Principal Theatres, was selected to go into the problem of every theatre in the affected districts, and they will present their recommendations to the local exchange managers for transmission to New York.

Following the meeting, it was reported that Fox West Coast had withdrawn its request for general reductions, and instead would seek readjustments of rentals for houses in the quake area.

How Long Is A Cut?

We wonder if the cuts apply to the W. S. Van Dyke expedition now in Alaska making "Eskimo" for MGM? Also the Fox "Maneater" troupe in the East Indies, and the Universal "S.O.S. Iceberg" crew, now working in Berlin?

'Cavalcade' Tops London Business

London.—The best business in London is being done by "Cavalcade," going into its third week at the Tivoli. The picture is playing to capacity at every performance and looks good for a three or four months run.

"Sign of the Cross" starts its eighth week today and has gathered in a lot of money. It will probably go off this week or next, with Sam Goldwyn's production "Cynara" following.

The British production, "Good Companions," continues to do fair business at the Carlton.

Ben Goetz In New York

New York.—Ben Goetz, of Consolidated Film Industries, is back in New York after a four weeks trip to the coast.

REELING AROUND LONDON

George Atkinson has been doing "raves" in his Era about Reginald Berkeley's script of "Cavalcade." . . . oh, yes, Noel Coward wrote the play and Sonya Levien did the continuity, but it's Berkeley who grabs most of G.A.'s praise! . . . Pat Mannock proudly announcing his daughter is just one year old. . . . Billie Bristow announcing a big opening; she's due for an operation! . . . The people in this business spend half their lives trying to get in, and the other half trying to get out! . . . Leslie Hiscott just megged one at British Lion. . . . Maurice Braddell's new farce, starring Seymour Hicks, and running at Daly's got press raves. . . . It has been announced: " 'One of the most completely baffling mystery stories I have ever read,' said Irving Asher about the '13 Candles'." . . . P. S. yes, it's one of his company's pics; how did you guess? . . . Irving, plenty busy, by the way, what with jolly ole Lunnon ,Paris and Berlin to take care of.

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Arthur Dent back from New York, and telling everyone about it after "Letting in the Sunshine" trade show. . . . Hon. Anthony Asquith seeng his original on the screen. . . . Gene Gerrard at the party afterwards. . . . Mansfield Markham at last put his Garrett Graham original into production. . . . Tony Peliessier around town with a new and lovely brunette. . . . Gertie Lawrence and Lady Diana Cooper going into the flower racket in their spare time. . . Hugh Grey tells us he's gone and said "I do." . . . Louis Levy busiest musical director in pics this side: controlling the ditties in all Gaumont and Gansborough productions. . . Having seen the "Sign of the Cross" (still big at the Carlton) our pet crowd artist exclaimed as she went to the hairdresser: "We who are about to dye, salute you!"

Noel Gay hearing his tunes coming back to him from the States via American talkies. . . . In a new pic at Gaumont's they had a large fish market set—plus atmosphere; and that means fish! Several days under the arcs had not improved it and the odor around the studio was not so hot; some old meanie cracked that it was strongly reminiscent of director SoandSo's last epic . . . well, we'll let that one pass.. . . . Maurice Elvey tells us he has three pics to direct before June. . . . And now that we've suggested that Bill Lipscombe would make a pretty good director, we note that Sound City has signed him in that capacity. . . . Anthony Bushell playing golf in between legit shows. . . . It is rumored that Ivor Novello may get the lead in the talkie version of "Loyalties." . . Marion Harris' name is in lights outside Monseigneur Restaurant in letters three times the size of the Night Club's!

BRITISH PRODUCTIONS

Gaumont and Gainsborough Studios
M. E. Balcon, Producer
"BRITANNIA OF BILLINGSGATE"

Cast: Violet Lorraine, Gordon Harker
Director ..... Sinclair Hill
Original by..... H. Justine-Slope
Screen Play..... Ralph Sinclair
Cameraman ..... Mutz Greenbaum

"THE GHOUL"

Cast ..... Boris Karloff
Director ..... T. Hayes Hunter
Screen Play..... Hastings Turner, Roland Pertwee
Cameraman ..... Glen MacWilliams

UNTITLED

Cast: Jack Hulbert, Cicely Courtneidge, Garry Marsh.
Directors ..... Jack Hulbert, Robert Stevenson
Original by..... Douglas Furber
Screen Play..... Jack Hulbert, Sidney Giliat, W. P. Lipscombe
Cameraman ..... Bernard Knowles

Sound City
Norman Loudon, Producer
"THE GOLDEN CAGE"

Cast: Anne Grey, Anthony Kimmins, Jill Sande
Director ..... Ivar Campbell
Screen Play..... Pamela Frankau, Wyndham Lewis
Cameraman ..... G. O. Stretton

British and Dominions
Herbert Wilcox, Producer
"SUMMER LIGHTNING"

Cast: Ralph Lynn, Winifred Shotter, Dorothy Bouchier,
Director ..... P. MacLean Rogers
Original ..... P. G. Wodehouse
Screen Play..... Margie Gaffney

British International
John Maxwell, Producer
"THE JEWEL SONG"

Cast: Stanley Lupino, Jose Collins, Nancy Byrne.
Director ..... Harry Hughes
Screen Play: Stanley Lupino, Clifford Grey, Frank Launder.
Cameraman ..... Harry Harvey

St. Margaret's
Julius Hagen, Producer
"EXCESS BAGGAGE"

Cast: Claude Allister, Rene Ray, Frank Pettingill.
Director ..... Redd Davis
Screen Play..... Harry F. Mear
Cameraman ..... Ernest Palmer

Warner-First National
Irving Asher, Producer
"13 CANDLES"

Cast: Isobel Elsom, Gibb McLaughlin
Director ..... John Daumery
Original by..... Brock Williams

Bendar Films
"MAID HAPPY"

Cast ..... Marjorie Mars
Director ..... Mansfield Markham
Original by..... Garrett Graham
Screen Play..... Donovan Pedelty
Cameraman ..... Emil Schuneman

LILYAN TASHMAN told me:

"I have had floral leis made in Paris, in London, in New York . . . and never have I had one so exquisite as the lei from your shop."

IRMA WEITZENKORN

COLONIAL FLORISTS, Inc.

445 N. BEVERLY DRIVE

BEVERLY HILLS

OXFORD 1156

MAYOR PORTER REFUSES TO CLOSE THE CITY'S THEATRES

Exhibitors Feared Panic From Quakes

With several independent exhibitors demanding that action be taken that would close every theatre in Los Angeles for a week as a result of the uneasiness of the public because of the quakes, film row yesterday saw hectic battles between opponents and proponents of the plan.

A board of directors meeting of the Independent Exhibitors Association suddenly turned into a general meeting of all members, with rumors afloat that Mayor Porter and the city council had already passed an order closing the theatres. Finally, it was agreed that a committee should meet with Charles Skouras, of Fox West Coast, and a representative of the Warner chain.

An hour later the head of the FWC circuit was able to convince the independents that any move to close the theatres would be disastrous at this time. A representative of the circuit contacted Mayor Porter, who declared the theatres must stay open as the public must have entertainment. He denied any rumors that the city had contemplated closing the theatres.

Exhibitors who wanted all theatres closed were afraid that subsequent earthquake shocks would result in panics that would prove serious to patrons. They pointed out that several near-panics resulted Sunday night when a slight temblor hit at 8:30.

Despite the swing of the exhibitors to the policy of keeping the theatres open unless severe shocks occur in the next few days, Ben Berenstein and Bunny Lustig closed the Tower, Pasadena, for one week. Move was made mainly because of lack of product available for bookings at the house, in addition to poor business because of the bank holiday and quakes.

Cut Ready For Vote

(Continued from Page 1)

committee to call a strike if cuts for them were insisted upon.

The subject of the cut as applying to the clerical forces and other low-salaried people was taken up and the scale drawn as it appears in a box on the first page of this issue. This proposition was submitted to New York by telephone, okayed there and passed by the conference.

After the meetings of the actors and directors last night and hurried conferences by writers, the Emergency Committee met the producers and made its report on the attitude displayed at the meetings.

So it looks now, unless something unforeseen developed after press time, that the cuts will be presented to the individuals today, in the form of waivers, for their final vote. If 85 per cent are signed during the week and 95 per cent during the two week period, the 50 per cent cut and all its ramifications goes into effect. If the percentage falls below this, what will happen no one seems to know.

And Did He Crabbe!

Paramount has exercised its option on the services of Buster Crabbe, who played the lead in "King of the Jungle." He goes from a salary of $50 a week to $100 a week, according to the terms of the option, but having to submit to the cut of fifty per cent, he is tossed right back where he came from and is continuing to work for $50 a week.

European Deal For Pathe Newsreels

New York.—Pathe News has made a deal with Pathe Cinema in France whereby the European company has acquired the distributing rights for the Pathe newsreel in all European countries except England.

Pathe Cinema will establish sound trucks all over Europe and will exchange news subjects with the Pathe News.

'Hell To Heaven' Trails West Picture At Rialto

New York—The Mae West picture, "She Done Him Wrong," now at the Rialto, must close Friday as it is set to play the RKO second run houses.

Paramount will premiere "Hell To Heaven" at the Rialto the same day.

Para. Recalls Hecht

Harold Hecht was recalled by Paramount from loanout to Radio to stage the dances on "Maiden Cruise," due to the delay in starting, and will do the dances on "International House." Dave Gould will replace Hecht at Radio for the dance numbers in "Maiden Cruise."

Farrow Case Continued

The continued hearing of John Farrow, writer, accused of violation of the immigration regulations, came up yesterday and another continuance was granted for two weeks Farrow is at liberty under bond.

Hustwick-Stauffer O.K.

Al Hustwick and his family, and Aubrey Stauffer, who have been living at Long Beach and about whom there has been considerable anxiety, are in Hollywod, having escaped without injury.

N.Y. Local Against Cut

New York.—Cameramen's Local No. 644 took a vote yesterday on the fifty per cent wage cut and opposed it unanimously as "unjustifiable and unthinkable."

Horton and Moss Sail

New York.—Edward Everett Horton, who is going abroad to make a picture or two, and B. S. Moss sail on the Bremen tonight.

Cuts Demanded of Vaudeville Actors

New York.—Drastic cuts in the salaries of vaudeville actors were demanded yesterday by representatives of the RKO, Loew's, Warners' and Publix circuits.

They went into conference with several of the vaudeville executives, booking managers and artists' representatives, and asked that the actors "co-operate" with the theatres by cutting their salaries to a point "commensurate with current conditions."

The circuits' idea of such a cut is a fifty per cent reduction for the eight weeks beginning March 22, or a 25 per cent cut until September 1.

The meeting came to no decision, the actors' representatives desiring time to consider the proposition.

Hays Finishes Series With His 'Baby Stars'

Finishing production on "Polly Tix In Washington," a burlesque on politics, Jack Hays winds up his six-picture group of two reel shorts, starring two-year-old babies for Educational release. Charles Lamont directed the series.

The producer has signed another deal for a new series of the same type for the company's program for next year. Production is scheduled to start in June.

Columbia After One More On Jones Contract

Columbia is hurrying production on the current Buck Jones picture, "The Trail of the Cougar," in order to squeeze another picture in before Jones finishes his contract, which expires on or about April 1. Lambert Hillyer is preparing an original story and will also direct.

Fox Sea Preview Off

Due to the earthquake which hit San Pedro Friday, the French line called off its special ocean preview of Fox's "Pleasure Cruise," which had been set for Saturday night on the Winnipeg. The food which had been prepared for the party was turned over to Long Beach agencies for those in the stricken area.

Burr Finishes One

Working nights in order to use Edmund Breese, who was also working for Paramount in the day time, C. C. Burr's comedy unit wound up shooting activity on "Torchy's Ghost" at seven o'clock yesterday morning. Burr releases through Educational.

Luis Alberni To MGM

Luis Alberni is set for a featured spot in "When Ladies Meet," the Rachel Crothers' play which Harry Beaumont is to direct for MGM. Larry Weingarten is supervising.

Yesterday in NEW YORK with HELEN GWYNNE

We know of one big reception that awaited that "42nd Street" Special that will never see the light of reams of publicity because the darned thing never had a chance. Norwalk, Conn., was the place, and the townsfolk were under the impression that the big train was scheduled to stop there. Sooo, the town officials got together and decided on a large welcoming demonstration, with a brass band and speeches and everything. . . . And because the place is the home of the Crofut-Knapp hat company, that company went ahead unflinchingly with the original idea of manufacturing a sombrero to be presented to Tom Mix, with brass band accompaniment, speeches and everything. . . . Came the big day and all of Norwalk turned out at the station for the big event. Came the train. It managed to slow down enough just to be tantalizing and then, with a snort, continued on its way to the big city. And the fella who was to present the sombrero to Tom Mix was so determined not to get stuck with it that he ran alongside the train, shouted, "Hey, Tom, here's your hat," managed to have Mix catch it. And Mix said, "Thanks." To the accompaniment of brass bands and revolving locomotive wheels.

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We begin to see a glimmer of light on what makes the wheels go round in a censor's head and maybe there is something in the way they figure. F'instance, they this week totally barred a German film called "Hertha's Awakening" on the ground that it is immoral and tends to incite crime. . . The story is just a rewrite of the "East Lynne" school of drama. And if you know your schools of drama you may remember that the heroine is a little bit of all right because of an old Bible saying, "Forgive them, for they know not what they do." . . . In the same week, these same censors passed a film which deals entirely with what is laughingly called illicit love; offers no excuse except love; points no moral; by getting nowhere proves nothing; BUT the heroine of this school of drama knows what she is doing every inch of the way. . . Don't misunderstand us, we have no quarrel, in fact, approve thoroughly of the latter picture being passed; we merely offer the contrast in order that you, too may know what censors think about.

•

And this is the answer as we figure it out. That ignorance is no excuse except a bad one. And a more complete analogy can be traced to Michael Arlens' famous definition of a gentleman: "One who is never UNINTENTIONALLY rude." . . . So you see, you can't be immoral or tend to incite crime if you know what it's all about. And we think they're right. . . . But we also think the other picture should have been passed because of something more important—the audience. If someone could convince the censors that the audience knows what it's all about and is capable of condemning accordingly, we'd have better pictures, but, of course, no censors.

The Hollywood Reporter

is published to SERVE

ALL BRANCHES

of the

Motion Picture Industry

IT ADVOCATES

any and all efforts that will make for Better Pictures

AND WILL UNMASK

anything that stands in the way of that progress.

THE Hollywood REPORTER

Vol. XIII. No. 47. Price 10c. TODAY'S FILM NEWS TODAY Wednesday, March 15, 1933

PARA.-PUBLIX BANKRUPT

TRADEVIEWS by W. R. WILKERSON

•SUPPOSE someone had sidled up to you a year ago and whispered that Paramount was headed for bankruptcy. What would you have said? What would you have thought of the individual who said it? But it happened, and happened faster than you or we ever thought it could happen, even in this . . . the picture business.

Think of it, a company which, three or four years ago, showed an $18,000,000 profit, a company that, from its very start, meant tops in this business, a company the trademark of which was imprinted on the mind of every moving picture fan in the country! Paramount a bankrupt now. Who's next?

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There will be others. It can't be helped. Nothing, not even money, will save them. But, regardless, this business will progress, it will be a greater business than ever as soon as it rids itself of some of the old school in order that way may be made for new men with new ideas.

There is a greater opportunity for profit in this business from now on than ever in its history. Opportunity for all, but mostly for the creator—for the writer, the artist and the director—for now they will get a profit for their work. If that work is bad there will be no profit; if their work is good they will make more money than they ever heard of.

•

Today, in this business, is the day of the creator. All the money that formerly was invested in gold bath tubs, big theatres, big office buildings, any and all kinds of profit, will go to the creator; at least, a big chunk of it.

There are millions of people throughout this and foreign countries hungry for good screen entertainment. There are thousands of theatres ready and willing to buy that entertainment. There are hundreds of people here in Hollywood capable of making that entertainment. If you are one of them, start making your plans now, plan for tomorrow. Forget about the big companies, their distribution and their theatres; they don't exist any more. This business is as wide open as a cigar box for ANYBODY who can produce a screen show.

Opportunities are here; don't muff your chance.

Hays Hollywood Office May Close

New York.—It is reported that, at the annual meeting of the Hays organization, set for March 27, decision may be made to close the Hollywood office as an economy measure. New officers will be elected at the meeting.

Irene Dunne-Radio Adjust Differences

Irene Dunne has worked out a satisfactory adjustment on her cut at Radio for work on "The Silver Cord." The player gets a reported $15,000 per picture, and is not considered on a straight weekly basis.

Production on "The Silver Cord" was resumed yesterday, with Miss Dunne featured and with John Cromwell directing. "In The Red" also went into work again.

Irving Thalberg May Not Go To Germany

New York.—Irving Thalberg and Norma Shearer, who are in New York on their way to Europe, may decide to omit Germany from their itinerary because of the unsettled conditions there.

'Krakatoa' Release

New York.—Educational will release the three-reel special, "Krakatoa," on April 2, with Graham McNamee doing the monologue.

Company Files Voluntary Petition; Production Continues; Plan Reorganization

New York.—The Paramount-Publix Corporation yesterday filed a voluntary petition in bankruptcy, being the first of the major companies to be forced into this action.

Judge Bondy, of the Federal District Court, continued Adolph Zukor and Charles D. Hilles, equity receivers for the company, as receivers in bankruptcy. A trustee probably will be named within a few weeks.

The petition followed a meeting of the directors, at which it was decided that it would be to the greater advantage of the creditors and stockholders if the administration of the assets is carried on under the jurisdiction of the bankruptcy court, this method assuring unified administration and

(Continued on Page 2)

Musicians In Movie Houses Cut 20 Pct.

New York.—Musicians Local 802 has consented to a 20 per cent cut in salary for all members employed in the motion picture theatres, effective immediately and running until August 31.

The newsreel cameramen of Local 644 have agreed to accept the minimum salaries of $90 for photographers and $70 for sound men, as provided in their basic agreement. They do not consider this in the light of a cut.

Kaufman-Sherwood On Next For Cantor

New York.—Samuel Goldwyn has engaged George S. Kaufman and Robert E. Sherwood to write the story for Eddie Cantor's next picture, based on "Androcles and the Lion."

Cantor has already approved the idea of the story, and the writers will go to the coast when production gets under way, probably before May 1. It is rumored that Kaufman may direct the picture.

Milestone, Shuberts, Erpi To Produce In N.Y.

New York.—The Shuberts, Lewis Milestone and Electrical Research Products will combine to make a group of pictures at the old Paramount Long Island studio.

The plan is for the Shuberts to finance production and furnish plays, Milestone to make them and Erpi to furnish the studio.

Radio Plans To Start Fourteen Before May 1

Radio studios will go ahead with plans for peak production during the next two months, said Merian C. Cooper, production head of that studio, last night. Story preparations are being rushed to get a total of 14 pictures into work before May 1, as originally intended.

'U' May Resume April 1

Universal will likely resume production activity at its studios the first week in April, pushing up reopening of the plant by three weeks. Company will get two or three productions under way next month, preliminary to embarking on full shooting schedule for next season's program.

FOX ONLY STUDIO NOT WORKING, BUT PAYS OFF

With the exception of Fox, all major studios resumed production yesterday, with checkup revealing that the salary cutting plan as finally worked out by the Academy and the producers, is acceptable to practically everyone.

Fox will not resume production until Monday, at which time "Pilgrimage" and "Adorable' pick up where they were dropped on Saturday. Company expects to get "My Lips Betray" into work late next week, with "I Loved You Wednesday" to follow as soon as possible. Jesse Lasky's "Power and the Glory" is scheduled to start

(Continued on Page 4)

'Girls In Uniform' For 25 FWC Theatres

Fox West Coast Theatres have closed a deal with Herbert Bregstein, for showing of "Maedchen In Uniform" in 25 of their theatres. The picture opens at the Fox Wilshire for a week's run, beginning March 17.

Two Want 'Cave Woman'

Two major studios are bidding for Corey Ford's latest story, "The Cave Woman." MGM is negotiating for the yarn as a Joan Crawford starring vehicle and Fox wants it for Clara Bow's next.

MERVYN LeROY Directing 'Gold Diggers of 1933' for Warners

THE Hollywood DAILY REPORTER
TODAY'S FILM NEWS TODAY

W. R WILKERSON.....Editor and Publisher

FRANK POPE.....Managing Editor

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RAMBLING REPORTER

The Tom Moores will blessed-event any minute, we hear tell. . . . Lowell Sherman is going in for the outdoor life, strolling the boulevards with flowing hair, cane and scarf. . . . . Groucho Marx wants to know "what about the fellow whose salary is $300 and who does not work for the next eight weeks?" . . And somebody else wants to know if the quake was just an exploitation stunt for "Frisco Jenny." . . Just as Louis B. Mayer sounded the gavel that started the producers' meeting the other night, the earth shook, BUT Jack Warner leaped down the four flights of steps to the sidewalk first, with Mayer a close second. . . . The Fred Futters are expecting—and Fred says he wants a boy.

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Zoe Akins is now known as Lady Rumbold. . . The season's low in lyrics is surely reached with that new ballad, "It's Home, So What Do I Care?" . . . Lou Schreiber is in the market for some British pounds. . . . Lilyan Tashman won't go to England for the Lonsdale picture until May, so she will pull up her marigolds and plant parsnips instead in the meantime. . . Hobe Erwin has rented Tom Douglas' house in Westwood—and Tommy may go to New York. . . . Joan Bennett, Buddy DeSylva, Walter Wanger, Oscar Levant, Gracie Allen, George Cukor, Doug Fairbanks Jr., Alice Glazer and Capt. Cohen among the lunchers at the Beverly Derby.

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It remained for Jetta Goudal to ask the most intelligent question asked so far at the meeting of the Actors Branch of the Academy Monday night. . . . A wire from Tallulah Bankhead says that "everything is too, too divine in New York." . . . Ben Lyon, Skeets Gallagher and Buster Collier are going to open a hat-shop—for ladies, mind you. . . . Elsa Maxwell is in San Francisco for a stay. . . Benita Hume's car was all smashed up the other night—but Benita wasn't in it. . . . Have you signed your waiver yet? . . . Gregory Ratoff is back from the East, full of big news.

New York REVIEWS

"42nd STREET"

Warner Bros. prod.; director, Lloyd Bacon; writers, Rian James, James Seymour, Al Dubin, Harry Warren, Bradford Ropes.

Strand Theatre

World-Telegram: A sprightly entertainment, combining, as it did, a plausible enough story of back-stage life, some excellent musical numbers and dance routines and a cast of players that are considerably above the average found in screen musicals.

Journal: This one is diverting entertainment, not so much because it's a novelty after all these years, but because it's gay, tuneful and smartly turned out.

News: "42nd Street" should be a box-office smash hit, east side, west side, all around the town—above and below the boundaries of this corking film's locale.

Times: The liveliest and one of the most tuneful screen musical comedies that has come out of Hollywood.

Sun: Abreast of today in wisecracks, its talk of the depression and its up-to-date Broadway tears and laughs. Furthermore, it moves and is staged with lavishness, if not especial taste, and if it is blatant, it also has a bit of vitality.

American: It is rousing girl 'n' music stuff, speedy, tuneful and pulchritudinous—a cast full of stars,a n eyeful of girls and an earful of melody. Gold standard entertainment, a bargain at ten times Strand prices.

Mirror: "Forty-Second Street" is a cheering and exhilarating movie. You'll enjoy every gay minute of it.

Herald-Tribune: It can safely be said that "Forty-second Street" is better than the average musical comedy of either stage or screen. I would not have minded a bit more humor in the proceedings though.

"CHRISTOPHER STRONG"

Radio prod.; director, Dorothy Arzner; writers, Zoe Akins, Gilbert Frankau.

Radio City Music Hall

Herald-Tribune: Rather sensitively produced, the new film at the Radio City Music Hall is a believable if rather stodgy tragedy given a certain distinguished quality by the star's arresting performance.

American: The film proves to be one of the season's first-rate offerings, made more unusual as entertainment by the presence of Katharine Hepburn in the leading role.

Mirror: The picture is handsomely produced and its star is dressed in interesting costumes. She has charm and individuality which unfortunately are obscured by the strained and studied Garbo touches, which dominate "Christopher Strong."

Post: The picture, which was based on the novel by Gilbert Frankau, is a showy patchwork, feeble and obvious in its characterizations, and told without originality or resourcefulness. Zoe Akin's dialogue, when it isn't downright silly, is flatly uninteresting.

Sun: Where the film falls down somewhat is in the desultory plotting, the slowness with which it approaches its important cinematic situation at the end. "Christopher Strong" is miles above the average,due to its production, cast and general taste, but it is disappointing just the same.

Journal: It's a handsomely mounted film in which the triangular dramatics are worked out against the backgrounds of London, Cannes, New York and various flying fields.

World-Telegram: Poorly plotted, inexpertly directed and amateurishly acted for the most part, "Christopher Strong" at least has the virtue of some beautiful settings.

News: Lavishly mounted, earnestly portrayed, smoothly directed. And yet it doesn't ring full of the courage and conviction its continuity avers.

"THE WOMAN ACCUSED"

Paramount prod.; director, Paul Sloane; writers, Bayard Veiller, Polan Banks, Rupert Hughes, Vicki Baum, Zane Grey, Vina Delmar, Irvin S. Cobb, Gertrude Atherton, J. P. McEvoy, Ursula Parrott, Sophie Kerr.

Paramount Theatre

Herald-Tribune: Feeble and unconvincing little tale. It is amusing only in a scene wherein the hero flogs one of the subsidiary villains, and then but mildly so.

American: Despite its cast and mountings, the new Paramount tenant is just rambling mediocrity—a purple-robed skeleton.

World-Telegram: It seems to me that not all their collective or individual efforts are able to make anything out of either half or the whole of the picture except a feeble and stereotyped piece of murder entertainment.

Journal: It's a fairly ntertaining mystery melodrama, with Miss Carroll looking well and doing nicely in her role, and Cary Grant acquitting himself creditably.

Post: The picture is a wearisome patchwork, unrelieved by anything of interest until some one who wrote the last episode decided to give it a punch.

News: The movie has its dramatic moments now and then which create a good deal of audience action. Mind you, the idea is good. The fault lies in unconvincing development.

Mirror: Ten famous American authors contributed to this yarn. Precisely what each contributed isn't clear, but between them the ten turned out a pretty obvious little yarn.

Crafts' Demands Sent To Producers

Representatives of the Federated Studio Crafts, headed by President Charles Lessing, had a talk with Victor Clarke, labor representative for the Producers Association yesterday, with the object of getting Clarke to present to the producers the resolution passed at the mass meeting at the Legion Stadium Monday night.

The Crafts feel that they are entitled to the same consideration that is being given other union organizations. According to Lessing, Clarke said he would take the question up with the producers and would have an answer this morning.

Clarke said last night that his talk with the Crafts representative was "unofficial" and refused to say what it was about.

Local Exchanges Get Notice of Salary Scale

Exchanges of major companies on Los Angeles film row received wires from eastern offices, advising managers of the new scale of salary cuts for the eight week period, starting March 6. As a result, most of the exchange employees will receive checks today in payment of excess percentage deducted from salaries last week.

The rank and file of exchange employees were loud in their praises of the Academy and the negotiations that prevented salary cuts for a group of workers who had already been cut to the limit through various salary slashes in the past six months.

Hempstead To Write

David Hempstead, who has been an assistant to associate producer Kenneth MacGowan at Radio, will collaborate with Louis Weitzenkorn on the screen play of "Just Off Fifth Avenue" for Radio.

Para.-Publix Bankrupt

(Continued from Page 1)

eliminating the expenses of many legal actions.

Paramount Productions Inc. is solvent, according to Mr. Zukor, and production will continue at the Hollywood studios. Paramount Pictures Distributing Corporation and Paramount International Corporation are also solvent, he says, and will continue business. The administration of the theatres will be handled by independent subsidiaries.

"It is our hope," Mr. Zukor stated, "that it will be possible in the near future to offer the creditors and stockholders a plan for reorganization of the corporation."

Hollywood.—So far as the Paramount studio knows, production will continue there as usual, the program being carried out as planned. The status of contract employees is said to be unchanged, for the time being at least. Those litigants who have actions against the company for settlement of contract, such as Jesse L. Lasky and Walter Wanger, now become creditors of the production.

MGM PRESENTS ANOTHER SUCCESS IN 'HELL BELOW'

Story, Cast and Direction Swell

"HELL BELOW"
MGM

Direction .....Jack Conway
Original ..Commander Edward Ellsberg
Screen Play.....Laird Doyle, Raymond L. Schrock
Dialogue .....John Lee Mahin, John Meehan
Photography .....Hal Rosson
Cast: Robert Montgomery, Walter Huston, Madge Evans, Jimmy Durante, Eugene Pallette, Robert Young, Edwin Styles, John Lee Mahin, David Newell, Sterling Holloway, Charles Irwin.

From both exploitation and entertainment standpoints, MGM has a humdinger in this rip-roaring, high-powered melodrama of the briny. "Hell Below" should take its place as a box-office winner along with "Hell Divers" which, if you remember, was no slouch.

This is war stuff, but from an angle which, we are almost certain has never been filmed. Submarine stuff and naval battles rather overbalance an intelligent and absorbing love-story, yet it is evident that MGM has a knack for putting more entertainment per foot into stories of this type than any other company which attempts them.

The film, as previewed last night, will undoubtedly undergo a great deal of needed cutting—for it was much too long. But with some of the finest and most exciting atmospheric shots we have ever seen, splendid performances and its good drama, "Hell Below" will give every class and type of audience its money's worth—and more.

The leading role is a departure from the flip parts with which Robert Montgomery has been identified and his splendid work justifies his choice. He is the young naval officer (second in command of the submarine) who gives his life for his country in the end, after a court-martial for countermanding orders which previously had sent eight men of his crew to their death. He does it willingly, for he has sent the woman he loves back to her crippled husband, after discovering that this man has a chance to become well again.

It struck us, as we viewed the picture, that the "triangle" involved in the story, was so well written and so intelligently "discussed" that even if the spectacular element of the picture were removed, it would still be worth seeing. For this, the writers, Laird Doyle and Raymond L. Schrock, for the screen play, and John Lee Mahin and John Meehan for some exceptionally fine writing, must take bows. Jack Conway's direction is top-notch.

The ending seemed exaggerated and too full of vague heroics for a picture which is as thoroughly believable as this. Hal Rosson's photography and all the incorporated scenes are marvelous.

Walter Huston is still the best actor on the screen and each succeeding performance only proves it. Madge Evans made an appealing heroine. Jimmy Durante and a kangaroo furnish one of the funniest scenes on record, while Edwin Styles as the broken husband, did fine work. ..The entire supporting cast, including Robert Young, Sterling Holloway and others, was very good.

Clean-minded?

An agent was trying to sell a writer to a producer the other day and the prospective buyer was not being impressed. "I never heard of him," he said. "What has he ever done?" "Done!" yelled the agent. "He's the most prophylactic writer in the business!"

New Pictures On B'way This Week

New York.—Seven new pictures are booked for the big New York houses this week. The list includes: "Secrets" at the Rivoli today; 'Sailor's Luck" at the Radio City Music Hall tomorrow; "Hell To Heaven" at the Rialto, "Strictly Personal" at the Paramount, "Love In Morocco" at the Mayfair, "White Sister" at the Astor, and "Fast Workers" at the Capitol, all on Friday.

Sam Bischoff Starting Work On Two Stories

Sam Bischoff today starts work on two untitled stories which he will produce for KBS without a release previously set.

He figures conditions are appropriate for independently-made product of a major studio calibre and is transferring money from New York today to provide for immediate work. Warren Duff has been assigned to one of the stories.

Foy Wants Landi

Bryan Foy yesterday registered a bid with Fox for the loan of Elissa Landi to play the leading role in"Free Women," which Ben Stoloff is set to direct for Columbia release.

'Poor Fish' For Lambs

New York.—The next Lambs' Gambol short will be called "The Poor Fish." It goes into work this week under Joe Santley's direction.

McGrath On Holt Yarn

William McGrath is writing an original story to be Jack Holt's next picture for Columbia, based on the career of Arnold Rothstein.

'After The Ball' at Roxy

New York.—"After The Ball" has been booked into the Seventh Avenue Roxy Theatre.

Porcasi Signed

Paul Porcasi has been engaged by MGM for a featured spot in "Reunion In Vienna."

Outdoor Film Show For Quake Victims

A sound theatre truck, which has been used on the coast for advertising purposes during the past year, has been secured by the city of Long Beach to present motion picture programs in Bixby Park each night for the thousands of quake victims.

In addition to pictures, mostly shorts, provided by local film exchanges, the portable sound theatre will provide music via records for the entertainment of audiences. The loud speaker system on the truck will also be used to broadcast information and try to reunite families through locating missing persons.

Athough the town of Watts suffered heavy damages from the earthquake, the Largo theatre came through unharmed and was open for business Sunday night by order of the mayor, who wanted the house open to keep up the public spirit.

Morosco Wants To Make 'Waffles' As His First

Oliver Morosco, who holds a Radio releasing contract, has submitted "Waffles," by Fulton, for B. B. Kahane's approval as his first production to be made at RKO-Pathe.

It is a stage play which was produced a number of years ago and is owned by Morosco.

Schnitzer Starts Work On 'Black Ace' Today

Joseph I. Schnitzer today starts work on "The Black Ace," the tentative title of his next Radio release.

Ray Enright is directing, and the cast is headed by Chester Morris and Vivienne Osborne. Allen Jenkins, Frank McHugh and Henry Stephenson have supporting spots. Charles Schoenbaum is on camera.

Gargan With Boyd

Radio has set William Gargan in a featured spot in the William Boyd picture, "Emergency Call," which Edward Cahn will direct. Wynne Gibson Is slated for the female lead.

Cut Spreads To Equity

New York.—Equity actors, officers of the association and employees have agreed to take a cut in the form of a week's layoff, without pay, every sixth week.

Hepburn Due March 25

Katharine Hepburn will arrive in Hollywood on March 25 to start preparation on her next picture, "Morning Glory," which Lowell Sherman will direct for Radio.

Edgar Kennedy Cast

Edgar Kennedy has been added to the cast of "In The Red," Wheeler and Woolsey feature comedy at Radio.

Yesterday in NEW YORK with HELEN GWYNNE

The more we think of it, the more thoroughly we are convinced that the best way to guarantee having everyone you invited to a party show up, is to hold the festivities on a boat. And the reason is that there beats no heart so dead that never to itself has said, perhaps this will be the time that someone will make a magnificent mistake and the boat will sail, preferably for Europe. . . . If it is stars you've invited, think of the publicity they'd get if such a thing should happen—much as they cherish their private lives. If it's execs you've asked—why they've probably been dying to get away for years. . . . And if it's just the common people—they're constantly hoping against hope for something to break up the monotony. Besides which everybody knows that if he's on a boat, he must be having a good time whether he likes it or not.

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All of which leads to the fact that Columbia celebrated the opening of "Mussolini Speaks" with a party on board the Rex. Mayor O'Brien was the guest of honor and started things off with a laugh. Seems that his police escort wasn't any too worried over him and, while they lounged about, he stepped into the boat and a large group of photographers let off a flock of flashlights all at once. And you should have seen the police come running—they thought someone had dropped a bomb. . . . Jack Cohn led the way to the refreshments. Lina Basquette, Sophie Tucker, Harry Hirschfield, Hal Skelly, Lowell Thomas, Tony Canzoneri and Joe Rivkin enjoyed them. . . . Somewhere, during the course of the evening, a print of the picture was delivered into the hands of the Captain to be given to Mussolini. . . . Joe Rivkin had one of the major thrills of his life this week, sitting with Paul Gallico at the fights and watching him type his stuff.

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Did you ever know the story of how Thomas Dixon made a million dollars on the rights to "Birth of a Nation"? Well, he told Griffith that he wanted ten thousand dollars for them. Griffith talked it over with the producer and they found they couldn't afford such a price so they went to Dixon and persuaded him to accept twenty per cent of the profits of the picture in lieu of ten thousand dollars cash. And Dixon took the gamble. . . . Not that we wish to seem flip about a great disaster, but we must quote the neatest trick of the week as reported in an account of the earthquake by a World-Telegram feature writer: At the third, (or fourth), temblor "everybody rose from his chair but nobody moved!" . . . And the office bright one being pressed for cash in this great emergency claimed she'd gone hither and con trying to find a dollar.

Big Names Can't Duck Cuts Doing Personals

New York.—Major companies had all angles figured out during the past 10 days on negotiations for salary cuts in the industry.

Figuring that many "name" players of Hollywood might refuse to accept the eight week cuts and take four weeks without pay to hop around the country at top salaries for personal appearances, booking offices of the major circuits were notified not to route any film "names" until further notice.

As a result, Paramount cancelled the personal appearance booking of George Raft at the Paramount, Brooklyn, which was to start tomorrow, and RKO followed this up by dropping negotiations with Raft for several weeks in houses of that company.

The ban on Raft and other film personalities for vaude or film houses will probably be lifted if the announced cuts are accepted generally by the "name" players in Hollywood so the rush for personal appearances would not occur.

'Maiden Cruise' Will Start At Radio Today

"Maiden Cruise," the Lou Brock filmusical for Radio, is scheduled to get under way today after a week's delay. It is still without a leading man, although negotiations are on with Phil Harris.

The cast includes Charles Ruggles, Helen Mack, Wera Engels, Chick Chandler, June Brewster, and Shirley Chambers. Mark Sandrich is directing.

Indie Outfits Moving

Western Service Studios, Inc., operating both Metropolitan and Educational Studios, has transferred several of its rental companies from the former to the latter plant to provide additional stage and office space for incoming companies on the Metropolitan lot.

British Want Peggy

Through Arthur Lee, its New York representative, British-Gaumont is dickering with Peggy Shannon to go to England for one picture. Negotiations will be concluded in the next few days.

New Herman Picture

New York.—Krimsky and Cochran have acquired the American rights to another German picture, called "Man Hunt," which has been a big success abroad.

Lehman On Harding Yarn

Radio signed Gladys Lehman on a one picture deal to write the screen play of "Virgie Winters," which is later to be Ann Harding's next starring vehicle.

Saunders At Radio

John Monk Saunders has been signed by Radio on a one picture deal to write the screen play and dialogue of a yarn to be selected by the studio.

N.Y. Legit Houses Still Fight Unions

New York.—The League of New York Theatres is still continuing its battle for the legitimate houses against the refusal of the unions to reduce salaries. They will remain open the rest of this week at least.

Frank Gillmore, head of Equity, said yesterday that the actors will no longer hold the sack for the managers and that it is up to the unions to co-operate.

Lovekin On Serial; Palmer On 'Bluebeard'

Carl Laemmle Jr. has assigned Dolly Lovekin to do the continuity for the re-make version of the serial, "The Perils of Pauline."

Stuart Palmer has been assigned to prepare the treatment and do the dialogue for "Blue Beard."

'Africa' At Hillstreet

RKO has booked Columbia's "So This Is Africa," the Wheeler-Woolsey picture into the Hillstreet theatre for one week, beginning March 24.

'Little Ol' Boy' Again

New York.—The Albert Bein play, "Little O' Boy," has cropped up again with John Henry Hammond Jr. as the angel. Rehearsals will start March 21.

All Running But Fox

(Continued from Page 1)

March 23, with William K. Howard directing.

Fox paid off yesterday. The lower-priced people were paid off in cash and the high-salaried ones received checks drawn in New York on the Chase National Bank. Other companies which missed paying off last week because of the bank holiday are expected to settle today.

None of the major studios held mass meetings to inform employees of the new scale of wage cuts, as company heads figured everyone would be familiar with their status through information secured from yesterday's REPORTER and the Academy bulletins that were distributed on all lots.

At Universal, contract people who received suspensions last week under the "act of God" clause, have been called in and asked to sign either of the two standard waivers, with the company withdrawing the suspension notice for those signing.

Up to last night, 25 contract people at Universal had signed the waivers, leaving only two, now out of town, to be secured to give Universal 100 per cent of its contract people in line.

In view of the change of percentages governing cuts of people drawing under $100 weekly, most of the studios will have to reimburse free lance and day workers who received pay checks last week, based on the initial 25 and 50 per cent plan.

Wotta Life!

Tom Terriss postcards from Morocco, where he is seeking new Vagabond Adventures: "No supervisors, no schedules, no worries. Only starlit nights, age-old civilization, the savage desert, and away from everything."

New York Offices Informed of Cuts

New York.—Employees of all major companies, both in the home offices and the exchanges, were notified yesterday of the revision of salary reductions.

The scale is the same which was adopted for the employees of the West Coast studios Monday night.

Mack Sells One To Foy

Willard Mack has closed a deal with Bryan Foy for the sale of an original idea which he is now developing. Foy will produce the screen play as an independent venture and has not set a release for it, although he has been releasing through Columbia on a picture to picture arrangement.

Gould With Brock

Lou Brock signed David Gould, former New York dance director, to handle special dance numbers for "Maiden Cruise," Radio filmusical which starts today.

Roach Lot Closed For Rest of Week

Members of the Hal Roach studio have been notified by Henry Ginsberg, the general manager, that all activity ceases for this week, work on the Laurel and Hardy comedy, which went into production Saturday, being included in the postponement.

The studio resumes Monday at which time it hopes to be able to inform the organization exactly where it stands on the wage cut situation. The studio has been advocating a three week slash, having mapped out its program to complete work by that time.

Exhibs Organizing To Demand Cuts In Rentals

New York.—Charles O'Reilly and William Brandt, acting as a committee of the Theatre Owners Chamber of Commerce, conferred with Will H. Hays yesterday with reference to calling a round table meeting with sales heads of the major companies at which the exhibitors will demand that the salary cuts be passed along to them in the form of reduced rentals.

Jules Levy Sales Drive

New York.—The district managers of RKO are to start a sales and collection drive in honor of the completion of Jules Levy's first year as general sales manager. It will run from April 1 to May 12.

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CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XIII. No. 48. Price 10c. TODAY'S FILM NEWS TODAY Thursday, March 16, 1933

'INDIE' IDEA GROWING

TRADEVIEWS by W. R. WILKERSON

•GOD!!—for a Gabriel Over Hollywood, right at this time, during this crisis. ..Oh! for a man with sincerity, with vision; a man whom every individual in this business would believe, whose word would be their law; an individual who could pacify the mental uprising in our business; a person who could lift this industry out of despair and point the way to instant progress.

Where is there such a man? Is there one in any branch of the motion picture industry qualified for this undertaking? Is there a Franklin D. Roosevelt among us? If there is, let him step forward and toss out all the individuals seated at the top desks of this business who have gone suddenly insane in their efforts to try to protect their personal fortunes and assure THEMSELVES of a continued flow of gold, when their sole contributions DURING THIS CRISIS are their broadcasting of fear, their pessimism killing all thoughts of progress, their selling the whole industry short.

•

Certainly our business has been and is now in difficulties, but what business is not? Have you heard or, by chance, have you read that any other giant industry in America has insisted that its employees go off salary for four weeks or work at half pay for eight? Have you heard or read of any threats on the part of big merchants that they would close their doors tomorrow morning unless their employees came to their instant assistance?

And do you think that they suffered any less than did our business? Certainly not. Every industry in America has suffered during the past two weeks, but the leaders in other lines of commerce broadcast encouraging news of their buyers, did anything and everything to keep their employees in line, to keep them from talking trouble, thinking trouble, spreading thoughts of trouble.

•

Every industry was hit, every individual merchant had less customers during the past two weeks than ever in his history, but they shouldered their burden, encouraged their organizations, tried to maintain a bright front for their customers. How different in our business. But this is the picture business; will it ever change?

Oh! for a Gabriel Over Hollywood at this moment.

Market Carries Even Pix Stocks Up

New York.—The wild bull market yesterday affected the motion picture stocks, even in the face of present conditions in the business. Paramount was the only loser, being off ⅛. Loew's was up 1⅞, RKO gained ¼ and Fox and Warners advanced ⅛ each.

Brulatour-Consol. Hit in the Harriman

New York.—It is understood that J. E. Brulatour and the Consolidated Film Industries are both affected by the closing of the Harriman National Bank. Just how heavily they are hit is not known.

Consolidated Film had very extensive dealings with the institution, and the closing may result in the company's being obliged to tighten up on its financing of independents, temporarily at least.

Harris Gets Lead In Radio's Filmusical

Radio's long search for a leading man for its filmusical, "Maiden Cruise," was ended yesterday when the company signed Phil Harris for the role.

Lou Brock is the producer and Mark Sandrich the director. Charlie Ruggles and Wera Engels have top spots in the cast

Production Units Planned By Individuals Now In Majors— Distribution Being Formed

Since the 50 per cent cut is yesterday's news in the studios, the chief topic of conversation now is the formation of independent units for the production of pictures, independently financed so far as actual production is concerned, with the originators, generally writers and directors, gambling their all for the big cut with the distributor.

There are at least three organizations in New York planning on starting distributing companies for the release of "class" independent product to be made here for release in the Fall. One of the three is a big independent already in operation, but who is changing his front in an effort to attract the Hollywood product, while two others, cast-offs of major distrib-

(Continued on Page 2)

Union Troubles May Shut RKO-Roxy

New York.—The management of the RKO-Roxy Theatre has notified the musicians unions that the house will be closed unless the union grant a reduced wage scale.

The house has cut its top price to 55 cents, while the Seventh Avenue Roxy has boosted its orchestra to 55 cents and holds the balcony at 35 cents.

Operators Give Cut To All Except FWC

To assist theatres in Los Angeles county in the current bad business period, IATSE operators' local 150 has set a wage scale of all members at $15 each for the next two weeks. This relief is not extended to Fox West Coast, but includes theatres of Warners, RKO, independent circuits and theatres.

FWC was not included because of abrogation of contracts by the receivers, who arbitrarily set a lower scale for the operators. The local gave the circuit a 20 per cent cut last June, and the new scale provides for an additional 35 per cent reduction.

In northern California, the operators' unions have given a 37 per cent reduction for at least two weeks.

'U' To Make 'Gulliver'; Freund Will Direct

Universal has decided to make a picture from Jonathan Swift's "Gulliver's Travels." Karl Freund is reported to have been assigned to direct.

No one has been named to do the adaptation as yet, nor is it announced whether the Lilliputians or the Brobdingnagians will be featured.

Biography of Prince of Wales To Be Filmed

New York.—The biography of the Prince of Wales is to be the basis of a picture to be put into production soon by Gaumont-British.

$50,000 Expected For '42nd Street' First Week

New York—Warners' "42nd Street" is going over very big at the Strand Theatre, the estimated gross for the first week being set at $50,000.

ERPI, SCHULBERG, WANGER, KENT BIG PARA. CREDITORS

New York—The bankruptcy schedule of Paramount-Publix lists Electrical Research Products Inc., B. P. Schulberg, Walter Wanger and Sidney R. Kent among the heaviest unsecured creditors. The corporation owes Erpi $1,138,000, Wanger is listed at $90,000, Schulberg at $50,000, and Kent at $65,000.

Among the other liabilities are outstanding bonds to the value of $25,000,000, contingent obligations of $13,000,000 in notes issued by Paramount Film Productions, and also contingent obligations as guarantor of bonds issued by affiliates.

Also on the unsecured list are J. E. Brulatour for $81,740, RCA-Photo-

(Continued on Page 2)

Vidor Talking With Radio About Release

King Vidor is talking with Radio on the question of a release for a group of pictures he intends making with his own finances and from stories he has either acquired or written himself.

If the deal goes through, he will have a call on some of the Radio stars and featured players. Production would not be confined to either studio under the Radio control.

Kansas Bars 'Africa'

New York.—The Kansas censors have barred "So This Is Africa," even with the eliminations that have been made.

LLOYD BACON Directed '42nd STREET'

THE Hollywood DAILY REPORTER
TODAY'S FILM NEWS TODAY

W. R WILKERSON.....Editor and Publisher

FRANK POPE.....Managing Editor

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RAMBLING REPORTER

It's amazing, the number of picture people who have been admitting buying stocks in various breweries some time ago (mostly in Oregon) since the beer situation has been settled. . . . Ricardo Cortez suffered a relapse of that flu on Sunday and has been abed ever since . . . had to give up the picture he was working in, too. . . . Mildred Jaffe is just about in Helen Wills' class as a racquet wielder these days—if you don't believe us, ask Sam. . . . John Bright's sheepdog took a big piece of flesh outa Courtenay Terrett's face the other day—both are getting along nicely.

•

King Vidor is in Palm Springs, working on his story. . . . Sara Mankiewicz is down there too, recovering from shocks. . . . group of Adrian's sketches will see exhibition in Paris soon. . . The Dick Polimer-Nadine Dore romance is colder than ice. . . . We don't know whether it was the theatre or the recording, but the first two reels of "Hell Below" were barely understandable at preview Toosday night. . . . Sally O'Neil (she must be back in town) at the Derby after the fights, in three dresses and four hats. . . . Bill McGuire doesn't believe his own eyes anymore. . . . Louise Fazenda is testing her molars with great gobs of toffee, imported from England.

•

Do you know what writer, after selling a story to Radio (already produced) and one to Hearst for publication, has vanished, with the police hot on his trail? . . . Adrienne Ames' beootiful Rolls-Royce being pushed all over the place by a Ford, and very grateful for the push, too . . . the Rolls having gotten very tired all of a sudden. . . . The Conrad Nagels, Nancy Carroll, H. B. Warner, and the Beery boys, among the lunchers at Sardi's yesterday. . . . The Gordon Westcotts have rented Olga Baclanova's house in Los Feliz. . . . Jean Malin got himself into a fight on the pavements the other dawning and found himself before a judge in the wee sma' hours, but paid a twenty dollar fine and went home. . . . Loretta Young is still Bruce Cabot's big moment of the moment, sister Sally merely pinch-hitting.

Kahane and Cooper East To Conference

B. B. Kahane and Merian C. Cooper will leave for New York in order to be there for a conference of all Radio-Keith-Orpheum executives on Monday, Tuesday and Wednesday. Kahane goes tonight by train and Cooper will leave by plane Saturday morning.

This meeting is a general conference of executives and company heads to discuss the situation within RKO and Radio Pictures. It is understood that everything will be set as a result of that meeting for full steam ahead on both organizations.

Studios Helping Out The M. P. Relief Fund

Because the salary slash will cut a big hole in the weekly income of the Motion Picture Relief Fund, in that the half of one per cent the organization has been receiving will be cut in two for this period, most of the studios have agreed to make up the difference between what the fund is getting and what it should get, until the 50 per cent cut thing is over.

Production Delayed On Two Para. Pictures

Paramount was forced to switch the shooting schedule around on two productions yesterday, when Cary Grant, who was working in "The Eagle and the Hawk," received severe bruises on his face by a set falling on him, and Peggy Hopkins Joyce burned the side of her face while having her hair curled.

Both "The Eagle and The Hawk" and "International House," Miss Joyce's picture, will have to be shot without them for at least two or three days.

Benn Levy To London

Obtaining a leave of absence from Paramount, where he is signed on a two picture deal, Benn W. Levy is en route to New York on the first leg of his return trip to Hollywood in the Fall to complete his picture deal.

Ernest Truex East

Ernest Truex has temporarily shelved his plans for pictures and leaves Saturday for New York. He is preparing to head the "Whistling In The Dark" company, which leaves late this month for London.

Miller Quits Futter

Completing work on the editing of "India Speaks" for Walter Futter, who is releasing through Radio, David Miller has resigned to negotiate a deal with Universal for the release of a picture which he is producing alone.

Mae West On Way

New York.—Mae West left last night for Chicago to fill a week's engagement there, and then continues to the coast.

Ignorance Is Bliss

According to a writer on the lot, the head of a major studio is supervising the casting of a picture which will be made from a stage hit—and the producer has not yet read either the play or script.

B'way Shows Close As Protest To Union

New York.—"Music in the Air" and "Twentieth Century," two of the Broadway legitimate shows, have closed as a protest against the action of the unions in refusing to accept pay cuts. Others are expected to close Saturday.

The action has been contemplated for some time and the final blow came when the musicians' union granted reductions to the motion picture theatres and refused them to the legit houses.

Akst and Eliscu On Radio's Radio Yarn

Harry Akst and Eddie Eliscu have been assigned the musical numbers that are to be done for the Radio production of "Quick Action," the Maurine Watkins play that is to be done under the supervision of H. N. Swanson.

Bellman Organizing New Exchange System

New York.—Jack Bellman is organizing a new exchange system and George Batcheller may distribute his productions through it.

Lederer-Taylor Out

Charles Lederer and Dwight Taylor have turned in their closing notices as members of the MGM writing staff and have gone off the company's payroll. They were on week-to-week arrangements, their departures being in accord with the company's policy to prune its staff leaving only contract writers.

Col. Changes Titles

Columbia has changed the title of Buck Jones' "Lovable Liar" to "The Thrill Hunter," and "Rex, the Wild Stallion" becomes "The King of Wild Horses."

Weil-Spence Suit Off

The suit of Jesse Weil against Ralph Spence for alleged non-delivery of a script was dismissed yesterday.

Para. Creditors Listed

(Continued from Page 1)

phone for $25,700, Technicolor for $10,000, and a host of smaller creditors.

It is expected that, at the meeting to be held tomorrow, Zukor and Hilles will be made trustees in bankruptcy. Root, Clark and Buckner, the attorneys, claim the corporation could not liquidate now and meet its obligations. There is only $500,000 cash in the banks.

No Para. Checks Paid Yesterday

The Paramount lot went payless yesterday. Reason given out by front office was that company was unable to make out exact amounts. until the waivers were or were not signed. However, those who signed the waivers, went checkless also.

Al Kaufman issued a notice to the personnel that there was nothing to worry about and that production would continue as usual.

New York Hippodrome Will Have Kid Band

New York.—An excellent piece of showmanship, which costs practically nothing and is worth plenty in publicity, is being organized by the Hippodrome managers here. They're getting together a military band, composed entirely of boys between the ages of ten and sixteen years. Cecil Maberry, the managing director of the theatre is its patron, and Raymond Nazer has been engaged as conductor.

Free music lessons will be given the kids joining. They plan to have the band play at important celebrations around town during the summer, and the Hippodrome hopes to send it to the Chicago World's Fair in August.

IATSE Head East

William Elliott, Interntaional president of the IATSE, and Ed Tinney, of the same organization, have left for New York. They had been here for two weeks.

Ray McCarey Laid Up

Ray McCarey had a sinus operation yesterday, which will postpone his departure for the East to direct a group of Warner short comedies under the supervision of Sam Sax.

Freuler Outfit Moving

New York.—Freuler Film Associates are moving the offices into Radio City this week. Freuler is starting production on "Bulldog Edition" soon.

'Indie' Idea Growing

(Continued from Page 1)

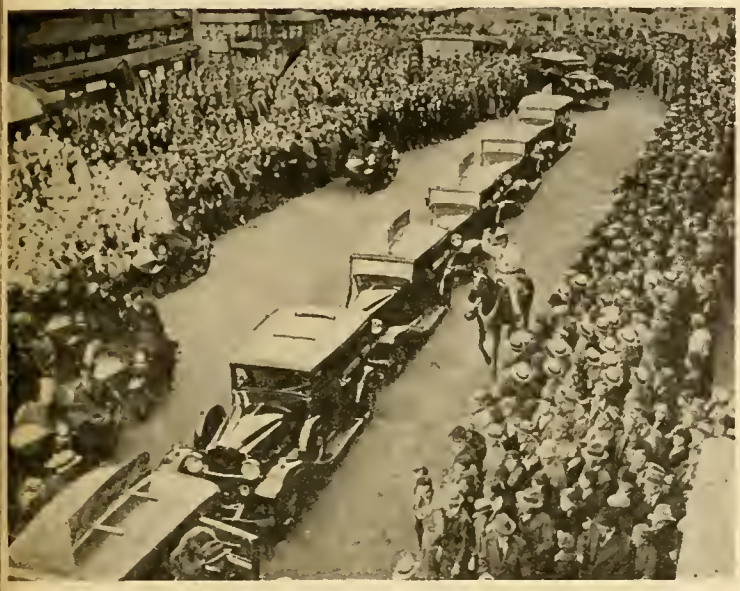
utors during the past few months, thoroughly acquainted with the selling situation throughout the country and amply financed, are about ready to make their announcements.

The unit talk in studios at present has been gaining greatly since the 50 per cent cut was put through. Men and women high in production channels are matching cards for possible pair-offs for the start of a unit.

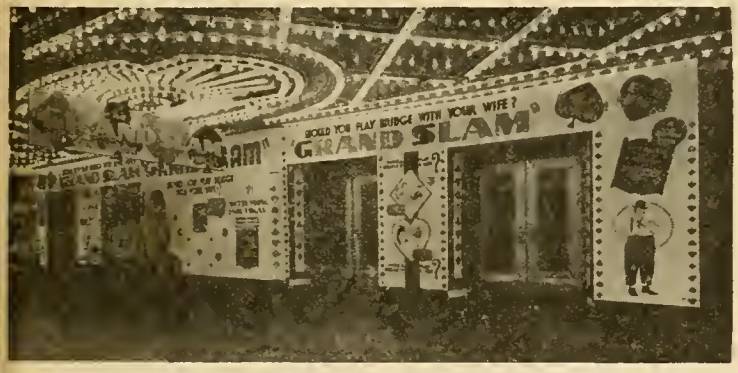
It is understood that a corporation is under way here for the financing of actual needs of prduction for individuals rated by the corporation as having a chance to come through with hit attractions.

Hugh Herbert
Management
BREN & ORSATTI

"42ND STREET" STEALS SPOTLIGHT IN RECORD KEY-CITY ENGAGEMENTS



LIVING LANES of humanity lining trans-continent route prove triumphant success of "42nd Street Special"!*



2 B'WAY HOLDOVERS is Warner record in New York as "Grand Slam"† wins extended run at Winter Garden, "Blondie Johnson"† at Strand.

GALA PREMIERE TONIGHT

of

"42nd STREET"

at WARNER BROS.

HOLLYWOOD THEATRE

Popular Priced Engagement at the HOLLYWOOD THEATRE Beginning Tonight at 8:30.



MOBS LIKE THIS, greeting "42nd Street Special"* everywhere, force holdovers of Warners' 14-star smash in San Antonio, Kansas City, Memphis.



LESLIE HOWARD SIGNED by Warners for "Fellow Prisoners," with Doug. Fairbanks, Jr. co-starring in *Liberty* story sensation.



NATIONAL RELEASE for "Ex-Lady"* set for April 4th as Warners prepare elaborate send-off for Bette Davis in first star role.



NEW YORK SET for historic "42nd Street"* opening Mar. 9th, with tie-up displays lining town's main arteries.

*A Warner Bros. Picture †A First National Picture

THEATRES IN QUAKE ZONE PLAN TO REOPEN SHORTLY

Only Eight of 68 Hurt Beyond Repair

A total of 68 theatres were in the earthquake zone when the shock hit last Friday. Of this number, eight were damaged so badly that they cannot be repaired. A number of others were shaken, and cracked walls will have to be reinforced before they will be passed by the building inspectors.

Twenty-three houses were in Long Beach, with six of these wrecked badly. Thirteen theatres located in the southern district of Los Angeles felt the effects of the quake, besides 38 others in the county, adjacent to Long Beach.

Five houses in the stricken area will reopen today, the Anaheim, Anaheim; Fox Mission, Fullerton; the Granada and Inglewood, Inglewood; and the Plaza, Hawthorne. Several other houses in the district were opened Monday and Tuesday. Although the FWC California in Huntington Park was hard hit, other houses in that city have been passed by building inspectors, and will open Sunday unless further tremors rumble in the meantime.

From a check-up of Long Beach, the theatres that can pass inspection will not be opened for at least 10 days.

A committee of district managers for the major distributors, acting on instructions from New York offices, completed a survey of the theatres in the quake zone yesterday. A detailed report was compiled and sent East, giving details of the actual conditions of each theatre in area. This report will provide sales heads with information on which to make film rental adjustments on contracts for the theatres in Long Beach and vicinity that need assistance and cooperation of the exchanges until things return to normal in the quake zone.

McGuire Will Produce Own Story For 'U'

Universal is closing negotiations today with William Anthony McGuire for the purchase of an original story, "The Saint In The Cellar."

As an associate producer, McGuire is expected to produce the story, following "Time Begins," which will be the first production he will make on next years' program.

Strike Plan Dropped

Receiving no answer to his demands from the producers yesterday, Charles Lessing, heading the Federated Studio Crafts, said his union has decided to drop all plans for the contemplated strike. The Crafts' resolution demanding recognition and no wage cut has been ignored by the producers.

MGM After Birell

MGM is negotiating a deal with Universal for the loan of Tala Birell, the former wanting her for one picture. Leo Morrison, representing the player, is handling the negotiations.

Lester Cowan Meeting 'Queer'

Lester Cowan, secretary of the Academy, has gone "queer" on meetings, according to one of the committee members. Cowan will call a meeting on the least provocation. He was asked the time yesterday and immediately piped: "Just a minute, we'll call a meeting on that question."

Marco Asks Staff For Salary Rebate

Mike Marco has asked employees of the Paramount Theatre to rebate portions of their salaries this week, because of the heavy loss the house will sustain, due to the earthquake scare of the past five days.

Kickbacks will be voluntary, with those getting $20 or under exempt. Musicians, on a minimum wage plus percentage of the net profit, also are not included. Marco has requested the cooperation of the stage hands union, and the operators have included the house in the group that will have men drawing only $15 each for the next two weeks.

Dunn Loaned To Para. To Replace Cortez

James Dunn has been borrowed by Paramount from Fox to replace Ricardo Cortez in the top spot in the B. P. Schulberg production, "Dead On Arrival," which George Somnes and Alexander Hall are co-directing.

Cortez was forced to withdraw from the cast yesterday due to a relapse, after working in the picture for one week. The company will re-shoot the scenes in which he appeared.

Arline Judge Comeback

After a year's absence from the screen, Radio is planning to bring back Arline Judge, teamed with William Gargan in a yarn based on an idea of H. N. Swanson, who will produce the picture. Negotiations are on with Rian James to develop the story.

Dates For 'King Kong'

New York.—Radio's "King Kong" will start engagements at Syracuse, Rochester and Baltimore Saturday and open at the Palace in New York on March 25 for an indefinite run.

Raine To Adapt Play

Paramount has signed Llewelyn Hughes to write the screen play of the Norman Reilly Raine stage play, "Hangman's Whip," which is now running on Broadway.

Gene Fowler East

Gene Fowler left last night for Denver on leave of absence from Paramount. He is writing a novel and will be gone several weeks.

Employees of FWC Take Salary Cuts

Due to continued poor business in theatres of the Fox West Coast Circuit, all employees will work at half salary for the next two weeks. A minimum of $20 has been set. The arrangement includes executives, home office and division assistants, district managers, theatre managers and employees of all subsidiaries.

An official of the organization stated yesterday that the deal is virtually the donation of a week's work by all employees, but that deep salary cuts might have to be made later unless business took a sharp turn upward in the next few weeks.

Loew's State Back To One Feature and Stage Show

FWC again changes the policy of Loew's State today, the theatre reverting to a one picture policy with a stage show.

The switch was made to compete with the Fanchon & Marco stage shows with pictures at the Paramount, which has been getting the bulk of the downtown business for the past two weeks.

'Scarface' and 'Girls' Return To Broadway

New York.—The Globe Theatre is bringing "Scarface" back Saturday for an indefinite run, and "Girls In Uniform" goes into the George M. Cohan today, also for a run.

Para. Stories For Sale

Paramount is making an attempt to turn the stories purchased by it and now stored in its vaults into cash and has made a deal with the Schulberg-Feldman Agency to handle approximately a half million dollars worth of stories, which the latter feel are salable.

Agency Act Advanced

Passing the Judiciary Committee unanimously, the AMA's amendment to the Employment Agency act has been carried successfully through the house at Sacramento and yesterday was sent to the upper branch of the legislature. Kent Redwine presented the bill.

Raphaelson Abroad

Samson Raphaelson leaves on April 2 on the Empress of Britain for London to prepare the screen play of "The Queen," the Jeanette MacDonald-Herbert Marshall picture that Robert Ritchee is producing.

Lubitsch Here Tomorrow

Ernst Lubitsch will arrive here Friday from New York, where he has been for two weeks conferring with Noel Coward on the latter's play, "Design for Living," which Lubitsch will direct for Paramount.

Yesterday in NEW YORK

A Reply To Miss Gwynne

It was with some amusement, albeit tinged with annoyance, that I read Helen Gwynne's comments on readers in a recent "Yesterday In New York" column.

"If you have often wondered why lots of good stories never even get to first base with picture companies, just cast your eye over these tidbits gleaned from a professional reader's synopsis of what you would never guess to be a perfectly grand book . . . " says Miss Gwynne, proceeding to quote some admittedly damned fool passages from a synopsis and comment.

The column leads one to the conclusion that picture companies pass up good stories because their reading staff is incompetent and illiterate—a conclusion which will be heartily endorsed by picture company executives, inasmuch as it lifts the responsibility from their high-salaried shoulders and places it upon the shoulders of the reader, whose ability is usually measured by his insignificant weekly stipend.

•

If you have often wondered why lots of good stories never even get to first base with picture companies, just cast your eye over the synopsis files in the story department of any major company and note the number of stories recommended by the Reader, turned down by the studio executive and later produced successfully by another company. Read those recommended synopses. Nine times out of ten you will readily see that the rejection of the story cannot be blamed upon the synopsis. Most recommended synopses are as accurate, concise and colorful as the allotted space will permit.

Again, inspect the story files in this same studio and check the synopses of material rejected by the Reader. You will find that the large majority of non-recommended synopses cover stories which pass directly from the writing to oblivion, so far as pictures are concerned. You will find, further, that most stories which are rejected by the Reader and produced by the studio, over that Reader's warning, are failures.

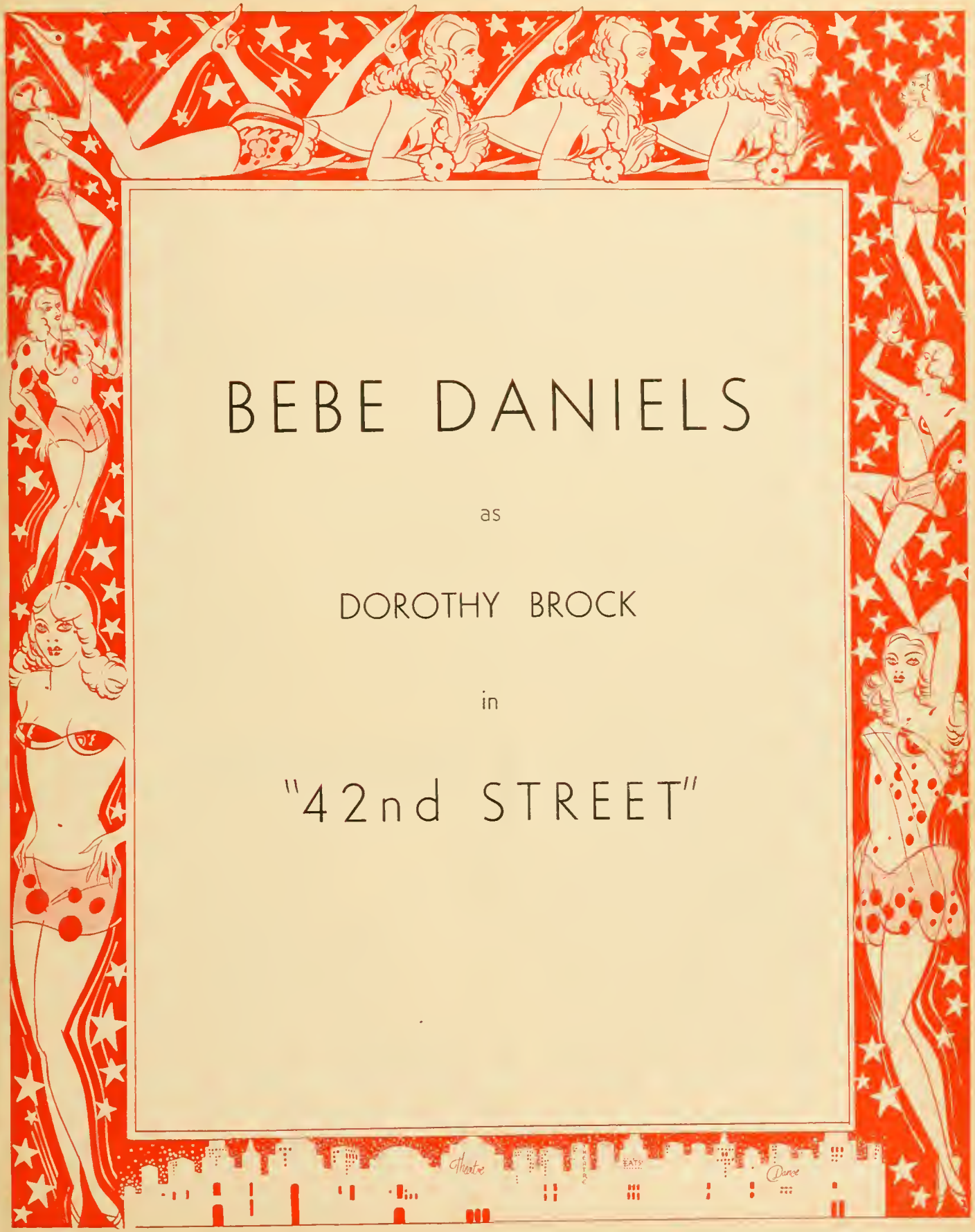
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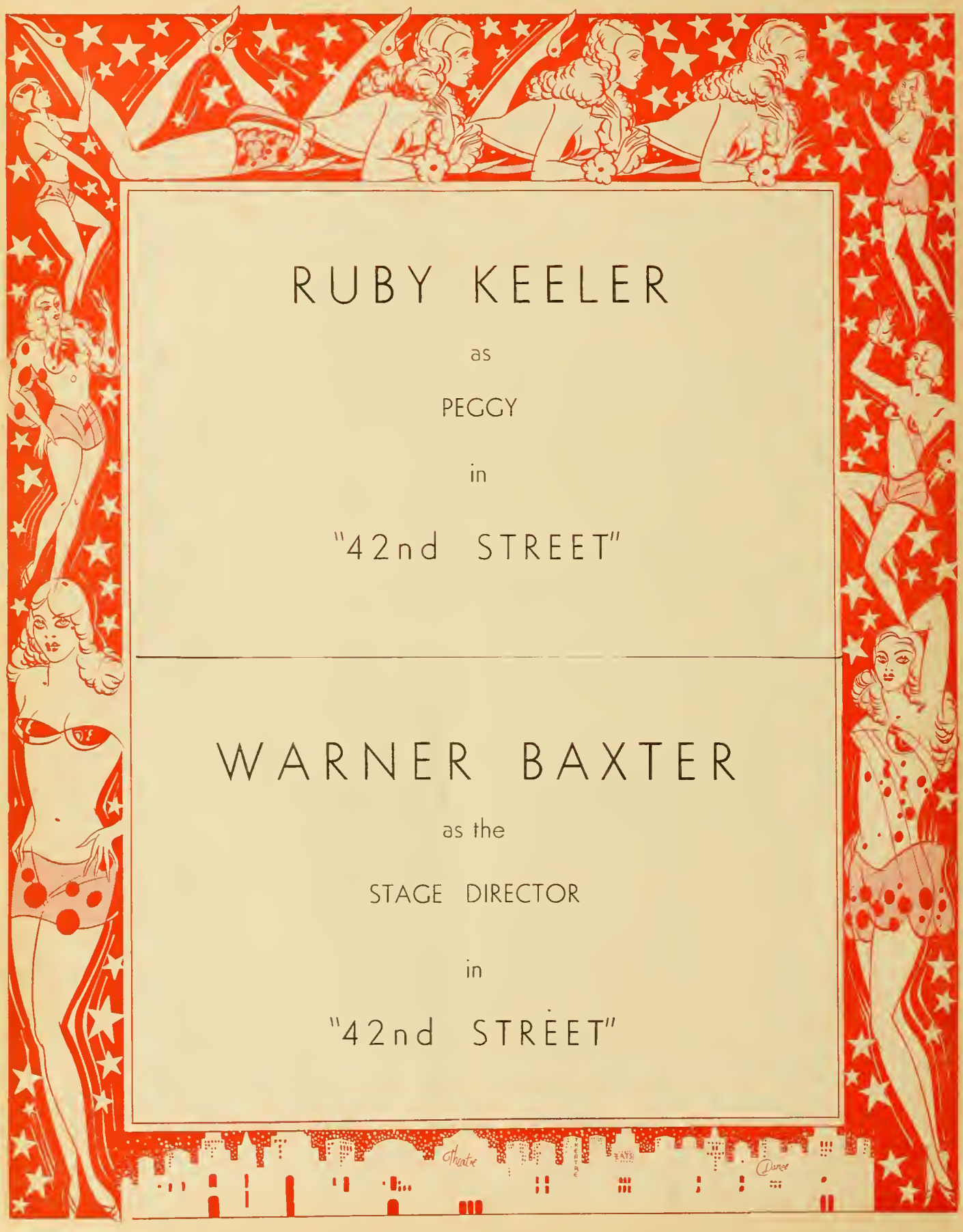
It seems to me that the executive's judgment and the Reader's judgment are of equal value. The executive's judgment is strengthened by his more intimate knowledge of cost and profit. The Reader's judgment is strengthened by the ability to strip away non-essentials and view the story with an eye to the combined merits of plot, characterization and thematic background. It is obvious, therefore, that closer cooperation between the two would prove most advantageous.

JUST A READER.

Norman Foster To Col.

Norman Foster has been borrowed by Columbia for the male lead in "Rules For Wives." Fay Wray has the female lead and Eddie Buzzell is the director.


BEBE DANIELS
as
DOROTHY BROCK
in
"42nd STREET"



RUBY KEELER

as

PEGGY

in

"42nd STREET"

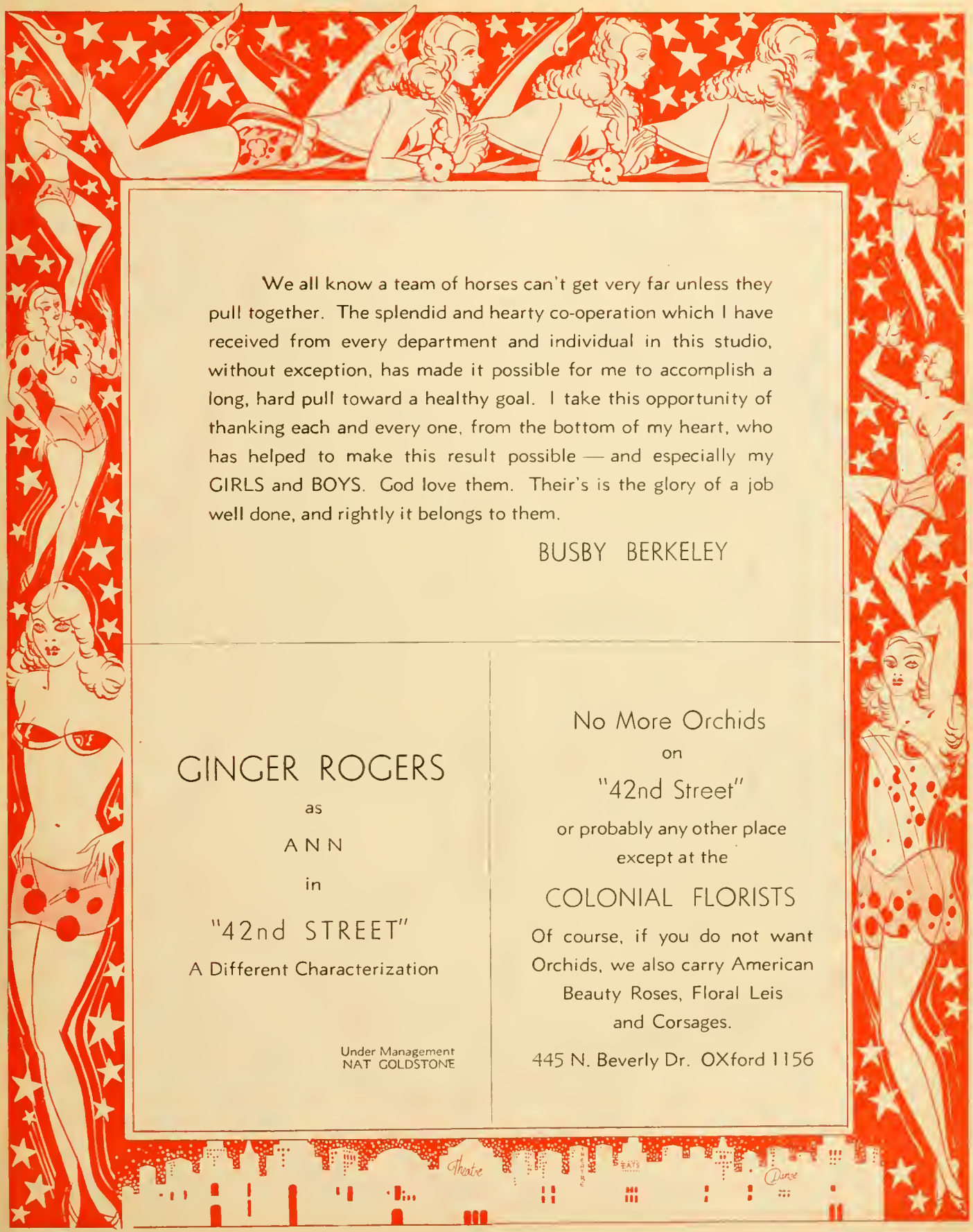
WARNER BAXTER

as the

STAGE DIRECTOR

in

"42nd STREET"



We all know a team of horses can't get very far unless they pull together. The splendid and hearty co-operation which I have received from every department and individual in this studio, without exception, has made it possible for me to accomplish a long, hard pull toward a healthy goal. I take this opportunity of thanking each and every one, from the bottom of my heart, who has helped to make this result possible — and especially my GIRLS and BOYS. God love them. Their's is the glory of a job well done, and rightly it belongs to them.

BUSBY BERKELEY

GINGER ROGERS

as

ANN

in

"42nd STREET"

A Different Characterization

Under Management
NAT GOLDSTONE

No More Orchids

on

"42nd Street"

or probably any other place
except at the

COLONIAL FLORISTS

Of course, if you do not want Orchids, we also carry American Beauty Roses, Floral Leis and Corsages.

445 N. Beverly Dr. OXford 1156

COMPLETE DIRECTORY

of Directors and their Activities

THE BEST

"Money" Director

of the Past Twelve Months

Executives Forget

They Must Be Reminded

Directed by---

THIRD ANNUAL

Directors Number

OUT

MAY 1

METRO-GOLDWYN-MAYER STUDIOS,
ATT: MR. SAMUEL MARX,
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XIII. No. 49. Price 10c. TODAY'S FILM NEWS TODAY Friday, March 17, 1933

PRODUCTION FOR EAST

TRADEVIEWS by W. R. WILKERSON

•NOW that the old school of producing, distributing and exhibiting major film attractions has wavered and is on its way out, what will the new school offer? What kind of business is this going to be? Where are we going from here? Who are the film czars of tomorrow?

In the first place, there will be no film czar. Those days are gone forever when a man sit at the big desk at a studio, or in New York and spend money with reckless abandon; money promoted from stockholders, bondholders and on loans from banks; money spent just for the pastime of spending it with little idea of what it is all about, and then draw down hundreds of thousands for his bit. The stockholders, the bondholders and the banks have flown the coop and this business FROM NOW ON will have to pay off at the box ofifce window. And it will pay off, and pay plenty, with production, entertainment, SHOWS.

•

About the new school, about the new film business—have no fear about the future of this business. It's going forward on a solid foundation, one that will NOT BE SHATTERED by a monetary depression. There will be no depression, for there always WILL be an excellent market for ENTERTAINMENT, and this new foundation will be constructed and built on by individuals who can make that entertainment.

The door of this industry is now wide open for ANYBODY who can put together a show. That closed corporation of executives tha twrecked the old industry is done. If a man or woman has ideas for pictures, that man or woman will be given immediate recognition. There will be no czars to pull the props from under them. They will be encouraged, they will make money, MORE MONEY than they have ever made in this business.

•

Last year there was more than a BILLION AND A HALF DOLLARS taken in over the box-office counters of the theatres. The productions that attracted that amount of money cost less than ONE HUNDRED AND FIFTY MILLION.

What happened to the difference between those two amounts, less the expenses and operation of the thea-

(Continued on Page 2)

Loew's Asks 25% Cut From Union Help

New York.—Loew's circuit has demanded a salary reduction of 25 per cent from all the operators, stage hands and musicians employed in all its theatres.

TOCC Stalled Off About Rental Cuts

New York.—In spite of the fact that all the major companies made the salary cuts at the same time, there apparently will be no concerted action in the matter of passing the cuts along to the exhibitors in the form of reduced film rentals.

Representatives of the TOCC have held one meeting with the sales managers of the majors with the idea of getting some benefit out of the rentals. But when they appealed to the Hays office, they were given to understand that the granting of reduced rentals was a matter for each company to decide individually.

Ryan Back To Fox

James Ryan, former agent, today joins Sol Wurtzel's Fox-Western unit as casting director.

Some Majors May Use Eastern Studios In Hope of Drawing New Cash—Decisions Soon

New York.—Some of the major producers, principally Paramount, Metro-Goldwyn-Mayer, Warners and Fox, are understood to be considering the advisability of making a small group of pictures in studios controlled by them here for the purpose of attracting new cash, as most of the old sources of capital have washed up, with new channels to be devolepd.

New York is and always has been the money market for motion pictures, and the moral effect on prospective investors in seeing productions made locally, the producers figure, is a better come-on than concentrating all production on the West Coast.

It is understood also, that unions here are willing to make a deal for their services in an effort to get some of the closed plants open. Also that public opinion regarding the unions

(Continued on page 3)

'Cross' In Denmark

New York.—"The Sign of the Cross" opened in Copenhagen this week to big business. A three months run is expected.

Washington Hears Picture Cuts Will Be Investigated

Washington.—A person close to the Attorney General's office is authority for the statement that he Department of Justice will soon institute an investigation into the drastic salary cuts in the motion picture business in an effort to determine whether the simultaneous declaration of the cuts by all members of the Hays organization constitutes conspiracy.

A week ago this question was brought to the attention of the Department of Justice by several employees in the home offices of the picture companies in New York. These complainants alleged collusion between the companies and violation of the interstate commerce laws.

WARNERS MAY STAY OPEN FOR SALARY CUT PERIOD

Warners may continue production during the eight week salary cut period and not close April 8 as originally intended.

Two pictures are still slated for production, "Mary Stevens, M. D." and "Good Bye Again," and both are expected to be completed prior to April 8. In addition, Warners will continue production of two to four pictures during the month of April, if stories and scripts can be rushed through in time to get the features into work.

The added three weeks of production would give Warners the full benefit of salary cuts of directors, stars, writers and others on the payroll at over $50 weekly, as the original April 8 closing had been set some time before the adoption of the salary cutting period by all major studios.

If Warners should keep the plant open until May 1 and get two to four additional pictures finishes on the cut salary basis, it is estimated the company would save at least $25,000 on each picture.

Pichel Will Direct Ann Harding's Next

Irving Pichel has been signed by Radio to direct the next Ann Harding picture. The company has not chosen definitely a story from several under consideration.

Werker With Wurtzel

Sol Wurtzel has assigned Al Werker to direct the English version of the musical play, "The Last Man On Earth," featuring Raoul Roulien for Fox. Arthur Kober is writing the screen play and dialogue.

Austin Parker At Fox

Fox has handed Austin Parker a one picture deal and the writer today joins the writing staff to write the screen play of "Shanghai Madness."

New One For Rialto

New York.—"A Lady's Profession," a Paramount first run, will follow "Hell To Heaven" into the Rialto next week.

MGM Will Do Picture About Gaby des Lys

New York.—Jack Kirkland and Melville Baker are closing a deal to sell MGM a story they have written around the life of Gaby des Lys.

This story, originally called "A Very Expensive Lady," is expected by MGM to be as great a success as Paramount's Mae West picture.

Dix In 'Birds of Prey'

Radio purchased "Birds of Prey," an original by John Monk Saunders, and will star Richard Dix in the picture after he completes his next, "Ad Man." William Goetz will act as associate producer.

20 RKO Houses Back

New York.—The Irving Trust Company has turned twenty RKO theatres back to the original owners since the announcement of the receivership.

LLOYD BACON Directed '42nd STREET'

THE Hollywood DAILY REPORTER

W. R WILKERSON.....Editor and Publisher

FRANK POPE.....Managing Editor

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THE LOW DOWN

A director at a major studio is just about ready to shoot on his forthcoming picture which will be a musical, the script completed, and other details attended to. In fact, there isn't room for another idea. All he is waiting for is to find out whether the company is going to get the money to make it. The studio head is in New York at the moment, and the other day said exec called up wildly on the telephone, got the director and said he had just seen "Forty-Second Street" and for the director to get busy and put in a girl number like the one in the Warner picture!

•

Of course, it's none of our business, but we do hope that, if that suit against Doug Fairbanks Jr. is any kind of a frame-up, he gets a chance to prove it. It did occur to us as we read the "news' 'that there is a distinct loophole in the allegations made by the supposedly offended husband. If, as he says, M. C. Levee was really "paying him off" when he gave him that check, Levee surely wouldn't have been stupid enough to "pay off" anyone with a check—he'd have given him cash. We are inclined to believe that the whole thing is just another shakedown, and that the check was given for the sole purpose of proving that at the time.

•

Even the slickest of slickers gets slicked, according to a story that's told on one of the biggest of the independent producing moguls. A newcomer in the producing field secured a script, signed a cast and all, for a couple of thousand of actual cash. He shot two days and quit. Then he went to the indie big shot with a fancy story, declaring that his "angel" had walked out on him and that he needed enough to finish the picture already started. The big shot looked at the two days' rushes and then bit. He financed the rest of the picture, none the wiser for the stunt that had been put over on him, and he still doesn't know it until he reads this. Now you try it.

New York REVIEWS

"MEN MUST FIGHT"

MGM prod.; director, Edgar Selwyn; writers, Reginald Lawrence, S. K. Lauren, C. Gardner Sullivan.

Capitol Theatre

World-Telegram: At best it can only be rated as a picture in which a marvellous opportunity to show something entirely worthy of your attention was muffed.

American: The piece is well-produced and well-played, and while it is out and out anti-war propaganda, it is also effective drama

Post: There certainly was an opportunity in this picture for a vigorous treatment of a provocative theme. The nearest the picture comes to a continuous purpose is in the reaction of succeeding generations to the prospect of war.

Sun: It is a well-made movie, and it is well above the average—even though the authors could have done much more with it.

Times: There are several impressive episodes in this production especially those revealing the breaking up of a pacifist meeting; the depiction of New York's skyscrapers crumbling during an air raid, and the sight of the airplane fleet above.

Mirror: "Men Must Fight" demonstrates the futility of peace agitation, carries a heavy kick and tells an heroic story. Women, especially, will love it.

News: Although there is dignity and depth of thought in "Men Must Fight," the Capitol's picture stretches out three reels worth of story into a full-length feature.

Bank Holiday Over So Lou Brock Marries

Lou Brock, Radio producer, was finally married yesterday noon to Helen Collins by Judge Dudley S. Valentine. The ceremony was delayed nearly two weeks because of the bank holiday, which prevented the couple from obtaining the necessary license.

Goldsmith East

Ken Goldsmith leaves for New York Saturday night on a ten day trip to arrange for the distribution of "High Gear," which he recently completed.

Eddie Gargan Cast

Eddie Gargan, brother of William Gargan, and recently arrived from the New York stage, gets as his first assignment a featured role in B. P. Schulberg's "Dead On Arrival" at Paramount. The O'Reilly-Mann office set the deal.

Tasker-Brown Team

The Nat Goldstone office yesterday set Robert Tasker at Fox. The writer is teamed with Robert Gore Brown to write the screen play of "The Buccaneer," by I. A. R. Wylie.

Emergency Committee Clarifies Moot Points

Initial meetings of the Academy emergency committee, sitting in on the administration of the cut salary agreement with the producers, have clarified several important points dealing with operation of the agreement.

Contracts of free lance artists drawn for any part of the eight week salary cut period, shall have full salary stipulated, with the artists signing the standard waivers to take care of the cuts.

Free lance artists working at a particular studio on a week to week basis, shall be classed as contract employees for the purpose of computing salary adjustments, starting with the eleventh week, at which time they would be subject to waiver of the same percentage as those with long term tickets.

On lending arrangements, no employee shall waive a salary which is not also waived correspondingly by the lending studio. A lending company may charge a borrowing studio a carrying charge of the original unwaived salary of the employee for the three weeks, or any portion thereof, preceding March 6. But on all carrying charges subsequent to that date, the borrowing studio only pays the other the actual waived salary of the employee involved.

These points were agreed to yesterday by the special committee of the Producers Association.

Tradeviews

(Continued from Page 1)

tres? When you start to figure that out, your eyes will pop in amazement, for last year was a bad picture year. If the customers paid a Billion and a Half Dollars for picture entertainment, where did all that money go?

Think it over; it's better than a cross word puzzle.

ATTENTION, PLEASE!
If it's a TYPEWRITER you want REPAIRED—to RENT—or BUY call HOLLYWOOD TYPEWRITER SHOP
6681 Hollywood Blvd.
GRanite 3302 and GRanite 3303
WRITERS' SUPPLIES
12 Years in Hollywood

All Theatres Plan Quake Benefits

Practically every theatre in Southern California will donate 25 per cent of box office receipts for the night of March 22 to the Red Cross and Salvation Army for relief in the earthquake area.

All the circuit houses, including Fox West Coast, Warners and RKO, will participate, in addition to practically every independent theatre in the district. Each theatre will show its regular picture booked for the day, and exchanges are not to give features gratis or give rental reductions.

Of the 25 per cent of the gross to be donated by the theatres, 75 per cent will be turned over to the Red Cross and the balance will go to the Salvation Army. These two organizations are carrying on the bulk of the relief work in the stricken area.

McGuire Finishes and Goes On Personals

Mickey McGuire, star of the Larry Damour series of comedies for Radio release, leaves today for New Orleans to start a personal appearance tour of RKO houses that ends in four months in New York.

Darmour has finished the series of McGuire comedies for the current season, and starts on the 1933-34 pictures in August.

'College Humor 'Soon

Paramount is planning to start shooting on "College Humor" in about ten days, with Bing Crosby to arrive here April 2 to hop into his role. Wesley Ruggles will direct and the cast will include Burns and Allen, Richard Arlen, and many other "names."

Ned Marin In New York

New York.—Having completed a survey of foreign motion picture conditions during the past month, Ned Marin, former Warners and Paramount executive ,arrived in New York yesterday. He will spend the next week here before proceeding to the west coast.



NOW . . . .
For one entire week, starting
FRIDAY, MAR. 17
MAEDCHEN IN UNIFORM
and
THE WOMAN ACCUSED
FOX WILSHIRE
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'TODAY WE LIVE' VERY GOOD; 'SHRIEK IN NIGHT' OKAY

Entire Cast and Direction Score

"TODAY WE LIVE"
MGM

Direction .....Howard Hawks
Original Story and Dialogue ..... William Faulkner
Screen Play..... Edith Fitzgerald, Dwight Taylor
Photography .....Oliver T. Marsh
Cast: Joan Crawford, Gary Cooper, Robert Young, Franchot Tone, Roscoe Karns, Louise Closser Hale, Rollo Lloyd, Hilda Vaughn.

When "Today We Live" is cut down to exhibtion length it should prove very good entertainment. With Joan Crawford and Gary Cooper for the draw, it should sell about all the tickets there are to be sold in your zone.

The story by William Faulkner, with the screen play by Edith Fitzgerald and Dwight Taylor, is swell writing from beginning to end, but it is our opinion that the story was terribly over-written for the screen, necessitating an over-shooting that cost Metro-Goldwyn-Mayer many thousands of dollars that should have been saved. The released picture will contain very little of early sequences which proved entirely too boring for this spectator, and not until an air episode fairly lifts you out of your seat, do you realize that you have finally gotten into what may prove a good picture.

It is a story of a girl (Joan Crawford) and three boys, (Gary Cooper, Franchot Tone and Robert Young) two of whom are in love with her and the third is her brother. All of it is played with the world war as a background, with Cooper doing service in the air, Tone and Young in the water, and Crawford in the ambulance corps.

The picture brings to the screen some of the finest acting seen for some time. Everyone in the cast was good. Joan Crawford, in addition to turning in a great performance, never looked so beautiful in her screen career. Gary Cooper edges further to the top with this picture under his belt. You will hear a lot about this fellow Franchot Tone during the coming months; he has everything that is required for a big featured spot. Robert Young topped all his previous efforts. Roscoe Karns walked away with every scene he was in, and Louise Closser Hale was a treat to see and hear.

The direction of Howard Hawks was well nigh perfection. Aided by some beautiful writing and excellent acting, the picture will probably go down as one of the best directed in many a day; particularly in love scenes and the hair-raising scenes of battle, both in the air and on the water.

You can't miss on this one. Give it everything you have.

Karl Tunberg At Col.

Karl Tunberg has been added to the writing staff at Columbia.

Kaplan and Aide Sentenced To Jail

New York.—Sam Kaplan, former head of Local 306, and Theodore Greenberg, another officer, were sentenced to indeterminate penitentiary terms yesterday for coercion, the judge recommending only six months. Eight other officers were fined.

Fox Lot Planning To Resume Monday

The Fox studio, which has been inactive for a week, is planning to resume production next Monday with four pictures in work. Another will start Thursday.

The Monday list includes "Adorable," the Janet Gaynor picture, and "Pilgrimage," which were in work when the studio closed, "5 Cents A Glass," with Frank Craven directing, and "My Lips Betray," the first Lilian Harvey production, with John Blystone directing.

The picture to start Thursday is the Lasky production of "The Power and the Glory," with William K. Howard directing.

Brown and Murphy On 'Beer Baron' Units

Having finished production on "I Love That Man" Wednesday, Harry Joe Brown was assigned to direct one of the units on the "Beer Baron" of which Ralph Murphy is directing the other. Charles R. Rogers is using two units in order to meet the release date on schedule.

Final Kennedy Starts

"Interior Decorations," last of the Edgar Kennedy series of comedies for the current season, starts tomorrow at Radio. Harry Sweet is writing the story and will also direct the picture.

New Action Series

New York.—Frank Ferrone has signed a contract with Richard Kahn for the production of a series of six action melodramas to be made in Hollywood for the state rights market.

Partos Out of Para.

Frank Partos is no longer on the Paramount payroll, having completed the screen play of "Jennie Gerhardt," in collaboration with S. K. Lauren, for the B. P. Schulberg unit.

Lederman To Be Freed

Columbia has decided to allow the option on the contract held by D. Ross Lederman to expire. The director has four weeks to go on his deal.

Two For 'Reunion'

MGM yesterday assigned John Beck and Allen Wood to supporting spots in "Reunion In Vienna."

Allied Melodrama GoodEntertainment

"A SHRIEK IN THE NIGHT"
Allied

Direction .....Albert Ray
Original .....Kurt Kempler
Screen Play.....Frances Hyland
Photography .....Harry Neumann, Tom Galligan
Cast: Ginger Rogers, Lyle Talbot, Purnell Pratt, Arthur Hoyt, Maurice Black, Arthur Clark, Lillian Harmer.

In spite of the internal disruption shaking this poor industry of ours, good pictures are continuing to be made. Allied's "A Shriek In The Night" is one of them, a neat little trick, created by common sense and produced by honest labor. It'll bring them into the theatre. It'll also satisfy them.

The mystery, indicated in its title, is quickly gotten over with when a fiendish hotel janitor is disclosed as the bloodthirsty gentleman who is revenging his brother's frame-up and execution at the hands of a gang of racketeers. Rather outweighing mystery is comedy, so spotted as to remove any possible tedium likely to develop in subjects of this type, so much in the way of explanation being essential.

The story is entirely told through the actions of Ginger Rogers and Lyle Talbot, working on rival newspapers. It'll cheer you to know that they are, for once, real newspaper characters, unspoiled by the usual theatrical distortions common to pictures. They are, nevertheless, interesting despite credibility.

Both Miss Rogers and Mr. Talbot are greatly to be praised for the sterling quality of their characterizations. Purnell Pratt as the Inspector, and Arthur Hoyt, his diminutive assistant, steal honors on occasion, while Maurice Clark and Lillian Harmer do much with little.

Kurt Kempler's original story is the foundation for the intelligent work done by Frances Hyland in her screen play and Albert Ray in his direction. They are a well-matched trio, as attested by the picture.

The exhibitor, in key spots or suburbs, may blow his trumpets and dust off his box-office shelf. They'll come, and they'll go plenty satisfied.

Warners Sue Majestic

New York.—Warner Brothers have sued for an injunction to restrain Majestic Pictures and the Capital Exchange from distributing "Gold Diggers of Paris" on the ground that it parallels Warners' silent picture, "Gold Diggers of Broadway."

Pearson-Tuchock Team

Radio signed Humphrey Pearson to collaborate with Wanda Tuchock on the screen play of Constance Bennett's next picture, "Bed of Roses," which Gregory LaCava will direct.

'Dinner At Eight' Starts Production

"Dinner At Eight," the George S. Kaufman play which is designed as one of the big shots of the coming program at MGM, went into production yesterday, with George Cukor directing.

In the cast are Marie Dressler, Wallace Beery, Lionel Barrymore, Jean Harlow, Madge Evans, Karen Morley and Franchot Tone. David Selznick is producing.

Another big MGM picture which goes into work next week is "When Ladies Meet," with Harry Beaumont as director. Ann Harding goes over from Radio to play the lead, and Robert Montgomery and Alice Brady are in the cast.

Fox Buys Treatments For Eilers and Bow

Fox has purchased two treatments from Karl Owen Tunberg on stories held by the company, the deal being made to buy the original ideas developed by the writer in the stories.

They are treatments on "Dangerous to Love," an original by Austin Parker for Sally Eilers, and "Top O' The Hill," by Charles Kenyon, which is set as Clara Bow's next picture.

Ford With Warners

Wallace Ford has been engaged for the cast of "Good-Bye Again" at Warners. Michael Curtiz will direct, and the cast includes Warren William, Joan Blondell, Genevieve Tobin, Una Merkel, Ruth Donnelly, Guy Kibbee, Jay Ward and Allen Jenkins.

Brown Out of MGM

Rowland Brown has completed work on the screen play of "Man Stands Alone," for MGM, and has left the company's writing staff. Story will star Clark Gable and Wallace Beery, with John Considine supervising.

Fox Title Changed

The title of the Fox English version of "The Last Man On Earth" has been changed to "It's Great To Be Alive." The Spanish version of this picture is running in Madrid.

Mary Forbes Signed

Mary Forbes, distinguished English actress, has been signed for the cast of "Service," which Clarence Brown is directing for MGM.

Production For East

(Continued from Page 1)

and their activities in the East will make trading by the producers much easier here than the condition they now face in Hollywood.

The studio situation as it now exists now is: Paramount has its large plant at Astoria; Warners have sufficient stage space to have two units in work at the same time in their Brooklyn plant; Metro-Goldwyn-Mayer, if coming East, will use the old Cosmopolitan studio, and Fox will direct its attention to the Movietone studio for any feature productions contemplated.

RAOUL WALSH

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SAILOR'S L U C K

FOR FOX

The Hollywood Reporter said:

SAMMY COHEN

in

SAILOR'S L U C K

will have the audience tied in double bow-knots and doing somersaults before the picture is over.

Exclusive
Stage Management
FERDE SIMON
New York City

Exclusive
Picture Management
JAMES RYAN
Hollywood

METRO-GOLDWYN-MAYER STUDIOS,
% MR. SAMUEL MARX,
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XIII. No. 50. Price 10c. TODAY'S FILM NEWS TODAY Saturday, March 18, 1933

PIX SHORTAGE ACUTE

TRADEVIEWS
By W. R. WILKERSON

•TO you who are planning independent production, have thoughts about establishing independent units, who want to step out of the atmosphere of drawing a weekly check at the office of a major studio for work you know is wrong and go into your own business, willing to gamble that your thoughts are right about making screen entertainment; here are a few thoughts for you.

There will soon be started, here in Hollywood, a big finance company, organized to loan you money for actual production of pictures. This company will exact a fair rate of interest for the loans, will not take your arm, an eye and a couple of teeth as security. Your security will be yourself, what you have accomplished and what you intend making. This, in case you require outside financing.

•

There will be no difficulty in arranging studio space at fair prices for the making of your pictures; prices that will enable you to keep your overhead down to a sane basis and studios offering the best of everything to service your productions.

Right now, in New York, three big distributing companies are being formed to market your pictures. Not one of them will cost you better than 25 per cent for that distribution, and at least one of the three will go below that figure. The companies will be headed by men who know distribution from beginning to end, and we believe they will surround themselves with branch managers who are equally capable. And, above all, you will get an HONEST COUNT on the money return of your product, because these men have been through the mill, KNOW that no organization can last that is not on the level.

•

There are hundreds of thousands of representative theatres throughout the country, which, because of the flops of the majors, are now or will shortly be in the hands of SHOWMEN experienced in handling shows, exhibitors whose efforts MADE this business. They will be looking, will be pleading, for your product if it is ENTERTAINMENT.

And don't ever figure that a good picture or a group of good pictures will not attract as much business to-

(Continued on Page 2)

Feature Directors On Shorts At MGM

MGM is going to use its feature directors to direct short product when between pictures. Edward Sedgwick is the first selected for the new duties. He will direct "Menu," a food short, which Jack Cummings is supervising.

Raft-Paramount Argument Settled

New York.—George Raft and Paramount have kissed and made up. George seems to have had the better of the argument because he did not do the role to which he objected in "The Shame of Temple Drake," even if he did suffer suspension for the time.

He will be back in Hollywood soon to start in "The Trumpet Blows," a story by Porter Emerson Browne, in which he will be featured with Miriam Hopkins. The starting date for this production is either March 27 or April 3.

Shuberts Said To Have Leased Astoria Studio

New York.—Confirming the Hollywood Reporter's exclusive story of last Wednesday, the Shuberts are reported to have leased the Paramount Astoria studio to make six pictures.

Double Features Must Go— Warners Only Major Company Anywhere Near Its Schedule

New York.—With major companies about 60 pictures behind schedule for this time of the season, circuit heads and exhibitor leaders are becoming alarmed at the shortage of product which looms for the next four months.

The condition of the market, which is not now giving the theatres a sufficient flow of product, indicates that the exhibiting end of the business will have to scratch hard for pictures to fill bookings until September.

The lack of product, according to the head of a large circuit, is certain to swing practically all theatres now double billing back to a single picture policy—and within the next six weeks. This executive has already laid the groundwork for a return to single bills in all his theatres that are operating on a double feature policy, so the switch can be made without delay.

The sales manager of one major

(Continued on Page 2)

New Term For MacGowan

Radio has exercised option on term contract of associate producer Kenneth MacGowan for an additional six months. He has been assigned the supervision of "Rafter Romance." H. W. Hanemann is writing the screen play.

Crawford In Yarn Bought For Shearer

MGM has shelved "Dancing Lady" as the next starring production for Joan Crawford. Execs made this decision after the first draft of the script had been turned in by John Howard Lawson.

With "Dancing Lady" off, the star will be teamed with Clark Gable in "Prizefighter and the Lady," which goes into production within three weeks. Frances Marion and John Mahin are writing the script.

MGM bought "Prizefighter and the Lady" several months ago, intending to star Norma Shearer, with Clark Gable opposite. With Miss Shearer on an extended leave of absence, execs decided to switch the yarn for Crawford.

Garrett Fort Signed By Rogers For 'Ice Box'

Charles R. Rogers has signed Garrett Fort to write the screen play and dialogue on the James M. Cain yarn, "The Baby In The Ice Box," which he is producing as his eighth picture for Paramount.

Ralph Murphy will direct, and Baby LeRoy is the only one in the cast to date.

Hurley Back Monday

Harold Hurley returns to Paramount Monday, after five weeks leave of absence, to take up his new duties as an associate producer.

Thalbergs Sailing

New York.—Irving Thalberg and Norma Shearer will sail for Europe on the Conte di Savoia today.

Heavy Loss By W.E.

New York.—The loss of Western Electric for the last year is set at $12,625,892.

FWC OWES $19,011,250, ASSETS ABOUT $6,500,000

Fox West Coast, in filing its schedule of assets and liabilities in bankruptcy yesterday, named the Chase National Bank, Fox Film Corporation and Wesco Corporation of New York as the largest creditors. The Bank of America, Adolph Ramish Inc., and every major picture company's distributing organization were included in the list.

Assets of at least $6,500,000 were recorded. These are exclusive of a number of property holdings, the majority in theatres, the values of which were undetermined. Total liabilities amounted to more than $19,011,250.

The detailed record, registered by Charles Buckley, vice-president of FWC, disclosed that $5,080,000 is owed to Chase National, $4,390,000

(Continued on page 3)

Paramount-Broadway Applies For Listing

New York.—The Paramount Broadway Corporation has applied to the New York Stock Exchange to list its certificates of deposit for first mortgage five and one-half per cent, 25-year sinking fund gold loan certificates.

Ann Harding's Next

Ann Harding's next for Radio will be "Prelude to Love," from a screen play by Ralph Block, who started on the Radio payroll a few days ago. Irving Pichel will direct, with Kenneth MacGowan handling the picture as associate producer.

LLOYD BACON Directed '42nd STREET'

THE Hollywood DAILY REPORTER
Today's Film News Today

W. R WILKERSON.....Editor and Publisher
FRANK POPE.....Managing Editor

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RAMBLING REPORTER

The Saturday Nighters opening dinner-dance, which was postponed last week on account of the quake, is set for tonight at the Biltmore with Sam Coslow and his orchestra—and lots of the picture pipple have made reservations. . . . Sense of humor note: The Fox Wilshire has a double booking that IS something or other, viz and to-wit: "Maedchen In Uniform" AND "The Woman Accused"(!) . . . . . Courtenay Terrett covered the shake situation at Long Beach for the N. Y. Herald-Tribune, and he's all puffed up about it. . . . Minna Wallis, lunching Elizabeth Arden and Lilyan Tashman at Sardi's yestiddy.

●

What major studio head has lost caste with just about everyone but his own family within the past week? . . Tom Douglas leaves for New York tonight for two weeks and to talk to Peggy Fears about the lead in her Fall show, "Sailor Beware," while there. . . . Peggy Joyce with Jack Oakie (all slicked up these days) at the "42nd Street" opening—Anita Louise with Tom Brown, Jerry Horwin with Boots Mallory, Howard Hughes with Ginger Rogers, Raoul and Lorraine Walsh, the Al Jolsons (Ruby was awful nervous—but she needn't have been) among the huge crowd that turned out for it. . . The Watterson Rothackers, Mrs. Dick Barthelmess, the Louis B. Mayers, the Doc Martins, the Hal Roaches, the Leslie Howards, the Eddie Sutherlands, the Johnny Considines, the Jimmy Starrs among the guests at the enormous party given by the Darryl Zanucks at the Beverly Wilshire for Bebe Daniels after the opening.

●

Joan Bennett and Gene Markey celebrating their anniversary there with the C. Gardner Sullivans and a few friends. . . The Felix Youngs, the Sam Jaffes, the Eddie Lowes, Lothar Mendes, the Edgar Selwyns, Sally Eilers, Hoot Gibson also glimpsed dancing around. . . . That girl with the all-bare back and the strangle-hold on her partner was Anita Page. . . . Walter Wanger is at Pal mSprings. . . . The Bill Powells are entertaining with a small soiree tonight.

Union Troubles Close All Cleveland Houses

New York.—Every motion picture theatre in Cleveland was closed yesterday as a result of the refusal of the musicians, stage hands and operators to accede to the demands for salary reductions made by the managers. More than 100 houses are affected and at least 2500 persons are out of work.

Similar conditions which obtain in other sections are expected to close the theatres in Indianapolis tonight and those in Kansas City a week from tonight. Youngstown also is expected to darken all its theatres soon. The trouble has spread to Montreal where the Loew house was closed because of trouble with the stage hands, and to Syracuse, where six downtown houses closed, leaving the neighborhoods open.

The legitimate theatres here, which were expected to close tonight, may not do so. While the arguments with the unions remain unsettled, business has picked up appreciably.

Sid Has A Birthday

Yesterday was the birthday of Sidney "Sunshine" Grauman, and congratulatory wires from friends in all parts of the world poured into the showman's office. The gang easily keeps tabs on the Grauman birthday date, March 17.

'Probation' In Rewrite

Rian James completed the script of "On Probation" for the B. P. Schulberg unit at Paramount and is no longer on the payroll. Manny Seff and Frank Partos have been signed to write a new treatment.

Monogram On The Air

Radio's "Hollywood On The Air" program, broadcast over the NBC hook-up, will be devoted to Monogram Pictures next Monday night. The William T. Lackey unit gets the break this time.

Welford Beaton East

Welford Beaton and Mrs. Beaton are leaving for New York tonight, Mr. Beaton desiring to make a survey of the picture situation there.

Jarrett For Grove

Art Jarrett, radio singer has been signed to appear at the Cocoanut Grove at the Ambassador Hotel in conjunction with Phil Harris and his band.

Maude Eburne At Fox

Maude Eburne has been added to the cast of "My Lips Betray," the first Lilian Harvey picture for Fox.

Tradeviews

(Continued from Page 1)

day as it ever did. Audiences are STARVING for good screen entertainment, and, if you can make it or contribute some big part in its making, your rewards will be greater now than ever before. . . .

Grainger Sues Fox For Week's Salary

New York.—James R. Grainger, according to his attorney, Saul Rogers, has filed suit against Fox Film Corporation for $1250, representing his salary for the week ended March 11 with the 50 per cent cut.

Wera Engels Out of 'Maiden Cruise' Cast

Wera Engels goes out of the cast of Radio's filmusical,"Maiden Cruise," after the player and company execs mutually agreed to the move. The company is now looking for a new lead for the picture, which started this week.

Miss Engels had not appeared in any scenes of the production when she dropped out.

'Alaska Bound' Title

Universal has set "Alaska Bound" as the next Summerville-Pitts feature comedy, and the picture will be directed by Kurt Neumann when it goes into work in May. Earle Snell and Clarence Marks are now wrting the continuity.

Wyler On 'Bagdad'

Robert Wyler will direct "Bagdad On The Hudson" for Universal, with production slated for May, when the studio resumes work. Lew Ayres will likely be starred in the picture.

Weeks Takes Share Of Darmour Studio

George Weeks, of Mayfair Productions, has concluded a deal with Larry Darmour whereby he will share with the latter in the control of the Darmour studio, which is leased from George Hopper, of the Cinema Mercantile Company.

This move was made by Darmour at Weeks' request, agreement following several conferences resulting in Darmours' deciding the arrangement would be equitable and still not inconvenience him in the production of a group of independent pictures for the state right market.

Free Repair For Sound Outfits Hurt By Quake

All damages to the sound equipment by the quake in any theatre using Western Electric service will be repaired free of charge, according to the contracts with Erpi.

So far, 44 theatres have notified the company of damaged equipment, and Erpi engineers are busy on repairs now.

New Task For Sackheim

Merian C. Cooper has assigned Jerry Sackheim to assist Alexander MacHaig, new story editor brought out from New York recently by Radio, in a special hunt for stories suitable for Katharine Hepburn, John Barrymore, Ann Harding and others, which are needed for early production.

Connie Bennett Sails

New York.—Constance Bennett sailed from France yesterday morning on the Europa, enroute to Hollywood to prepare for her next picture, "Bed of Roses," for Radio.

Picture Shortage Acute

(Continued from Page 1)

company was quoted as saying his organization would be willing to allow theatres returning to single bills cancellation privilege of a maximum of 25 per cent of the remainder of the current season's program, if those theatres could show they were unable to use all films contracted for on the new single bill policies.

MGM leads all the major companies in undelivered product for the season. This company originally sold 50 pictures for 1932-33, and, with seven months of the season gone, has released less than half. According to the circuit head, MGM still has to deliver 28 pictures this season.

Radio Pictures, with 62 features, including six westerns, sold to theatres for 1932-33, would have to produce and release 25 more pictures to complete its total.

Paramount, with 40 pictures released and 25 more to deliver, is pretty well up on its releasing schedule; and the same applies to Columbia, which has to release 18 more features and westerns to complete its total of 48 for the season.

Warners and First National, with productions completed far in advance of release dates, are providing a steady flow of pictures for exchanges and theatres. Between the two companies, 25 releases remain undelivered to complete the 32-33 programs.

Universal has only delivered half of its year's total to theatres up to this time, while Fox has released 30 of its group of 42 sold for the season.

The World Wide and KBS features released by Educational have maintained release dates, but it is expected that eight of the WW features originally scheduled will not be released this year. United Artists never sells or announces a specific number of pictures a year, but has so far released about 10, and may have two or three additional before the season is over.

A compilation of pictures announced and the total number delivered by the majors so far this season shows 230 releases and 180 still to come to complete all programs.

Hugh Herbert
Management
BREN & ORSATTI

'PICTURE SNATCHER' SWELL: JIMMY CAGNEY AT HIS BEST

Direction, Story, Cast, All Great

"PICTURE SNATCHER"
Warners

Direction ..... Lloyd Bacon
From story by..... Dan Ahern
Screen Play..... Allen Rivkin, P. J. Wolfson
Photography ..... Sol Polito

Cast: James Cagney, Patricia Ellis, Alice White Ralph Bellamy, Robert Emmett O'Connor, George Pat Collins, Tom Wilson, Ralf Harolde, Robert Barrat.

"Picture Snatcher" is a lively comedy from Warners, with Jimmy Cagney at his fast-talking, fast-hitting best. The picture moves right along with the speed of a machine gun—and looks like a cinch hit in any spot. This makes two hot pictures in a row for Lloyd Bacon, who sets a swell directorial pace in the first frames and never lets down.

Cagney gets out of Sing Sing and goes straight with a bang, landing a job as a 'picture snatcher' for a third-rate New York tabloid. He likes his job and makes it plenty exciting, but he wants to be a reporter on a first-rate sheet. He falls in love with the daughter of a cop and, after getting the flat-foot a promotion, he unthinkingly double-crosses the copper by taking a picture of a woman's execution in the death-house at Sing Sing for his paper. This puts the girl's papa right back in the ranks, and Jimmy has to hide out.

Right at this time one of Jimmy's ex-gangster pals bumps off a couple of policemen and the whole town is torn open lookng for him. Cagney tracks him down to pay off an old score and pretends that he did it at the demoted policeman's behest, thus getting him reinstated and landing himself a good job with a good paper. Of course, he gets the gal.

The story is timely and well worked out. Every scene is punctuated with laughs and amusing "business," put over inimitably by the Cagney personality. Things work up to a tingling finish, with Cagney and a gangster barricaded in a room, shooting it out with the cops, but ends in high comedy which is the keynote of the film. Even the scenes of the execution in the prison were in a light vein.

A corking script and sizzling dialogue have been contributed by Allen Rivkin and P. J. Wolfson. Cagney's description of the execution, the tour of the students through the newspaper plant, the sequence wherein he gets out of "giving his all" to a moll—and others stand out as rare comedy writing.

Alice White is the recipient of the Cagney socks, as the hard-working vamp, while Robert Emmett O'Connor as the irate cop, Ralph Bellamy as the city editor, were excellent. Ralf Harolde was very good in his few scenes, while Patricia Ellis was a just adequate ingenue. Sterling Holloway does his stuff in one scene—and it was very funny.

You shouldn't miss with "Picture Snatcher." You have Jimmy Cagney in a swell picture, worth getting behind, so go to it. Everyone will be satisfied and what's just important—entertained.

'Secrets' Going Very Big At Rivoli

New York.—The Mary Pickford production of "Secrets" missed the opening day record at the Rivoli, held by "Kid From Spain," by only $200. It picked that up the second day and is building steadily. "Oliver Twist" will be the next attraction at that house.

Heavy Costs Shelve 'Man Stands Alone'

MGM has abandoned plans to make "Man Stands Alone," the J. D. Newsom yarn which the studio recently acquired. It is understood the picture was shelved mainly because the production budget would run into heavy figures, and company execs decided box office revenues anticipated for the next five months would not justify the cost.

There is a chance the story will be spotted on next season's program. Raoul Walsh was borrowed from Fox to direct this yarn and may do it at a later date.

Roy Rowlands Joins Jack Cummings At MGM

Roy Rowlands, assistant to Lou Brock, Radio producer, for the past year, resigned and will join MGM as assistant to Jack Cummings, who is supervising shorts and features.

Rowlands will likely take over the supervision of the shorts, giving Cummings most of his time to devote to features.

Walter Abel To Para.

Paramount signed Walter Abel, New York stage actor, yesterday on a two-picture deal to be made between May 1 and September 30. Abel just completed playng the leading role in "When Ladies Meet."

O'Donnell On Dialog

Jack O'Donnell is writing the dialogue for Universal's "When The Time Comes," an original by William Anthony McGuire, who will produce and direct the picture.

Radio After Blondell

Radio is negotiating with Warners for the loan of Joan Blondell for the top spot in the Maurine Watkins play, "Careless," which William Seiter is slated to direct.

Court Again Delays Receiver Hearing

New York.—Federal Judge Bondy again postponed until March 24 the hearing, set for yesterday, of Adolph Zukor and Charles D. Hilles to show cause why they should not be removed as receivers for Paramount-Publix In the meantime, they continue in the job.

Attorneys Zern, Rogers and others representing bondholders and creditors declare they have no chance of presenting their arguments as the court continually postpones the hearing.

'U' Production Board Off To Palm Springs

Universal's production committee, headed by Carl Laemmle Jr., hopped to Palm Springs yesterday for weekend conferences to line up the nucleus of the company's program for 1933-34.

The committee includes Henry Henigson, E. M. Asher, Sam Jacobson, William Anthony McGuire, Dale Van Every and Albert J. Cohen.

Maynard Starts First For Universal Next Week

Ken Maynard plans to start production on his first starring western for Universal next week, with Allen James directing. Picture will be released under title of "King of the Arena" and is from an original, "Firebrand Kenton."

Maynard is scheduled to deliver three westerns to Universal for release prior to September 1.

'Nora' Starts Monday

Gene Markey and Katherine Scola are expected to turn in a completed script of "Nora" for MGM today, at which time they go off the payroll. The picture is scheduled to start Monday, co-starring Clark Gable and Jean Harlow. Sam Wood is the director.

Muriel Evans Held

Muriel Evans has been signed to a new contract by MGM. Her first assassignment under the new deal has not been announced.

FWC Files Schedule

(Continued from Page 1)

of which is listed as liabilities on notes and bills discounted. The Wesco Corporation is the largest individual creditor, its claims amounting to $11,094,774.17. Following the Chase National in the size of its claims is Fox Film Corp., owed $2,456,195.07. Approximately $2,000,000 is due bondholders, aside from the foregoing.

Adolph Ramish Inc. is listed for $608,750. Paramount has the largest fim rental claim, $118,000. Warners is scheduled for $24,300, MGM for $16,000, Radio for $11,500, Universal for $5,500 and United Artists for $2,700.

Yesterday in NEW YORK with HELEN GWYNNE

Al Lichtman is a hero of the hour in his own home ofifce and his diligent fight against the slashing cuts makes him a hero all over town. Though he's been confined to a sick bed ever since he's been back, (a mean case of flu having overtaken him in Kansas City!, he's been so fightin' mad ever since the thoughtless slash, that he directed a terrific campaign from his home for a revision of salaries and an adjustment as of March 1, so that the small salaried people will have lost nothing and the burden has been placed on those whom it embarrasses less. . . . Al "Wotta Man" Lichtman, they call him. And his own staff was so anxious to show their gratitude in some small token of esteem that they all voluntarily contributed so much to a fund for a floral offering that enough was collected to cater several elegant funerals. . . . If only emergencies didn't immediately lead to panic, there never would be any needless suffering or any lowering of morale and standards. Or, for that matter a lot of double bookkeeping.

•

Jack Cohn trying to figure out a way to keep down telegram expenses, finally deciding to send a telegram to end all telegrams. Said telegram also to inform the exchanges of the readjustments of salaries and give a little pep talk. These salary revisions begin to take on the aspects of a raise. . . . Jack Kirkland and Mel Baker are completely happy again—working on a new story. . . . Al Newman and his wife, Beth Meakins, have moved into Twenty-one until their boat sails back to California. . . . Grace Tibbett entertaining at lunch there. Arthur Hornblow talking things over with his cousin who is a doctor. . . . Unless they've been taking checks, the net result of all this bank holiday, etc., has been to keep the late spots pretty crowded. After all, there's no sense in staying home worrying about what's going to happen—it's much more fun to talk it over with a crowd that's not too sober. . . . All those southern tans acquired by California travellers who were on boats during the big doings, paled suddenly on learning the good news.

•

Si Seadler expects to make his fortune out of all this trouble. He's invented an automatic chin cupper to be carried in your coat pocket and every time you get another piece of bad news, out comes the chin cupper to keep your chin up. Now, if he can add a face bracer to keep you smiling, there's just nothing more to worry about. . . Wonder why Winchell took that sock at Bruce Cabot? Musta been for the sake of a funny line, because public reaction to that lad makes his future a decidedly brilliant one. Besides which, he's the only actor we've seen who was called on to play the part of a Yale boy gone orchestra leader who actually looked like a Yale boy gone orchestra leader.

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THE Hollywood REPORTER

Vol. XIV. No. 1. Price 10c. TODAY'S FILM NEWS TODAY Monday, March 20, 1933

BIG PUSH AGAINST UNIONS

TRADEVIEWS by W. R. WILKERSON

•NEVER in the history of motion pictures has the industry faced a crisis so acute as the one which now confronts it. Companies have sought some form of relief in bankruptcies, in receiverships, and it is inevitable that more will follow. Salaries have been slashed mercilessly. There is a definite and dangerous shortage of product.

All over the country theatres are being closed because they cannot afford to stay open and shoulder their present overheads. They have asked that the salary slashes be passed along to them in the form of reduced film rentals, but this has not yet been done. They have appealed to union labor to accept wage reductions for a time, until the business can get back on its feet, but, in most cases, this relief has been denied. Their only recourse has been to close.

•

We are not pessimistic. We are convinced, we KNOW that the business will come back. No industry of the importance of this one, both financially and in its interest to the public can die. That is out of the question.

But there is one thing that, no matter what the conditions, cannot be permitted even to languish, and that is the MORALE of the personnel of the business. If that goes, Heaven help us. The manpower of this industry, particularly the creative power, is its greatest asset. It must not be undermined. Granted that it is hard to maintain the proper spirit when your salary has been cut to the bone, granted that it is difficult to show the same enthusiasm for your work, granted that worry as to how you can feed your family on the reduced income militates against interest in your work, still that spirit, that enthusiasm, that interest must be kept up.

•

Maybe we have hit bottom; maybe not. Who knows? But the upswing will come, MUST COME. There will be readjustments, reorganizations. The old order will change. There is no room for failures, and the old order has failed.

There will be a new business, new heads for it, new brains for it. The people who really make the pictures, the creators, will get the recognition that has been denied them. They will

(Continued on Page 2)

Mae West Knows What Public Wants

Chicago. — Someone asked Mae West if it is true that Paramount plans to put her into a sweet, simple story, and Mae remarked: "Paramount will put Mae West into a story that Mae West wants, as Mae West knows what audiences want in Mae West, and it's not sweet and simple stories."

Legit Theatres In N.Y. To Stay Open

New York.—The legitimate theatres finally decided not to close Saturday night, the managers feeling confident that the unions will have a change of heart and grant some reductions.

Two plays, "Biography" and "A Saturday Night," got concessions in the size of the crews demanded, which will save them from 20 to 30 per cent, but the unions still say they will take no salary cuts. They pointed out that they gave reductions when the existing contracts were signed and will not cut again.

'Kong' Opening Cut

Tickets for the local premiere of "King Kong" at Grauman's Chinese Friday night have been scaled at $3.30 instead of $5.50 as originally set. It will be the lowest top for an opening at the house for over a year.

Hundreds of Houses Close As Protest Against Unions' Refusals To Accept Cuts

New York.—The battle is on between the motion picture theatres and the unions. All over the country houses are closing because of the attitude of the unions of musicians, stage hands and operators in refusing to consent to any concessions during the present crisis and their insistence upon keeping the salaries up to the level of the boom times.

The theatre men know that this cannot be done. In spite of the fact that grosses are increasing, the growth is so slow and the aggregate is still so far below normal, that, unless the unions will help, it is cheaper to close the houses.

The situation is nation-wide. Cleveland is without a motion picture show, every house, both first runs and neighborhods, being dark. All the downtown houses in Syracuse are closed and it is anticipated that the neighborhoods will not open today.

The Indianapolis managers announced Saturday that, unless the

(Continued on page 3)

Trustee For Publix Wants Michalove's Aid

New York—The Irving Trust Company, trustee in bankruptcy for Publix Enterprises, has asked the receivers for permission to engage Dan Michalove to help in continuing the business of the corporation.

Congress May Look Into Bankruptcies

New York.—Demands that a Congressional investigation be launched on the methods used by Paramount-Publix, Fox West Coast and other theatre circuits in taking the bankruptcy route recently are being prepared in several different quarters.

It is known that organized labor is one of the groups involved in asking for government investigation. Bankruptcy proceedings of various theatre circuits invalidated contracts with stagehands, operators and musicians, and the latter were forced to take cuts in wages at scales outlined by receivers. The only recourse of the unions would be through presentation of their case to Federal Courts, with resultant delays in getting decisions.

Loew Theatres Play Repeats On 'Red Dust'

New York.—All the Loew houses are repeating on "Red Dust" with very good results, and it looks as if many other houses will follow the same method, due to the present lack of good money product.

"She Done Him Wrong" probably will come in for a good play on repeats. It is undoubtedly the best money-maker of the year and it looks as if Paramount will clean up a million on first runs alone.

New One For Crawford

MGM is considering "You Made A Bargain" as a starring vehicle for Joan Crawford. If the story is set for her, it will follow her next picture, "Prize-fighter and the Lady," into production.

Radio Wants Del Rio

Radio is negotiating for Dolores Del Rio for another picture because of the success of her last, "The Bird of Paradise." Joel McCrea will likely be co-starred in her next also.

INDIE EXHIBS MAY TURN TO VAUDEVILLE FOR AID

Independent exhibitors operating more than a dozen of the larger neighborhood houses of Los Angeles and vicinity, are seriously considering the installation of vaudeville policies for two or three days of each week in an attempt to bring up the grosses.

Revival of vaudeville for the summer months by the theatres would result in putting to work many musicians, stage hands and former vaude acts that are now laying off in Southern California.

The exhibitors figure the addition of stage acts to regular bills will enable them to dispense with double bill policies, and saving of the second fea-

(Continued on Page 2)

Miller Off To London To Produce One For Col.

Gilbert Miller left Saturday night by train for New York. After a brief stay in New York he will move on to London to produce for Columbia Louis Verneuil's French comedy-drama, "Take A Wife," with Leslie Howard and Cedric Hartwicke, both under personal contract to the producer, in the leading roles.

Howard goes to London upon completing "Yellow Prisoners" for Warners. Miller has with him Jo Swerling's screen play of the Verneuil drama.

SUPPORT THE MOTION PICTURE RELIEF FUND

THE Hollywood DAILY REPORTER
TODAY'S FILM NEWS TODAY

W. R WILKERSON.....Editor and Publisher

FRANK POPE.....Managing Editor

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THE LOW DOWN

The telegrams, letters and telephone calls that have been poured upon The Hollywood Reporter in regard to the salary-slashing, force us to take time out here for a bow of thanks and also an explanation. Most of the letters, etc., have been of praise and thanks for which we are duly appreciative. But we want to make clear again that the reason we struck and stuck to a certain attitude, was because we BELIEVED in it, and not because we wanted the approbation of one branch of the industry more than another. This paper is not FOR or AGAINST anyone (collectively or individually) in the motion picture business, but always has and always will speak its mind for whichever we think is the RIGHT side—when there are two sides to choose from.

•

Constance Cummings, we hear, made a big hit the moment she landed in England—and made the front pages of the papers too. Connie got off the boat with a bowl of clam-broth under one arm and a small suitcase on the other. The ship reporters, accustomed to seeing movie stars disembark holding dozens of American Beauties, with secretaries and a few maids, were completely intrigued. So La Cummings became front page news very suddenly by the simple expedient of being simple, and her gangplank debut caused no end of comment.

•

The Joan Crawford-Doug Fairbanks troubles are not especially pleasing to the parties involved, but they are certainly duck soup for the newspapers. One local paper is running a history of the couple, and the Indianapolis Press has got a great circulation builder in a serial, called "The Lives and Romance of Joan Crawford and Doug Fairbanks." The instalment headings read: "Doug's Suit"; ' "We Will Fight It,' says Joan"; "The Separation"; "There is no other woman for me"; "She ignores the bouquets. What Next?"

Free Shows In Four Long Beach Parks

Motion pictures are now being shown in four city parks in Long Beach, as a result of the success of the picture exhibitions which were started Monday night.

In addition to the travelling sound theatre truck which started giving shows, a portable projection outfit has been donated by RCA Photophone. About eight reels of comedies are used for each show, with all the pictures being donated by local film exchanges.

It is expected this means of providing entertainment for the Long Beach homeless will be continued until some of the regular picture theatres open in the city in about two weeks.

'Fighting In The Dark' Bought By Al Herman

Philip Marshall, of the Al Cohen office, closed a deal with Al Herman, of Eagle Pictures, Saturday, for the purchase of "Fighting In The Dark," an original story by Charles Saxon. The author will write the screen play, and Herman will place it in production within two weeks.

'Gabriel' Retakes

Walter Wanger and Carey Wilson were recalled from Palm Springs Saturday to okay added retakes on "Gabriel Over The White House." The Hays office has flatly refused to pass the picture in its original form, declaring that its reality is a dangerous item at this time.

New Composer At Radio

Richard Addinsell arrived from New York yesterday and starts at Radio today to compose musical numbers for "Troubadour," which will star Francis Lederer, who is due to come west in June. Clemence Dane is writing the original story.

Savo For Chinese

Sid Grauman has signed Jimmy Savo for top billing in the stage presentation in conjunction with "King Kong," which opens at the Chinese Friday.

Kempler On Original

M. H. Hoffman Jr., at Allied, has assigned Kurt Kempler to write an original story.

Archi Mayer Sales Mgr.

New York.—Archi Mayer has been made general sales manager for Tobis Forenfilms.

Indies Look To Vaude

(Continued from Page 1)

ture rental would help pay for the acts booked in its place.

Theatre owners are worried over the present state of the feature market. In addition to a shortage of pictures which is being felt in highly competitive spots, the exhibitors claim only three current releases from the majors carry enough punch to rate as box-office draws. The trio are "She Done Him Wrong," "State Fair" and "42nd Street."

Wera Engels-Radio Decide To Cry Quits

As a result of her withdrawal from "Maiden Cruise," Wera Engels and Radio agreed Saturday to tear up the player's term contract. Miss Engels returned three weeks salary to the company and returns to the free lance field.

William Berke Puts 'City Hall' Into Work

William Berke today places his next state right production, "City Hall," into work with C. E. Roberts directing. The director wrote the original screen play.

Preston Foster and Evelyn Knapp have the top spots. Others include Tully Marshall, Charles Delany, Natalie Moorhead, Warner Richmond, Mischa Auer, Fred Kohler Jr., Huntley Gordon, Gwen Lee and Sidney Bracy. Shooting is at Educational.

Roach Starts Again

The Hal Roach studio resumes production activity today, taking up work on the Laurel and Hardy short which was shooting at the time a week's moratorium was declared on the salary cut situation. A Pitts-Todd comedy also goes into work, Gus Meins directing.

'Blumey'-Zanft Lose

New York.—Judgment for $28,000 was filed in the Supreme Court here against A. C. Blumenthal and John Zanft in a suit brought by the State of Pennsylvania as liquidator of the affairs of the Bankers Trust Company of Philadelphia.

Cooper Will Fly Back

New York.—Merian C. Cooper, of Radio, who has been here for production conferences, leaves for the coast by plane tomorrow. B. B. Kahane will leave by train Friday.

Two Set For Ince

Radio has set two assignments for Ralph Ince. He directs "Careless," as his next job and goes from that to the next Bill Boyd production following "Emergency Call."

Bradley Page Set

Bradley Page has been assigned the role of the heavy in Buck Jones' "The Cougar's Trail," which Columbia is producing.

Hoffman To Florida

New York.—M. H. Hoffman left here Saturday for a vacation of ten days in Florida.

Sorry, Ben

Through an error at source, the name of Ben Markson was omitted from credits in the review of Warners' "Picture Snatcher" Saturday. Mr. Markson should have been credited with the dialogue.

Palm Springs Gets Big Week-end Play

Despite the salary slash, Palm Springs did a rousing business over the week-end, the El Mirador being compelled Saturday night to turn away new arrivals.

Those who came down included the Universal executives, Charles Lederer, Harpo Marx, Jocelyn Lee, Rufus LeMaire and his wife, Townsend Netcher and Constance Talmadge, Gilbert Roland, Alan Tomblin, Ralph Farnum, Mrs. McClellend Barclay, the Milton Brens, Danny Danker, Muriel Evans, Gene Raymond, Samson Raphaelson and family, Gregory Ratoff, the Paul Sloanes, the Cosmo Kyrle Bellews, Erwin Gelsey, Benita Hume, Gloria Shea, Sam Harris, Bernard Toplitsky and Marty Schwartz.

Marion Dix Leaves Lasky Temporarily

Marion Dix completed her work on "The Worst Woman In Paris" Saturday and left the Jesse Lasky unit at Fox.

She will return shortly to write the screen play for "Peking Picnic," but free lances until this picture goes on the production schedule. Meanwhile, S. N. Behrman has been assigned to do dialogue work on "The Worst Woman in Paris."

Hillyer On Col. Picture

Lambert Hillyer is scheduled to replace D. Ross Lederman in directing "Full Speed Ahead," Columbia's last action story for the current program. Louis Sarecky is supervising, with Charles Condon and Horace McCoy writing the screen play.

Berman With Hepburn

Pan Berman has been assigned the supervision of the Katharine Hepburn production, "Morning Glory," which Lowell Sherman will direct for Radio. Howard J. Green is writing the screen play.

Special Vatican Film

New York.—Universal is releasing during Lent a special Vatican film, which was compiled by Allyn Butterfield, of the Universal newsreel.

Rogers May Broadcast

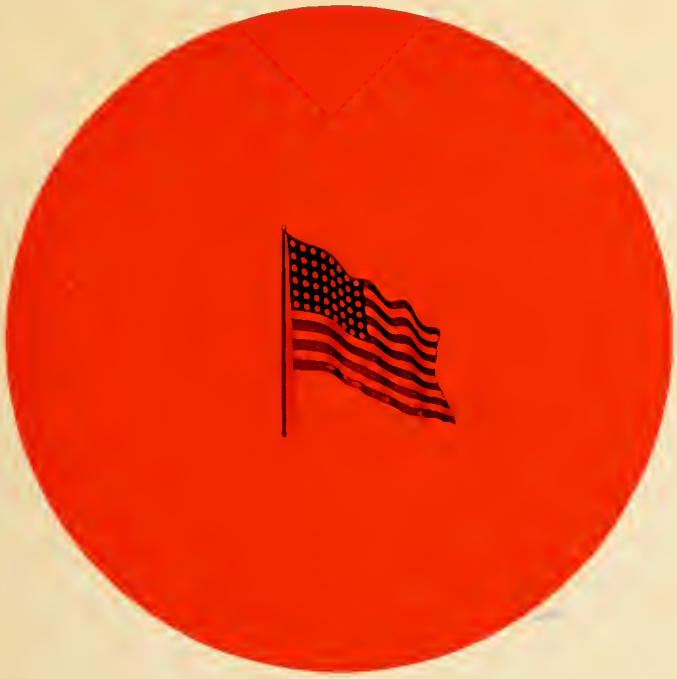
New York—A deal is on which may put Will Rogers on the air regularly over the WEAF and WJZ circuits.

Tradeviews

(Continued from Page 1)

work for themselves, not for others. They will get the full share of what their brains create.

The new industry will rise out of the wreckage of this one. There will be money to make pictures, there will be incentive to make them, there will be theatres to show them, there will be millions of people to pay to see them. It may take time, but it will come. And against that coming, we must hold the morale. That is the cornerstone on which the new edifice will rise.



"TRUE, they have tried, but their efforts have been cast in the pattern of an outworn tradition. Faced by failure of credit, they have proposed only the lending of more money. Stripped of the lure of profit by which to induce our people to follow their false leadership, they have resorted to exhortations, pleading tearfully for restored confidence. They know only the rules of a generation of self-seekers. They have no vision, and when there is no vision the people perish."

FRANKLIN D. ROOSEVELT
Inaugural Address

My Sincere Gratitude To All Who Made "Gabriel" Possible.
WALTER WANGER

GREGORY LACAVA PRODUCTIONS

"Gabriel Over The White House"





"Symphony of Six Million"



"The Age of Consent"



"The Half Naked Truth"

In preparation, "BED OF ROSES," starring Constance Bennett

WALTER HUSTON

played

President Hammond

in

"Gabriel Over The White House"

ARTHUR BYRON

played

The Secretary of State

in

"Gabriel Over The White House"

Management NAT GOLDSTONE

"SMALL wonder that confidence languishes, for it thrives only on honesty, on honor, on the sacredness of obligations, on faithful protection, on unselfish performance; without them it cannot live."

FRANKLIN D. ROOSEVELT
Inaugural Address

My sincere gratitude.
CAREY WILSON

BERT GLENNON

Photographer

FOUR BIG INDIE EXCHANGES PLANNING CONSOLIDATION

More Sales Power, Less Expense Seen

A consolidation of the four largest independent exchanges in Los Angeles and San Francisco has been proposed by Sol Lesser, president of Principal Distributing Corporation. Lesser has already discussed the proposition with George Montgomery of All Star, M. H. Hoffman of Allied, and J. Samuel Berkowitz, of Majesttic.

Through the combination, it is claimed, over 40 per cent of the combined overheads of the four offices at the present time can be eliminated, and, in addition, greater sales can be obtained on the product being handled.

Although none of those involved would discuss the proposition, it is known a meeting is slated in an endeavor to bring the four exchange heads together in agreement on the plant. If the consolidation goes through, the new organization would take up all committments on film purchases from the producers.

Practically all of the major independent product is now distributed by the four exchanges, including that from Principal, Monogram, Allied, Majestic, Mascot and Freuler Pictures.

Lesser's plan would provide for officers and a board of directors composed of the present owners, who would pool their holdings in a new organization. The sales and office forces for the San Francisco and Los Angeles exchanges would be selected from present employees in the four offices in each city. Where each individual office now has one or two salesmen, the new setup would provide for at least four sales representatives in each of the two exchanges, giving greater concentration on selling the product.

De Forest-Fox Suit Due For Trial Shortly

New York.—The industry is watching with great interest for the trial of the DeForest Phonofilm sound film recording suit against Fox, which is due to come up within a couple of weeks. It has been on the calendar for several years.

The outcome, whichever way it goes, is bound to have a decisive influence on the future of the picture business.

Goldbeck Back To Radio

Willis Goldbeck returned to Radio Saturday on a writing deal and has been assigned to do added script work on Philip MacDonald's screen play of "Rafter Romance," which Kenneth Macgowan is supervising.

Grashin With Fox

Fox has signed Mauri Grashin to write the screen play and dialogue for the Zane Grey nove, "The Last Trail," which will star George O'Brien. Sol Wurtzel will produce.

Trust Iowa To Be A Little Different

Des Moines.—Iowa theatregoers took the bank "holiday" literally. Business in the picture houses throughout the state showed an increase in grosses, and Des Moines receipts jumped 15 per cent. Some of the houses accepted produce for tickets.

'Cavalcade' Tops London Business

London.—"Cavalcade" at the Tivoli is still doing the best business of any picture in the city. "Tonight Is Ours" is doing excellently at the Plaza and is being held over, and "The Sign of the Cross" remains at the Carlton. "The Kid From Spain" opened last week at the Adelphi and got corking good notices.

Among the newcomers are "The Secret of Madame Blanche" at the Empire, and "Soldiers of the King," a British picture, at the New Gallery.

Stage Actress Signed For 'Berkeley Square'

Jesse L. Lasky has signed Valerie Taylor for the lead opposite Leslie Howard in "Berkeley Square," which Frank Lloyd will direct for Fox. Miss Taylor played the same role on the New York stage opposite Howard. The picture is scheduled to go into production on April 17.

Shubert Sale Delayed

New York.—The auction sale of the properties of the Shubert Theatres has been postponed again, this time until April 7.

Brock Starting One

Lou Brock is starting a Headliner comedy today starring Joseph Cawthorn. George Stevens wrote the yarn and will also direct.

Studios Find Way To Cut Cameramen

Although major studios are unable to cut union scale salaries of cameramen, several of the latter who receive amounts higher than the minimum scale have agreed to make various cuts during the eight-week period.

It is understood that a majority of the first cameramen at MGM receiving over scale have agreed to accept the minimum salary for the eight weeks. At Fox, there have been several cuts of cameramen amounting to $75 each, while one man at that studio, getting top money in his line, agreed on a cut of $250 weekly. It is understood that neither Paramount nor Warners cut the overscale salaries of cameramen during the eight week period.

Para. Wants Powell For 'Gambling Ship'

Wililam Powell may return to Paramount on a free lance basis to take the top spot in "Gambling Ship," which Max Marcin will produce and co-direct with Louis Gasnier.

Picture is slated to go into production next month, and Paramount figures Powell, whose contract is expiring with Warners, would be free at that time to make a deal. If the player is secured for the picture, it is understood Carole Lombard will get the spot opposite him.

Raymond At Columbia

Harry Cohn has signed Gene Raymond for the lead opposite Fay Wray in Robert Riskin's original story,"Rules For Wives," which Eddie Buzzell will direct for Columbia. The picture will start shooting tomorrow. Jesse Ralph and Claude Gillingwater are also in the cast.

Big Business For 'Kong'

New York—I. A. Rappaport, manager of the Hippodrome in Baltimore, reports that the opening day business of "King Kong" broke all house records.

Fight Against Unions

(Continued from Page 1)

unions accepted a radical cut, they would not open this week. Some Buffalo houses have closed and others are expected to follow suit.

The Kansas City theatres have demanded a reduction of 25 per cent from all union help and announce they will close March 30 unless they get it. St. Louis, Minneapolis, Youngstown and many more key spots are in the same fix and, unless something is done to remedy the condition, none of them can afford to stay open.

Meanwhile the unions, in most places, are standing solidly behind their present scales and refusing to recede a step. There are isolated spots where some relief has been given. In New York the musicians accepted a reduction, and in the Los Angeles district the operators cut their scale for two weeks.

The only hope for remedial action over any great area lies in the meetings that are expected to start in New York this week between the labor committee of the producers and the heads of the Big Four internationals.

The presidents of three of the four are now in New York, and William Elliott, president of the IATSE, is expected to arrive from the coast Thursday. No inkling of their attitude has been given out, nor is it known how long the conferences will last. In the meantime it is extremely probable that, until some decision is reached by these conferrees, theatres in many other sections will be obliged to close their doors.

Yesterday in NEW YORK with HELEN GWYNNE

Adequate damning with faint praise as voiced by a fair and famous producer on being taken to a speakeasy noted for its good, clean feelthy fun: on entering the place she looked around and then turned to her party and said: "Why, there aren't five important people in the place." And we're such an old innocent, we always thought that people went to speakeasies for a drink. . . . That remark is also a fine commentary on the effectiveness of prohibition. It's succeeded in driving all the "important people" into a few well-known dives, making them that much easier to locate in case a big deal should inadvertently come up at the office.

•

The first edition of the World-Telegram is fast getting into the class of things you read about. 'Twas only a few days ago they had that earthquake story. And now comes an account of the capture of the man who stole all that jewelry in Miami, including Grace Moore's collection. . . . It told of how fifty thousand dollars worth of gems were hidden by him in a clothes hamper and a hundred thousand dollars worth was wrapped up in an old sponge, or something like that, and then went on to describe the robber and said: "He doesn't drink or smoke; nor has he any other bad habits." Guess jewel robbery was a career.

They've decided not to hold any AMPA meetings for four weeks on account of conditions, thus throwing about fifteen stooges back into circulation for Thursday luncheons. Or maybe they eat with Hal Horne anyway just to keep in practice. . . . Arthur Hornblow and Lynn Farnol had birthdays on the same day, simultaneously, at once and together this week. Hornblow had a party at which he was guest of honor and Lynn had one of those all-wrong days. But Lynn gave a party a couple of nights later entirely composed of guests of honor, among them Sinclair (Red) Lewis. . . And Jules Glaenzer gave a party in honor of the Al Newmans that entertained Helen Hayes and Charles MacArthur, George Gershwin, Bea Lillie, Harry Evans, Lewis Milestone, Zev Confrey and Lou Holtz. When Holtz was asked recently what he thought of the fifty per cent salary cuts he replied: "What's fifty per cent of nothing to me?" . . . Mae Murray back in town lunching at Sardi's in something flimsy, sleeveless and neckless, weeping a little over the cruelty of Gard's cartoons in Renee Carroll's book.

•

Gloria Swanson finally sailed into New York and fair took the news boys' breath away with the very latest in Schiaparelli outfits and Cossak hat. And back with her came the Farmer and the Farmer's daughter. . . . We've really got to hand it to Winchell. Now he's gone and made the American Spectator not only worth reading, but worth buying because of an article he has in it this month. And he's just about the only one in that issue who doesn't mention Faulkner or Hemingway.

PICTURES Now SHOOTING

Columbia

"RULES FOR WIVES"

Cast.....Fay Wray, Gene Raymond
Director .....Eddie Buzzell
Original and Screen Play Robert Riskin
Cameraman .....Teddy Tetzlaff

Fox

"ADORABLE"

Cast: Janet Gaynor, Henry Garat, C. Aubrey Smith, Herbert Mundin, Blanche Frederici, Hans von Twardowski.
Director .....Wilhelm Dieterle
Original by.....Paul Frank, Billie Wilson
Screen Play.....George Marion Jr., Jane Storm
Music and lyrics: Werner Heymann, Richard Whiting, George Marion Jr.
Cameraman .....John Seitz

"PILGRIMAGE"

Cast: Henrietta Crosman, Marion Nixon, Norman Foster, Heather Angel, Louise Carter, Adele Watson, Charles Grapewin, Betty Blythe, Frances Rich, Jay Ward, Robert Warwick, Hedda Hopper, Maurice Murphy, Lucille La Verne, Inez Palange, Greta Meyer, Margaret Mann, Francis Ford, Rosa Rosanova.
Director .....John Ford
Original by.....I. A. R. Wylie
Screen Play: Philip Klein, Barry Conners, Dudley Nichols, Henry Johnson.
Cameraman .....George Schneiderman

"MY LIPS BETRAY"

Cast: Lilian Harvey, John Boles, El Brendel, Una O'Connor, Henrietta Crosman, Maude Eburne.
Director .....John Blystone
From play by.....Attila Van Orbok
Screen Play.....Hans Kraly
Music and Lyrics.....William Kernell

"5 CENTS A GLASS"

Cast: Charles "Buddy" Rogers, Marion Nixon, Joseph Cawthorn, Dan Jarrett.
Director .....Frank Craven
Original and Screen Play .....
Frank Craven, Sam Mintz

MGM

"REUNION IN VIENNA"

Cast: John Barrymore, Diana Wynyard, Frank Morgan, Henry Travers, Charles Giblyn, Una Merkel, Bodil Rosing, May Robson.
Director .....Sidney Franklin
From play by.....Robert E. Sherwood
Screen play.....Claudine West, Ernest Vajda
Cameraman .....George Folsey

"THE CHASER"

Cast: Lee Tracy, Madge Evans, Frank Morgan, John Miljan, Virginia Cherrill, Joan Standing, Herman Bing, Greta Mayer, Sid Saylor, Sam Hines, Tom Nawn, Charles Butterworth, Tenen Holtz.
Director .....Jack Conway
Original .....Howard Emmett Rogers, Chandler Sprague
Screen Play.....Bella and Sam Spewack

"PEG O' MY HEART"

Cast: Marion Davies, Onslow Stevens, J. Farrell MacDonald, Alan Mowbray, Juliette Compton, Doris Lloyd, Irene Browne, Tyrell Davis, Robert Greig.
Director .....Robert Leonard
From play by.....Hartley Manners
Screen Play.....Frank R. Adams
Cameraman .....George Barnes

"SERVICE"

Cast: Lionel Barrymore, Lewis Stone, Phillips Holmes, Benita Hume, Douglas Walton, Elizabeth Allen, Colin Clive, Doris Lloyd, Viva Tattersal, Laurence Grant, Halliwell Hobbes, C. Aubrey Smith, Billy Bevan, George K. Arthur, Alec Francis.
Director .....Clarence Brown
From play by.....C. L. Anthony
Screen Play.....Bess Meredyth
Cameraman .....Oliver Marsh

"MADE ON BROADWAY"

Cast: Robert Montgomery, Madge Evans, Sally Eilers, Eugene Pallette, John Miljan, Ivan Lebedeff, C. Henry Gordon, Jean Parker, Claire deBrey, Wade Boteler, Joseph Cawthorn, Vince Barnett.
Director .....Harry Beaumont
Original by.....Courtenay Terrett
Cameraman .....Norbert Brodine

"DINNER AT EIGHT"

Cast: Marie Dressler, John Barrymore, Wallace Beery, Lionel Barrymore, Jean Harlow, Madge Evans, Karen Morley, Franchot Tone.
Director .....George Cukor
From play by.....George S. Kaufman, Edna Ferber
Screen Play.....Frances Marion
Cameraman .....William Daniels

Paramount

"A BEDTIME STORY"

Cast: Maurice Chevalier, Helen Twelvetrees, Edward Everett Horton, Minor Watson, Leah Ray, Baby LeRoy, Sir Guy Standing, Paul Panzer, Henry Kolker, Gertrude Michael, Ernest Wood, Reginald Mason, George MacQuarrie.
Director .....Norman Taurog
Original and screen play: Waldemar Young, Nunnally Johnson.
Cameraman .....Charles Lang

"DEAD ON ARRIVAL"

Cast: Ricardo Cortez, Gloria Stuart, David Manners, William Harrigan, Jack LaRue, Shirley Grey, Vince Barnett, Johnny Hines, Gertrude Short, Kitty Kelly.
Direction .....George Somnes, Alexander Hall
Original .....Jules Furthman
Screen Play.....Allen Rivkin, P. J. Wolfson, Manny Seff
Cameraman .....Karl Struss

"THE EAGLE AND THE HAWK"

Cast: Fredric March, Cary Grant, Jack Oakie, Sir Guy Standing, Forrester Harvey, Russell Scott, Leyland Hodgson, Kenneth Howell, Craufurd Kent, Jacques Jou-Jeurville.
Directors .....Stuart Walker, Mitchell Leisen
Original Story.....John Monk Saunders
Screen Play.....Bogart Rogers, Seton I. Miller
Cameraman .....Harry Fischbeck

"THE BEER BARON"

Cast: Charles Bickford, Richard Arlen, Jean Hersholt, Mary Brian, Louise Dresser, George E. Stone, Andy Devine, Gene Morgan, Bert Sprotte, George Hoffman, Harry Walker, Julie Haydon.
Director .....Ralph Murphy
Original Story.....Gene Towne, Graham Baker
Screen Play: Willard Mack, Beatrice Banyard, Samuel Ornitz.
Cameraman .....Henry Sharp

"INTERNATIONAL HOUSE"

Cast: Peggy Hopkins Joyce, W. C. Fields, Stuart Erwin, Sari Maritza, Burns and Allen, Col. Stoopnagle and Bud, Bela Lugosi, Edmund Breese, Franklin Pangborn, Harrison Green, Lumsden Hare, James Wang, Ernest Wood, Clem Beauchamp, Henry Sedley, Etta Lee.
Director .....Edward Sutherland
Original Story.....Lou Heifetz, Neil Brant
Screen Play.....Francis Martin, Walter DeLeon
Cameraman .....Ernest Haller

"I LOVE THAT MAN"

Cast: Edmund Lowe, Nancy Carroll, Lew Cody, Robert Armstrong, Dorothy Burgess, Susan Fleming, Walter Walker, Inez Courtney, Harvey Clark, Grant Mitchell, Luis Alberni, Lee Kohlmar, Belle Mitchell, Leon Holmes, Esther Muir.
Director .....Harry Joe Brown
Original Story.....Gene Towne, Graham Baker
Screen Play: Gene Towne, Graham Baker, Casey Robinson.

"THE SONG OF SONGS"

Cast: Marlene Dietrich, Brian Aherne, Richard Bennett, Hardie Albright, Alison Skipworth, Helen Freeman.
Director .....Rouben Mamoulian
From novel by....Herman Sudermann
Screen Play.....Vincent Lawrence Benjamin Glazer
Cameraman .....Victor Milner

RKO-Radio-Pathe

"IN THE RED"

Cast: Bert Wheeler, Robert Woolsey, Marjorie White, Hugh Herbert, Louis Calhern, Phyllis Barry.
Director .....William Seiter
Original and Screen Play .....
Joseph Mankiewicz, Henry Myers
Cameraman .....Edward Cronjager

"THE SILVER CORD"

Cast: Irene Dunne, Laura Hope Crews, Joel McCrea, Frances Dee, Eric Linden.
Director .....John Cromwell
From play by.....Sidney Howard
Screen Play.....Jane Murfin
Cameraman .....Charles Rosher

"MAIDEN CRUISE"

Cast: Phil Harris, Charlie Ruggles, Helen Mack, June Brewster, Chic Chandler, Shirley Chambers.
Director .....Mark Sandrich
Original Story.....Mark Sandrich, Ben Holmes
Screen Play.....Allen Rivkin, P. J. Wolfson
Cameraman .....Bert Glennon

"THE BLACK ACE" JEFFERSON PICTURE

Cast: Chester Morris, Vivienne Osborne, Frank McHugh, Allen Jenkins, Henry Stephenson, Charles Middleton, Grant Mitchell.
Director .....Ray Enright
Original and Screen Play..Ralph Spence

Warner-First National

"GOLD-DIGGERS" OF 1933"

Cast: Warren William, Joan Blondell, Ruby Keeler, Dick Powell, Aline MacMahon, Guy Kibbee, Ginger Rogers, Allen Jenkins, Ned Sparks.
Director .....Mervyn LeRoy
From story by.....Avery Hopwood
Screen Play .....David Boehm, James Seymour
Music and lyrics.....Harry Warren, Al Dubin

"VOLTAIRE"

Cast: George Arliss, Doris Kenyon, Margaret Lindsay, Alan Mowbray, Theodore Newton, Reginald Owen, David Torrence, Helena Philips, Murray Kinnell, Leonard Mudie.
Director .....John Adolfi
From play by.....George Gibbs, Lawrence Dudley
Screen Play.....Maude Howell, Paul Green
Cameraman .....Tony Gaudio

"CAPTURED"

Cast: Leslie Howard, Douglas Fairbanks Jr., Paul Lukas, Margaret Lindsay, Robert Barrat, William Le Maire, Frank Reicher, Philip Faversham, Arthur Hohl, Reginald Pasch.
Director .....Roy Del Ruth
Screen Play.....Edward Chodorov
Cameraman .....Barney McGill

"BREADLINE"

Cast: Richard Barthelmess, Loretta Young, Aline MacMahon, Gordon Westcott, Robert Barrat, Joseph Cawthorn.
Director .....William Wellman
Screen Play.....Wilson Mizner
Cameraman .....James Van Trees

"NARROW CORNER"

Cast: Douglas Fairbanks Jr., Patricia Ellis, Dudley Digges, Ralph Bellamy, Arthur Hohl, Henry Kolker, Willie Fung, Reginald Owen, William V. Mong.
Director .....Alfred E. Green
From story by.....Somerset Maugham
Screen Play.....Robert Presnell

METRO-GOLDWYN-MAYER STUDIOS,
ℳ MR.SAMUEL MARX,
CULVER CITY,CALIF.

THE Hollywood REPORTER

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INDIES THREATEN STRIKE

TRADEVIEWS by W. R. WILKERSON

In New York

•NEW YORK is in more of a huff over the cuts than is Hollywood, and there is less working being done here than in the studios. Of course, this new and drastic cut is the fifth or sixth that some of the companies have had. As an instance of the intensity, we know of a $35,000 man who is drawing $80 a week under this new cut.

•

Locally, people attribute the inspiration for this fifty per cent thing to the fertile brain of one Samue Goldwyn, who has less than ten people on his present payroll. They claim that good old Sam thought of the idea at a most comfortable moment and fought the whole thing through with Will Hays, abetted by the friendly advice of Herbert Hoover, who spent most of his time while in New York in the Hays office.

•

There is a story going the rounds of Broadway that Mister Hays and Mister Mayer received a verbal spanking from a spokesman representing the President of the United States for daring to institute such drastic cuts, reaching the front pages of every newspaper, right at the time when the new administration was making such progress, and that the result of this verbal spanking was the agreement not to cut anyone under $50.

•

Poor Universal was caught in the Harriman bank crash with most of its local cash deposits. It is said the company had more than $200,000 there, which adds to its present woes. Universal has been beset by one bad break after another during the past few months, and it will take all the cunning Uncle Carl ever possessed to keep the company's head above water. And we hope he does that—and more.

•

Another who was caught in the Harriman crash, according to Walter Winchell, was Winnie Sheehan, who was hooked for $250,000, which adds much to Winnie's grief also.

•

All New York is laughing about Sidney Kent taking that thirteen-room apartment on Park Avenue the very day that the big cut went into action.

•

New York has all kinds of ideas about what is going to happen from

(Continued on page 4)

Winter Garden To Become Beer Garden

New York.—The Winter Garden, which has had a variegated career as a theatre, is to try a new departure. The Shuberts and the Anheuser-Busch brewing people are planning to turn it into a beer garden—if and when.

U.A. Will Produce Six Pix In France

New York.—United Artists will produce six pictures at a studio in Nice in conjunction with Bernard Deschamps, a French producer, according to a cable just received from A. W. Kelly, vice-president of U.A. in Europe.

The first picture will be delivered to United Artists on June 15 and three more will be ready by the first of next year. All will be in French.

Greta Nissen Signed For Radio Filmusical

Radio signed Greta Nissen yesterday for the leading role in "Maiden Cruise," replacing Wera Engels, who split with that studio last week, completing the cast of principals. Mark Sandrich is directing and Lou Brock is producing.

Publix Hearing Off

New York.—The examination of the officers of Paramount-Publix before Referee Henry J. Davis, set for yesterday, has been postponed until March 27.

Call Sent Out To Exhibitors For Nation-Wide Revolt To Cut Present Film Rentals

New York.—With salary cuts in every branch of the industry, with many theatres closed because of the refusal of the unions to take wage reductions, a new disturbing element has appeared in the business in the form a call sent out to independent exhibitors to organize a nation-wide revolt against the prevailing high film rentals.

Ever since the salary cut was announced, the exhibitors have been demanding that the saving, or part of it, be passed along to them in reduced rentals. So far, their efforts have met with little success. Now, David Barrist, chairman of that militant bunch, the MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware, has issued a strike call. He says:

"The time has come for a nation-wide revolt of independent exhibitors against the prevailing high film rentals which threaten the closing of thousands of theatres.

"Despite the drastic drop in box-office receipts, film rentals are today substantially the same as they were

(Continued on page 3)

Buzzell Reported Out of Col. Picture

Eddie Buzzell is reported to have withdrawn from the direction of "Rules For Wives," which was to be his last assignment for Columbia on his expiring term ticket, with Al Rogell slated to replace him.

British Producers Bid for W.K.Howard

Two British producing companies, one of them British Gaumont, are trying to enlist the services of William K. Howard to direct pictures in England. Gaumont wants him to do the Evelyn Laye picture, and Robert Richee, who will produce the picture with Jeanette MacDonald and Herbert Marshall, wants him to direct that.

Negotiations are now on between Fox Film and Selznick-Joyce which, if successful, will permit Howard to go to England as soon as he completes "The Power and the Glory," the Jesse L. Lasky production which starts Thursday.

Consent Decree Seen For Gen. Talking Pictures

New York.—Insiders are of the belief that, when the suit of General Talking Pictures and De Forest against Fox Film for alleged infringements on sound recording is heard this week, General Talking will get a consent decree.

Just what action the plaintiff company will take, if that happens, is problematical, but it will mean big news for the industry.

Connie and 'Von' Due In New York Tomorrow

New York.—The Europa arrives here tomorrow, bringing back Constance Bennett and "Hank," and also Josef von Sternberg.

Kent Finds Money Scarce

New York.—The entire Fox Film situation is resting in the lap of Sidney Kent at present, and it is reported that he finds the raising of finances much more difficult than he anticipated.

STUDIOS MUST HAVE 85% WAIVERS TONIGHT

Tonight is the deadline for studios to deliver proof to the Academy emergency committee that 85 per cent of their contract artists and employees have signed the waivers for salary cuts, effective for the eight weeks starting March 6.

The Academy committee meets tomorrow noon with the special producer committee, at which time the latter will be informed which companies have not secured sufficient waivers to make the cuts effective in their studios.

Any company that falls short of the 85 per cent requirement, will be re-

(Continued on Page 2)

Pat Casey Going East For Labor Conferences

Pat Casey, producer contact with the International unions, leaves for New York tonight. He expects to set dates for conferences with the Big Four International representatives on readjustments of basic scales for the coming year in both the theatre and studio fields.

Warners After Play

New York.—Warner Brothers are dickering with Sam H. Harris for the screen rights to a play called "Mr. Grant," written by Arthur Goodrich.

MERVYN LeROY Directing 'Gold Diggers of 1933' for Warners

The Hollywood DAILY REPORTER
TODAY'S FILM NEWS TODAY

W. R WILKERSON ....Editor and Publisher

FRANK POPE.....Managing Editor

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RAMBLING REPORTER

Bob Steele is having his nose remodeled—he SAYS he walked into a flying golf-ball, but maybe he just wants to be beautiful. . . . The town went tennis-match mad over the week end. . . . David and Myron Selznick, King Vidor, Buddy Rogers with Jeannette Loff among those on the sidelines. . . . Marion Shockley, for no reason that anyone can discover, is wearing a hat THAT high—my, my, and she's neither a baby nor a star! . . Gary Cooper may leap off to China within a week, if he can arrange it.

•

The Sam Hoffensteins, Billy Haines, Ad Schulberg, Adrian, the Sam Jaffes, Alice Glazer, Capt. Cohen, Joan Bennett at the Eddie Lowes' tea for Sir Hugh and Lady Nancy Smiley on Saturday. . . Lady Smiley is Cecil Beaton's sister and on her honeymoon. . . Gene Markey made it a typical Hollywood party by dashing it at a late hour in a riding habit amid jeers. . . Renee Adoree, recovering from a month's tussle with the flu. . . . And Ric Cortez still fighting his relapse at the Beverly Wilshire. . . What w.k. movie star is about to start a libel suit against a big eastern daily, because this paper said he was born here—thus making him an American??? . . . It'll be the first time that being called an American constitutes libel!

•

Marlene Dietrich (looking like a ghastly-pale Julian Eltinge) at the Brown Derby with Brian Aherne and her pants. . . . Larry Starbuck, who spends his time "looking for infinite pleasure indefinitely prolonged," says one shouldn't go driving on Sundays—it's so rococo! . . . . Will Connie Talmadge please get some sleep. . . . The Frank Joyces, Moss Hart, the Eddie Sutherlands, the Wesley Ruggles, Walter Lang, the Ken MacKennas (Kay Francis), Charlie Ruggles, Jessica Barthelmess, the Zeppo Marxes having fun at the Bill Powells' Saturday night. . . . Eddie Hillman is getting all the sympathy this time—and he's earned it. . . . The Barney Glazers, the Norman Taurogs, Maurice Chevalier, Lilian (what a disappointment!) Harvey, the Stu Erwins (June Collyer), the John Cromwells, Nancy Carroll (in white organdie and large velvet picture hat—honest!) dancing at the Beverly Wilshire Sunday night.

New York REVIEWS

"SECRETS"

United Artists prod.; director, Frank Borzage; writers, Rudolf Vesier, May Edginton, Frances Marion, Salisbury Field.

Rivoli Theatre

News: We don't think you'll weep bucketsful at "Secrets"—somehow it didn't get us quite that way. But you'll have a grand and glorious time seeing Miss Pickford's newest offer to cinemakind.

Journal: A charmingly sentimental drama. With Leslie Howard as her leading man and Frank Borzage, whose forte is wistful romance, as the director, Mary's latest offering should please her large army of admirers.

Post: It is all carried off wth grace and gentle humor, with keen directorial sense and beautiful photography.

Sun: You may be agreeably surprised at "Secrets" considering Miss Pickford's first two talkies! I was, at any rate.

Mirror: Women particularly will enjoy this picture, which is the most appealing talkie Mary Pickford has made.

Herald-Tribune: The effectiveness of the work is based almost entirely on its ability to capture and hold a sentimental mood. In this it seems to me eminently successful.

World-Telegram: Similar in structure to "Smilin' Through"—and vastly better—it has plenty of sentiment, tear drops and a certain sustainec interest.

American: A sweet, flower-like, thoroughly feminine love story brings Mary Pickford to the Rivoli screen in the most satisfactory vehicle she has had in the past several years.

Times: This current offering has its intriguing episodes, notably in the beginning, but the latter sections are somewhat confusing.

Radio Has Five Going Into Production Soon

Pan Berman, temporarily sitting in as production chief at Radio during Merian Cooper's absence in New York, is handling the supervision of seven pictures, five of which are scheduled for production activity shortly.

The five are "Morning Glory," for Katharine Hepburn; "Bed of Roses," for Constance Bennett; "Ann Vickers," for Irene Dunne; "Troubadour," for Frances Lederer; and "Of Human Bondage."

Chevalier Leaves

Maurice Chevalier left for New York last night, and will hop a boat for a vacation in France. He returns here in July to star in his next picture for Paramount, which is an original by Gene Fowler.

New Play For Music Box

George K. Arthur will present "I Am So Sorry," a satire on the depression by H. F. Maltbie, at the Music Box Theatre, April 5. The play has been a hit in London.

Whaley Resigns

New York.—Edward Whaley Jr. has resigned as eastern contact and manager for Walt Disney Productions. He was with the producer here for two years.

Battle Raging Over Control of Translux

New York.—A battle is being fought out for the control of the Translux Corporation, the present management being opposed to the merger and reorganization under the plan proposed by D. G. Arnstein.

Sam Goldwyn Abroad

Samuel Goldwyn has changed his mind again and will take a trip to Europe before the start of his next picture, "Androcles and the Lion," starring Eddie Cantor.

Bob Harris Ill

Robert Harris is under the care of a specialist because of low blood pressure. He returned to MGM several months ago.

Deadline On Waivers

(Continued from Page 1)

quired immediately to start paying full salaries to all employees, and the Academy committee will get together with executives of that company to devise ways and means of reimbursing employees for the cuts instituted for the past two weeks.

The Academy committee also ruled on about 14 cases which were presented for interpretation under the salary cutting agreement.

Hugh Herbert
Management
BREN & ORSATTI

Indie Exhibs Work To Beat Double Bill

Independent exhibitors of Southern California are waging a vigorous campaign through their association to obtain signatures of all unaffiliated theatres in the territory for elimination of double bills.

Practically every independent exhibitor in Los Angeles, with 100 theatres represented, has signed to swing back to the one picture policy if all other theatres do so.

Arnold Schaak, chairman of the exhibitor association committee, and George Bromley start this week on trips to contact out of town theatres on the proposition. They will cover the territory from Bakersfield to San Diego, and expect to obtain 100 per cent representation in the territory within two weeks.

It is known that Fox West Coast and Warners circuits stand ready to revert to single bills, but they will not make the move without having practically all independent houses swinging with them at the same time.

Rehearsals Started On New Maugham Play

New York.—The new Somerset Maugham play, "Services Rendered," which will be the next production by Sam H. Harris, starts rehearsals this week. It will open at the Booth Theatre during Holy Week.

'Kong' Premiere Plans

At the Hollywood premiere of Radio's "King Kong," the studio will have a 20-piece band in the lobby of the Chinese theatre and Joel McCrea will act as master of ceremonies. The premiere will be broadcast over the national network of NBC.

Radio After Kirkland

Radio is negotiating with Fox for the loan of Alexander Kirkland for the leading role opposite Constance Bennett in her next picture, "Bed of Roses," which Gregory LaCava will direct.

WANTED TO BUY—A Western Saddle in good condition.
Must be a bargain.
HOllywood 0448

"JIG SAW MURDER MYSTERY"
ORIGINAL SCREENPLAY
by
Lawrence A. Urbach
Pathe Studios, Culver City
ALL RIGHTS FULLY PROTECTED

'CENTRAL AIRPORT' HOKUM; STUNT FLYING BEST POINT

Cast and Direction Hampered By Story

"CENTRAL AIRPORT"
Warner-First Nat.

Direction .....William Wellman
From story by.....Jack Moffitt
Screen Play..... .....Rian James, James Seymour
Photography ..... Sid Hickox

Cast: Richard Barthelmess, Sally Eilers, Tom Brown, Glenda Farrell, Harold Huber, James Murray, Claire McDowell, Grant Mitchell, Willard Robertson, Douglas Dumbrille, Irving Bacon, Charles Sellon, Robert Craig, Lucile Ward.

According to Warner Brothers' latest offering, passenger-flying is just about "the most dangerous game." Why the picture is called "Central Airport," however, we cannot imagine, unless it is because a sign reading Grand Central Airport is shown in the first reel.

There is very fancy stunt flying, several good trick shots and crack-ups (some of which are familiar) in this epic, but the net result is something between the bulletin-board of an emergency hospital and a travelogue. Even an unusual and exciting sequence at the finish, which was based on an actual happening and which shows hundreds of people driving to a flying field in order to flood it with the lights from their cars so that a fog-bound plane may land, does not lift this film above the level of mediocrity.

"Central Airport" is hokum with a capital H. It is far-fetched and unrelieved by humor. It has some good melodramatic moments, but offers little that is new or entertaining. Not one of its leading characters is developed to the point where any audience would care or even believe what happens to him and the story itself is on the trite and trashy side of the amusement fence.

There is really an unintentionally humorous aspect to "Central Airport." If the public at large should, by any chance, take the picture seriously, it would set commercial flying back ten years. The picture opens with Barthelmess (the pilot of a large transcontinental plane) and his plane, full of human cargo, being rescued from the spot where they have crashed—all are injured. The picture ends as his kid brother (piloting another passenger plane) is rescued from certain death upon the ocean where the plane has been forced down.

During the run of the film, the heroine's brother is killed in a crash, Barthelmess, in conversation, reports losing a leg, an eye and other injuries in as many different air accidents, and even a runaway plane is rung in during an air circus, to give him a chance to acquire a few more broken bones. Added to this are innumerable lap-dissolves of airport-hangar roofs, showing the fliers' progress (?) across the country, which gives you a rough idea of how boring a flying picture can be. And flying pictures usually are not boring.

The good performances of Dick Barthelmess and Sally Eilers deserved better material than this, which is a shoddy variation of the "two boys in love with one girl" theme. William Wellman's direction is O.K., but guilty of bad taste in a couple of scenes. We refer to the tune that Tom Brown whistles while Sally Eilers is in the ladies-room of a hotel. Not funny. And another between Eilers and Barthelmess which was not only obvious, but crude.

If your audiences are actually starved for excitement, "Central Airport" will fill the bill. Otherwise they'll find it terribly exaggerated stuff.

Some Seismograft

Fred Futter has ordered the shipment from Nicaragua of 100,000 earthquake plants, which he is arranging to sell in Hollywood as a commercial venture. The plants, as demonstrated in a recent short made by John Medbury, are supposed to indicate the coming of an earthquake by shriveling up two hours previous to its occurrence.

Van Dyke Company Due Back Tomorrow

The first unit of the MGM "Eskimo" company, headed by Director W. S. Van Dyke, arrived in Seattle from Alaska yesterday and is due in Hollywood tomorrow. Van Dyke, Clyde De Vinna, the cameraman, and the technical crew flew back from the location. The second unit remains with the schooner Nanuk, still frozen in.

Several families of Eskimos are being brought back to appear in the interiors which will be shot here. The company has been away since last May.

Carole Lombard Starts In 'Eagle and the Hawk'

Carole Lombard completed retakes on "Supernatural" for the Halperin brothers at Paramount last night and starts this morning in "The Eagle and the Hawk," with Fredric March, Cary Grant and Jack Oakie.

Child Actress To Para.

Paramount has revived its deal with Cora Sue Collins, whose contract was mutually abrogated when "Jennie Gerhardt" was pushed up the production schedule. B. P. Schulberg will place it in work Saturday and has signed the child for a feature role.

Menjou To Radio

Radio signed Adolphe Menjou yesterday for the lead opposite Katharine Hepburn in Zoe Akins' yarn, "Morning Glory," which Lowell Sherman will direct. Pandro Berman is supervising.

Cooper Expected to Get Cash For Radio

New York.—The conferences of the Radio Pictures organization started yesterday, with all the chief executives in attendance except Merian C. Cooper. He is on his way from the coast and has been delayed by bad weather, but is expected to arrive today.

The Radio crowd is very optimistic and believes that there will be little difficulty in raising sufficient financing, but the impression outside of Radio is that Cooper will be the white-haired boy who will bring in the needed dollars through his connections here

Fox-Radio Figure On Jordan-Bennett Swap

Fox is negotiating with Radio for loan of Dorothy Jordan for the female lead in "It's Great To Be Alive," which Sol Wurtzel is producing. Raoul Roulien has the male lead in this film-musical, and Al Werker will direct.

The deal will likely be made in exchange for Joan Bennett whom Radio wants for the top spot in Maurine Watkins' play, "Careless," which William Seiter will direct.

Columbia Wants Daniels

Harry Cohn is negotiating for Bebe Daniels for the top spot in "Cocktail Hour," which Victor Schertzinger will direct for Columbia. Donald Cook is set for the male lead, with Muriel Kirkland likely to be signed for a featured role.

Ralston Sues Chadwick

Esther Ralston has filed suit against I. E. Chadwick, independent producer, for $2000 salary alleged due her for services tendered in "Black Beauty."

Indies Threaten Strike

(Continued from Page 1)

during the peak of prosperity. Virtually none of the economies so far effected in Hollywood has been passed on to the exhibitor. Theatremen who protest against paying 30 and 35 per cent of their receipts for pictures while the circuits pay but 17½ to 25 per cent are thrown a bone and told to be satisfied because the producers, themselves, are in hot water.

"The film companies, unable to solve their own problems, are asking the exhibitors to bear the burden and the box offices cannot stand it. The answer is a nation-wide strike now against high film rentals!

"The callous indifference of the producers to the plight of the exhibitors must cease! The legitimate theatre owner must be sifted out from the bootleg operator and fly-by-nighter and must be preserved in business at all costs just as the President is sifting out the strong banks from the weak and pledging them the aid and support of the government.

"The box-office dollar is the prop and mainstay of the entire industry!"

Yesterday in NEW YORK with HELEN GWYNNE

Blessings on the Public Library in times like these when news is not only scarce, but downright dull and discouraging. And the first thing we found in a movie magazine of the year 1915 was a beeg headline reading: "130 PLAYERS COME TO LOS ANGELES IN SPECIAL TRAIN. It required a special train to bring the American Biograph troupe of 130 players to Los Angeles from New York a few days ago. The total mileage cost $22,000. Pictures were made along the way in every big city that was touched, the first scene having been photographed on the steps of the New York City Hall." . . The principal companies of that year were: Universal, Reliance, Bosworth-Ince, Kalem, Crown City, Selig, Pathe Freres, Jesse Lasky, Vitagraph, Famous Players, Biograph, Essanay, Eclair, Keystone, Balboa, Majestic, American, Oz, Broncho and Kay Bee, Rolfe, Albuquerque and Lubin. The picture business was responsible for the expenditure of twenty million dollars annually in California and a man by the name of F. J. Whiffen was running for Mayor of Los Angeles with the slogan of "A Believer in the Industry."

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Charles Chaplin was the highest paid comedian and had contracted to deliver THREE pictures a MONTH. Louella Parsons was scenario editor of Essanay. Sam Goldwyn was Sam Goldfish and a partner of Jesse Lasky. . . James Cruze and Sidney Bracy were movie actors, burning up the country on a tour from coast to coast in a Lozier 6-60 and writing about it for Movie Pictorial. . . . "The announcement by Paramount Picture Corporation that it is going to take Mary Pickford out of photoplay houses and put her into dramatic houses has precipitated a storm of protest from the exhibitors. Motion picture exhibs fail to see the argument that they ought to be glad to get a picture at ten cents which has first been shown at fifty cents." Another point they made was: "How many picture patrons are there to whom MONEY IS NO OBJECT? While Miss Pickford has become the idol of millions in the ten cent houses, just what percentage of this vast following will be loyal to a twenty-five and fifty cent Mary Pickford?"

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Frances Marion was a player in Mary Pickford's supporting company in "A Girl of Yesterday"—authored by Miss Pickford. Lenore Ulric was referred to in a fan mag as "A Modern Red Riding Hood." Billie Burke was most royally treated on the coast. She was given a "bungalow, steam yacht and private bath house." . . . Actors Row on the Lasky lot looked like string of outhouses without a crescent chiseled out of the doors. And just to prove how times have changed but troubles haven't—there was an article headed: "Motion pictures help to set right insane minds." . . . . And as Durante happily puts it, today we have visa versa.

GOLDSTONE DEMANDS FWC CALL OFF PERCENTAGE DEALS

Cost of Majors Big Handicap, He Says

Drawn into the FWC bankruptcy action through the discounting of notes given the Gore Brothers and Harry Sugarman at the time FWC absorbed the Fox West Coast Junior Circuit, Phil Goldstone said yesterday that he intended taking steps to protect both himself and other minor creditors by demanding that the big percentage contracts for pictures which FWC holds with the major studios shall be immediately cancelled.

He declared that these contracts were the greatest obstacle to the profitable operation of the circuit, the huge percentage deals draining off whatever profits the theatres could make under normal conditions.

"I have been talking with a number of house managers,' 'he said, "and all have found, through experience, that the heavy percentages they are forced to pay for major studio product, as against the flat buys on other pictures, are the direct cause of the company's failure to come out of the red. The smaller pictures, more times than not, were the ones that drew the crowds. Columbia and Universal are included in this, along with Majestic and the others.

"I don't know what is wrong with the company other than this, but I do know that there is something radically amiss somewhere when such a situation is permitted to continue. I became involved through the discounting of FWC paper more than a year ago, just before the Skourases came into control."

Goldstone's stand, it is said, will split the creditors of FWC into two groups, one headed by Chase National, which, with Fox Films and Wesco Corporation, hold nearly $15,000,000 of the company's debts, and the other group including Goldstone, which will claim approximately $4,000,000.

A dispute over the operation of the circuit will be carried into the courts, it is believed, with Judge James, who is sitting in on the bankruptcy case, to decde. The circuit, in filing its bankruptcy petition, specifically requests the court to sanction the major studio contracts, asserting that without them FWC cannot operate with a hoped-for profit.

Palace Going Back To The 'Two-a-Day'

New York.—The Palace Theatre, long the ace vaudeville house of the country and more recently given over to pictures, goes back to the "two-a-day" at the end of the run of "King Kong."

Indies And FWC Agree On Prices

After Fox West Coast had intimated it would cut admission prices in the Westlake and Adams districts from 25 to 20 cents, independent opposition to the circuit theatres got together with representatives of FWC and agreed to discontinue two-for-ones, service passes and give-a-ways if the circuit maintained present price scales in the districts.

If the circuit instituted the price slashes proposed, the independent houses, mostly subsequent runs to FWC operations, would have been forced to 10 and 15 cent scales.

Warners Hold Griffith

Warners has exercised the option on Raymond Griffith's term contract and the associate producer continues with the company for another year.

Sprague Back At MGM

Chandler Sprague returned to the MGM writing staff yesterday following a week's layoff. He is on week-to-week.

Del Andrews Quits

Del Andrews has handed in his closing notice at MGM and has left the company's writing staff.

Schulberg Wants Dunn For Two Pix

B. P. Schulberg wants James Dunn for the lead in his next two pictures for Paramount, "On Probation" and "Hock Shop," the latter to star Edward rnold.

The deal with Fox for Dunn may go through for "Hock Shop,' 'but Fox has a picture waiting for Dunn on completion of his current picture for Shculberg, "Dead On Arrival," preventing him from doing both.

Clyde Starting One

Andy Clyde is starred in an Educational comedy, called "Loose Relations," which goes into production shortly.

Swanson Expected

New York.—Gloria Swanson will leave for Hollywood Thursday unless she closes some of the deals she has on for stage and radio appearances.

Tradeviews

(Continued from Page 1)

now on. Every person has a different angle on the thing. Most of them believe that only MGM and Warners will last through the Summer, and that many strong independent units will crop up to continue production of sufficient pictures to keep this business going. Few seem to have any doubt that these indies will be successful and believe the whole business will prosper as a result.

NOT SINCE "Bring 'Em Back Alive"
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THE Hollywood REPORTER

Vol. XIV. No. 3. Price 10c. TODAY'S FILM NEWS TODAY Wednesday, March 22, 1933

UNION LOCKOUT HINTED

TRADEVIEWS

•LAST Monday we said, "save the morale of the men and women who make the pictures in our studios."

Today we say, save the morale of the men, and we should add "boys," who are operating the motion picture theatres of Los Angeles and all parts of the country.

Show business thrived, grew fat and sassy on the love for the theatre, the enthusiasm and the hard work of the spirited men who conducted the theatres. Where there was a more than usually successful theatre, there you found a man, and a staff, who had pride in their work, enthusiasm in their effort and, God bless 'em, showmanship in their heart and soul. Today it's all gone.

Circuit operators have belly-ached, cried, lied to, threatened and deceived their employees until they are a bunch of head-robbing Eastern rabbits, who spend one-half their time listening to arguments propounded by division and district managers on a subject they know nothing about. The balance of their time is spent trying (we said 'trying,' mind you) to carry out the plans of the incompetent hgher-ups.

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A successful engagement today in any theatre happens in spite of the spiritless efforts of the local manager. A good picture gets money and a bad one dies, as it should, at the box-office and it dies in spite of all the chiseling schemes, give-aways, two-for-ones, crockery, "this-ticket-and-five cents" gags and wooden money exchanges that the circuit operators can think of.

One of the foulest evils that ever sapped the vitality of the motion picture business is the curse of the double-feature program. Today no theatre is free from it, today no picture is big enough to stand by itself once it has left the profitless engagement of the alleged "downtown showing," and even a downtown theatre that, a few years ago had an average profit of $8,000 a week, played a double bill.

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Double billing cannot last. It was originally started by independent exhibitors who had to make the best fight they could against the buying monopoly of the circuit; it was their

(Continued on Page 2)

Lichtman To Start Own Distrib Outfit

New York.—Al Lichtman is quitting United Artists and will start an independent distributing organizaton to service productions made by independent units in Hollywood. It is understood his resignation is in Joe Schenck's hands, but Lichtman has had no answer yet.

Breaks For Majors on Showings in N.Y.

New York.—Fox and Warners have a gold mine any time any of their pictures play the Radio City Music Hall because they are insisting upon twenty per cent of the gross receipts.

United Artists is also getting a good deal on its productions shown at the Rivoli, the terms being ten per cent of the gross up to $22,000 and a fifty-fifty split over that. This week, with "Secrets" headed for approximately $34,000, the company will net more than $8,000.

MGM Redeeming 3741 Shares of Preferred

New York.—Metro-Goldwyn-Mayer has called in 3741 shares of preferred stock, of par value of $101,000, for redemption on June 15 at $27 a share and accrued dividends.

The picture colony here is wondering if the money saved on salary cuts will be used.

Producers To Tell Labor Heads Studios Will Close Unless Reductions Are Made

New York.—Unless the producers' labor committee can induce the heads of the labor unions to make satisfactory salary cuts when the two bodies get together for conferences here within the next few days, the union leaders will be told that the industry will shut them out of employment, even if it means closing the studios for an indefinite period.

The money situation at present is extremely critical—even more so than when the company heads insisted on the fifty per cent cuts—and naturally, in such times, possible slashes in production are being given first consideration as that is held as the big expense.

The heads of the unions will be shown figures of past months and will be told just what may be expected for the immediate future. They will be asked to adjust their salary scales accordingly. Conditions throughout the country are reported as most distressing, with an exceptionally bad Summer expected. Also, there will cer-

(Continued on page 3)

'42nd Street' Mops Up On Every Engagement

New York.—That good picture entertainment can still get money is shown by "42nd Street," which is mopping up on every engagement. Warners are rated as having done a top job on exploitation, especially with a satisfactory picture to back it up.

All Majors Show Over 85 Pct. Waivers

Each of the seven major studios submitted complete payroll lists to the Academy Emergency Committee last night, and every studio claimed more than 90 per cent of its employees had signed waivers for the eight week salary cuts.

The committee accepted notarized statements of payrolls and signed waiver totals from representatives of the companies, and questioned these representatives on details of certain cases in order to get a cross section of the individual lists.

Warners and Columbia ran a dead heat for the lead, each accounting for 97 per cent of employees signed. Radio was close behind with 96 per cent, and Fox was fourth with 95 per cent. Paramount secured 93 per cent, and Universal had 91 per cent. MGM trailed the group with 90 per cent, which was still well over the deadline set for last night.

Hal Roach, Educational and United Artists, each with a small staff or skeleton crew, all hit 100 per cent. Sam Goldwyn Productions, inactive at present, has 90 per cent.

The Emergency Committee confers with the producers tomorrow to discuss possibilities of certain studios returning to the full salary basis prior to expiration of the eight weeks period.

REORGANIZATION PLANS MAKE SMALL PROGRESS

New York.—Although everything apparently is being done to hurry the receivers and trustees for Paramount-Publix and RKO into at least starting some plans for reorganization, insiders believe that all proceedings will be dragged out for months. They anticipate no progress before late Summer, if then, during which time the fees of the receivers and lawyers will eat up what assets there are.

The banks and financing companies have been frightened by the Harriman and National City disclosures and are trying to run out of pictures as fast as possible. Chase is worried about a possible investigation and the money

(Continued on page 5)

'Gabriel' Release Set; Exhibs Try To Grab It

New York.—The release date for "Gabriel Over the White House" has finally been set, with simultaneous runs all over the country slated for March 31.

Exhibitors everywhere are trying to grab the picture and either shelving pictures already booked or setting those dates back to get "Gabriel" in.

Cohn Going East

Harry Cohn, Columbia chief, plans to leave for New York next week to line up next year's program and for conferences with brother Jack.

Winchell Big Draw

New York.—Walter Winchell and Ben Bernie on the stage are filling the Paramount Theatre this week and it looks as if the gross will reach $50,000.

Katz-Gordon Leaving

New York.—Sam Katz and Max Gordon will leave here for Hollywood today.

SUPPORT THE MOTION PICTURE RELIEF FUND

THE Hollywood DAILY REPORTER

W. R WILKERSON.....Editor and Publisher

FRANK POPE.....Managing Editor

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The LowDown

One of the prettiest executive battles ever staged in this industry occurred one night during the hectic meetings of the Hays group in New York over the question of salary cuts. One producer after another stressed the necessity of "co-operation," of helping one another during the crisis. Finally David Sarnoff took the floor and asked Nicholas Schenck what became of that co-operation when MGM took David Selznick from Radio, and then up popped Harry Warner to ask the same question about MGM's action in grabbing off Lucien Hubbard. An actual brawl was averted, but only after an hour's hot discussion.

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Remember when the Eddie Hillmans adopted that little baby? It was not only a nice gesture, but both were crazy about the child. Especially Eddie, who only two days before la Nixon sued for divorce, was proudly showing pictures of the infant to his friends. According to the rules by which they acquired the child, the parents had to remain together for a certain length of time for the adoption to be legal and permanent. When Marion decided upon a divorce, Eddie begged her to remain with him long enough for one of them to be able to keep the child. But Marion just couldn't make that "sacrifice" it seems, and so the baby's once-bright future is rather black again. Eddie is broken-hearted about having to send it back—and Marion is getting a lot of digs around town.

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On second thought, that impending libel suit to be brought by a certain actor against a big eastern daily is understandable. You see, this actor's reputation has been more or less built upon the fact that he is a member of a foreign royal family. And he actually is. Therefore, the fact that this paper boldly announced that the actor was American-born is not only embarrassing, but damaging to his career. But whether or not calling him a "gringo" constitutes libel remains to be seen.

New York REVIEWS

"THE WHITE SISTER"

MGM prod.; drector, Victor Fleming; writers, F. Marion Crawford, Donald Ogden Stewart.

Astor Theatre

World-Telegram: It is another of those simple, sentimental little stories of a pair of happy lovers who are parted by the war, and if its substance proved a little unsubstantial last evening, it had at least the perfection of several carefully plotted "big scenes" to justify it, as well as sincerity in its playing and good taste in its treatment.

News: If you liked the silent version of "The White Sister," we know you'll find the new edition decidedly worth the viewing.

Herald-Tribune: The photoplay has been handsomely set and its pictorial values are striking and complete. It has, likewise, the advantage of another of Miss Hayes' magic portrayals.

American: It remains an exquisite thing, thrilling, appealing, inspirational. And in the title role that truly admirable actress Helen Hayes contributes one of the screen's transcendent portrayals.

Mirror: Women relish a good love story, especially a story of love forbidden. "The White Sister" is such a story, intensely romantic, tumultuously emotional. Women will love it.

Post: "The White Sister," if it proves anything, proves that it takes something more than rehashed material to make a good picture. From beginning to end the production is nakedly uninspired.

Journal: It's effective drama, poignant in its passages between Miss Hayes and Mr. Gable, impressive in its scenes of church ritual and pictorially vivid in its few war episodes of air fighting. Direction, by Victor Fleming, is smooth.

Sun: "The White Sister" is a first-rate, careful and worthwhile production—still it is a little too cold to be such a long lasting love story.

Times: Very effectively pictured, with a genuine liveliness and touches of gentle comedy. Victor Fleming, the director, also succeeds in making them seem expensive, and Miss Hayes, Mr. Gable and Miss Hale act with the desired sincerity.

"SAILOR'S LUCK"

Fox prod.; director, Raoul Walsh; writers, Marguerite Roberts, Charlotte Miller, Bert Hanlon, Ben Ryan.

Radio City Music Hall

Herald-Tribune: A routine and feebly rowdy comedy about sailors at play.

Times: It is a typical Raoul Walsh production, and its lusty humor found favor with an audience.

Post: It is so vulgar, so leering in its undergarment type of humor that one wonders how any Hollywood producer could have set his imprimatur on it.

Journal: The Dunn-Eilers romance is merely incidental to a series of broad and rowdy slapstick gags fashioned about the Pacific Fleet on shore leave.

Sun: One sees through every line of the main plot before it happens and one also sees through the comedy relief. What saves "Sailor's Luck" for the small towns for which it is obviously intended is the realistic atmosphere with which it is directed.

News: It's the usual rowdyish, ribald, raucous, rollicking round of reels wherein the fleet comes to town, cuts up considerably—much to the chagrin of sane citizens.

World-Telegram: "Sailor's Luck" has some laughable moments in it, but they are not for the discerning.

American: To detail all the weaknesses of "Sailor's Luck"—its moronic story, its ragged direction, its poorly basted continuity, its clumsy efforts at insinuating naughtiness—is simply a too tedious task.

Mirror: It is low comedy, broad, fly and rough-house. It's great fun for the slapstick enthusiasts.

"STRICTLY PERSONAL"

Rogers-Paramount prod.; director, Ralph Murphy; writers, Wilson Mizner, Robert Shannon, Willard Mack, Beatrice Banyard, Casey Robinson.

Paramount Theatre

World-Telegram: A generally feeble melodrama, made more so by some wooden dialogue and flabby characterizations.

News: Miss Rambeau is a lovely woman of many talents. She dominates the just so-so fare projected at the Paramount Theatre this week. Whenever she is present, the picture has a certain snap. But in scenes which do not concern her, "Strictly Personal" goes quite flat and uninteresting.

American: Honors go to Majorie Rambeau, who looks stunning and breathes some life and credibility into the vehicle.

Herald-Tribune: With the best intentions in the world, though, I cannot think up anything friendly to say except about the acting.

Mirror: Built on the bright idea of exposing Lonely Hearts Clubs, it obscures that bright idea with intricate melodramatic embellishments.

Journal: It's a slim little melodrama with a good idea but routine development.

Committee Advised 50 Per Cent Cuts

New York.—It is authoritatively reported here that a committee consisting of Sidney Kent, Samuel Goldwyn and Nicholas Schenck was directly responsible for the fifty per cent cut idea, and not Sam Goldwyn individually, as has been said.

It came out of a meeting of all producers, held when the bank crisis was announced. The meeting lasted from afternoon until early morning. During the afternoon, Will Hays suggested having Herbert Hoover as a dinner guest, but the former president left immediately after dinner. The committee was named to find some way to keep the studios open and the cut proposition was the result. Even at that, two studios are reported to have been anxious to close anyway.

Mr. Goldwyn said yesterday that the industry is passing through its greatest crisis and the only way to meet it is by the strictest economy in all branches.

Theatres Aid Quake Relief Fund Today

Twenty-five per cent of theatre grosses in most of the houses in Southern California today will be donated for relief work in the earthquake area.

The Fox West Coast, Warner, Paramount and other circuits are participating, in addition to practically all independent theatres in the territory.

Tradeviews

(Continued from Page 1)

only chance to make a living fit for a white man. But—the circuits grasping as always, went into the double bill to fight the little independent and now they have a mad bear by the tail and they haven't the guts, or the showmanship, to let go.

Showmanship does not consist of begging ice boxes, electric sweepers, automobiles and vegetables from your neighboring merchants and giving them away in a theatre. Showmanship is the smart advertising, publicizing and exploitation of screen fare. Years ago, a middle west theatre executive said to the writer: "We are in the entertainment business. We are selling the entertainment we have on our stage and screen. Once we start to give away that entertainment or to give our patrons anything beside a good show, we cease to be in the entertainment business and before long we will be bankrupt."

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Yes, build a new morale for our theatre operators. Build it with respect, confidence, encouragement and showman-like example, build it with a living wage and a decent respect for any man's opinion and then, and then only, will the producer have a chance to get his investment back in the dates his pictures play.

Hold tight, you theatre managers, hold on to the shred of self-respect you still have. There is a fairer and a better day coming for any man who knows his show business.

'BABY FACE' GREAT TONIC FOR JADED BOX-OFFICES

Stanwyck At Best; Direction, Cast O.K.

"BABY FACE"
Warner Bros.

Direction .....Alfred E. Green
From story by.....Mark Canfield
Screen Play.....Gene Markey, Kathryn Scola
Photography .....James Van Trees
Cast: Barbara Stanwyck, George Brent, Donald Cook, Margaret Lindsay, Arthur Hohl, John Wayne, Henry Kolker, James Murray, Robbert Barrat, Douglas Dumbrille, Theresa Harris, Renee Whitney, Nat Pendleton, Alphonse Ethier, Harry Gribbon, Art DeKuh.

If "Diamond Lil" has a sister, she must be "Baby Face," for the character portrayed by Barbara Stanwyck in this Warner picture is just as colorful, just as hot AND destined to play the same sweet tune on theatre cash registers throughout the land.

This is the best and by far the most entertaining picture that Barbara Stanwyck has made in years and should put her right back in the big draw class. The girl has never been better cast nor appeared to better advantage photographically. Her performance is spontaneous, brittle and hard, which, in this case, is as it should be.

This is the saga of a very besmudged lily—Lily Powers—originating in a steel town beer parlor, who permits a few lines of Nietzschean philosophy to sink into her brain and fire her with enough self-confidence to tackle New York and get the things she wants. Her idea is to use men instead of letting them use her—and boy, oh boy—how she uses them! Of course, the men use her a bit too, but we won't go into that.

Every man is a step upward in the building where she gets a job, first as a filing clerk and finally as secretary to a vice-president. When she breaks up his romance with his fiancee, she breaks his heart by becoming the mistress of the bank president. His murder in her home and the suicide of the V.P. result in her being sent to Paris by the new president. Later, he too succumbs to her undeniable charms—and falls hard enough to marry her. When his bank fails, she walks out on him—but walks back when she realizes that she has fallen for someone at last. Lily goes suddenly white and gives up her bonds and jewels—everything she has been "giving up" for all her life, to help her husband fight his indictment.

Alfred Green has done one elegant job of the direction, which could so easily have missed fire all around and become cheap or distasteful. The film moves fast and at all times humorously.

The screen play by Gene Markey and Kathryn Scola, is replete with spicy situations and swell dialogue, done with taste and imagination. Van Trees' photography beautiful.

The picture is nearly all Stanwyck, the supporting players, among them George Brent, Donald Cook, Arthur Hohl, Henry Kolker, having little to do. All were very good, and that goes double for Theresa Harris, who should get bigger and better breaks if possible.

Give "Baby Face" the big gun. It's a great audience picture with equal appeal for men and women—just forget about the kids—and go to it.

Para. Probably Will Lose N.Y. First Runs

New York.—A deal is about set whereby the committee of bondholders of the New York and Brooklyn Paramount theatres will turn those houses over to other operators, leaving what's left of Paramount without a first run house in New York.

New Pictures On B'way This Week

New York.—Seven changes of bill are scheduled for the big New York picture houses this week. The list comprises:

"Sweepings" at the Radio City Music Hall tomorrow; "A Lady's Profession" at the Rialto, "Pick-Up" at the Paramount, "Private Jones" at the RKO-Roxy, "Daring Daughters" at the Seventh Avenue Roxy, "Rasputin" at the Capitol, and "State Trooper" at the Mayfair, all on Friday.

Rogers Will Produce 'Underseas' As Next

Charles R. Rogers is planning to make "Underseas," by John Mikale Strong, as his last on this year's program for Paramount, and is placing "The Baby in the Ice Box" as one of the first productions for next season.

Harvey Gates and Malcolm Stuart Boylan are writing the screen play and Harry Joe Brown may delay his trip abroad to direct.

Eddie Buzzell Stays On 'Rules For Wives'

Harry Cohn and Eddie Buzzell ironed out their contract difficulties yesterday, with Buzzell signing a new contract with Columbia for another year.

Buzzell goes back on the Robert Riskin yarn, "Rules for Wives," as his first directorial effort on the new contract.

'Scarface' Held Over

New York.—"Scarface" is being held over for a second week at the Globe Theatre, and will be followed by a revival of "Hell's Angels."

'Killer' In Washington

New York.—"The Jungle Killer" opens for a run at Loew's Columbia Theatre in Washington today.

'Dude Bandit' Not Up To Gibson Mark

"THE DUDE BANDIT"
Allied

Direction ... .George Melford
Screen Play.....Jack Natteford
Photography .....Harry Neumann, Tom Galligan
Cast: Hoot Gibson, Gloria Shea, Skeeter Bill Robbins, Hooper Atchley, Lafe McKee, Neal Hart, Gordon De Maine, Fred Burns, Fred Gilman.

Just another outdoor western, this latest Hoot Gibson of Allied's. Much more is generally expected of the Gibson-Melford-Natteford trio in their work and "The Dude Bandit" is distinctly disappointing in its quality, its outstanding faults falling to the lot of both the writer and the one responsible for supervision, the latter apparently coming in for the larger burden of the blame.

Its story is as full of holes as a hobo's socks, and, obviously, this is due to the supervisor's insistence that story be sacrificed for the sake of the so-called "western elements." There is altogether too much stupid riding of the "chase" classification, horses galloping across terrain, wasting footage that could just as well have been devoted to story detail. How a man can be adjudged a suicide although he is crudely murdered is a situation that cannot be slid over without some tall telling. The audience is never let in on the secret and, when the murderer is nabbed in the end, the thing is left there unfinished. This and several other harassing deficiencies occur in the yarn.

Gibson, hiding his identity as a night-riding dude bandit, exposes the villain, who is scheming to gyp a gal out of her ranch after murdering her father. It is simple enough, but blunderingly handled. If it gets by at all it'll be due to the fact that audiences are actually as dumb as they tell us they are. So the exhibitor may be guided accordingly.

Schenck In Demand

New York.—Nicholas Schenck is a busy man these days. In addition to his regular duties, he is active in conferences with every other company about its finances or lack of them, and he is also called on for advice by the bankers and receivers.

Phil Goldstone East

Phil Goldstone leaves tomorrow for the Majestic Pictures convention in New York and returns in ten days. He will endeavor to urge the Majestic crowd to make higher priced productions on the next year's program.

Hoyt Gets Release

Harry O. Hoyt has been released from Columbia where he had been assigned to develop an original story, "Transcontinental Bus." The company has dropped its production plans for the story, releasing it to the writer.

Old Roxy-Fox B'klyn To SignWith Empire

New York.—The Seventh Avenue Roxy and Fox Brooklyn theatres are all set to sign five-year contracts next week with the Empire State operators. This will be one of the most serious blows sustained by Local 306.

Lee Ochs, who is said to have received special inducements, is stringing along with 306, and is being played by that local against the Springer-Cocalis chain, which is using Empire men.

Loretta Young Will Have 'Hock Shop' Lead

B. P. Schulberg has borrowed Loretta Young from Warners for the feminine lead in "Hock Shop," starring Edward Arnold, which he is producing for Paramount. Charles Belden has turned in a finished script and the picture is scheduled to go into production April 3.

Mussolini To Appear In Zeidman Picture

New York.—B. F. Zeidman has purchased a story of Italy, called "The March of Two Worlds," which will feature the appearance of Mussolini.

The authors, Amelio Colantoni and Edward Patterson, the latter a former press agent for Fox West Coast, leave for Italy soon to consult Il Duce.

Mary Duncan Signed

Radio has signed Mary Duncan for a role in the Katharine Hepburn picture, "Morning Glory," which Lowell Sherman will direct.

Herbert To Warners

Warners signed Hugh Herbert for a comedy role in "Good Bye Again," which Michael Curtiz will direct.

Chatterton Sailing

New York.—Ruth Chatterton and George Brent are sailing on the Europa tomorrow night.

Union Lockout Hinted

(Continued from Page 1)

tainly be less product for those houses that remain open than at any time in the history of pictures.

Hollywood.—The rumor that the studios will close for an indefinite period this Summer has been gaining ground in Hollywood recently, particularly among the members of the studio locals. These locals are very stiff-necked about the salary cut proposition, feeling that, even if the New York labor conferrees recommend cuts, the locals will not comply.

The New York meetings probably will start early next week. Pat Casey, contact man for the producers, leaves for New York tonight, and the committee of the cameramen's and other locals expect to leave shortly. They are only waiting word from William Elliott, president of the IATSE.

This committee will include ten or a dozen representatives of the different locals, headed by Howard Hurd, Harold Smith, Carl Kountz and Lew Blix.

Stanley Bergerman

Produced

"OUT ALL NIGHT"

for Universal

Starring

Slim Summerville and Zasu Pitts

Sam Taylor

Directed

"OUT ALL NIGHT"

for Universal

'TERROR ABOARD,' DESIGNED AS TRAGEDY, IS SERIO-COMIC

Audiences Amused Instead of Thrilled

"TERROR ABOARD"
Paramount

Direction .....Paul Sloane
Original by.....Robert Presnell
Screen Play.....Harvey Thew, Manuel Seff
Photography .....Harry Fischbeck
Cast: Charlie Ruggles, Neil Hamilton, John Halliday, Verree Teasdale, Shirley Grey, William Janney, Jack LaRue, MorganWallace, Paul Hurst, Thomas, C. Jackson, Charles Hancock, Bobby Dunn, Stanley Fields, Paul Porcasi, Leila Bennett, Frank Hagney, Clarence Wilson.

This picture, with all its faults, ought to have a beneficial effect upon the industry. It should be the final period to the gory series of blood-letting operas, simply because there's no place for anybody to go after this one.

A much better title for it would be "Murder Ad Absurdum." No one man could be expected successfully to commit as many murders in quick succession as John Halliday is called upon to perform, in full view of the audience.

Even though the film showed the slaughters taking place, the spectators refused to take most of them seriously. They shrieked at Tommy Jackson being impaled on a desk letter spike, and they gasped at Verree Teasdale as Halliday locked her up in the superfrigidaire and left her to freeze. But after that, murder became a joke, and John Halliday, the arch-killer, split the sum total of the evening's laughs almost evenly with Charlie Ruggles, the official comedy relief. And that was doing well for Halliday, for Ruggles had him handicapped by a black cat, a cross-eyed sailor and a flock of assorted vintage gags, culled from the last twenty-five years of stage comedy.

The thoroughly mechanical unfolding of an inexcusably improbable story was matched by a wooden monotony of direction. Nobody in the cast emerges with any honors, through no fault of their own. As a Grand Hotel of Murder in every form on the high seas, "Terror Aboard" ought to cause every exhibitor in the country to scream for fewer and better blood-and-thunder mellers. If this one pleases, it will be largely due to Ruggles and his bag of tricks.

On The Button!

It really happened at the Academy confab Monday night. Eddie Mannix declared: "People who signed the waivers are over 21, and certainly know how to read." "That's not exactly fair," quietly retorted Ben Schulberg, "for there are some PRODUCERS who cannot read those waivers."

Warners Releasing Ten Before June 1

New York—Warners Brothers' idea of "national reconstruction" to defeat the depression is the release of ten features before the first of June. The titles and dates are:

"The Keyhole," March 25; "The Mind Reader," April 1; "Ex-Lady," April 8; "Central Airport," April 15; "Baby Face," April 22; "Elmer The Great," April 29; "Picture Snatcher," May 6; "Lilly Turner," May 13; "Adopted Father," May 20; "Little Giant," May 27.

W. R. Hearst Jr. To Wed

New York.—William Randolph Hearst Jr. will be married to Lorelle McCarver Sunday at the Hearst home in New York.

Reorganizing Slow

(Continued from Page 1)

it already has sunk in Fox. Everyone is crying for speedy action, but no speed is being shown.

There seems to be little doubt that, when and if Paramount is reorganized, Adolph Zukor will pass out of the picture, as those who are attempting the reorganization and the banks interested in the company have little if any interest in the Father of Paramount.

Marin Hooked Up With Korda Outfit

New York.—Ned Marin has made connections with London Film Productions, the Alexander Korda British company, and will divide his time among London, New York and Hollywood.

London Films will make seven pictures during the present year. The first will be "The Fourth Wife of Henry the Eighth," with Charles Laughton starred. Then will come "The Murderess," with Elizabeth Bergner, "Wings Over Africa" and the Leslie Howard production. All will be for the international market

Sam Goldwyn Sailing For Europe Tonight

New York.—Samuel Goldwyn is sailing on the Europa tonight for London to supervise the showings of "The Kid From Spain" at the Adelphi Theatre there.

"The Masquerader," as announced in the Hollywood Reporter some time ago, will be held until Fall, and it is reported that Ronald Colman will not make any more pictures for Goldwyn in spite of the fact that his contract runs two years more.

Hurley Back At Para.

Harold Hurley returned to Paramount yesterday after a six weeks vacation. He assumed his new post as an associate producer and will have charge of the next two Zane Grey westerns, "Sunset Pass" and "Stairs of Sand."



"PICK UP"

SCREEN PLAY

by

S. K. LAUREN

and

AGNES
BRAND
LEAHY

A B. P. Schulberg - Paramount Production

"PICK UP"

ORIGINAL STORY

by

VINA DELMAR

A B. P. Schulberg - Paramount Production

METRO-GOLDWYN-MAYER STUDIOS,
℅ MR. SAMUEL MARX,
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XIV. No. 4. Price 10c. TODAY'S FILM NEWS TODAY Thursday, March 23, 1933

SLUMP IN LOEW'S STOCK

TRADEVIEWS

•IT IS anticipated that the conferences between the heads of the four International unions and the producers' labor committee, which will start in New York next week, will have a vital bearing on the action of the Hollywood major studios in the immediate future.

The producers are expected to demand that the unions accept salary reductions, the reported alternative being the closing of the studios for an indefinite period. The heads of the unions probably will recommend to the studio locals that they accede to the wishes of the producers. The action of the locals on the proposition is something else again.

The function of the Eastern union heads, so far as the IATSE is concerned at least, ends with recommendation. They cannot order cuts to be accepted.

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It is believed that the locals will unanimously reject any proposal to cut salaries. It seems practically certain that the cameramen will anyway, and, if the cameramen don't work, it's rather difficult to make pictures. This local granted a ten per cent rebate a year ago, with the understanding that it would be restored at the end of the year, but this has been extended temporarily.

The sound men, whose local is recognized by the IATSE but not by the studios, have taken a series of cuts during the past year and are good and sore about it. It is extremely improbable that they will accept another cut. If these two stand out, the other locals probably will stick with them.

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The executive boards of all these IATSE locals met at dinner last night at the Uplifters Club and the instructions to the delegates whom they will send to the New York conferences were discussed. The general feeling was emphatically against accepting reductions of any kind.

Whether or not the heads of the major studios desire to close the plants at the end of the eight weeks salary cut period cannot, of course, be said said definitely. Union labor believes that they do so desire and that the refusal of the locals to cut will give them an excuse to close, placing the blame on union labor.

N.Y. Bill To Oust Censors Defeated

New York.—The Moffat bill, designed to abolish censorship in New York State, has been defeated in the State Legislature. Definite organized opposition by various civic organizations developed to beat it.

Schayer Quits Col.; Signs With Rogers

Richard Schayer has resigned as scenario editor at Columbia, and assumes a similar post immediately with Chas. R. Rogers Productions at Paramount. Term contract held by Schayer with Columbia was cancelled by mutual consent.

First task of Schayer with Rogers will be preparation of script of "Baby In The Ice Box," now being written by Garrett Fort, and he will then get together with Rogers and associate producer Harry Joe Brown in lining up material for the eight pictures Rogers will make next season for Paramount release.

MGM After Lubitsch For 'I Married An Angel'

MGM is negotiating with Paramount for Ernst Lubitsch to direct the Hungarian play, "I Married An Angel," which Lawrence Weingarten is supervising. Lorenz Hart and Richard Rodgers are writing the music, lyrics and screen play with Moss Hart.

It has been reported that the studio has been trying to get Chevalier to star.

Heavy Losses in Common and Preferred In Past Two Days Have Film Circles Worried

New York.—Loew's stock, both common and preferred, has been taking a nose dive for two days, reaching new lows, and film circles here are both puzzled and worried. The common stock dropped 1¾ points Tuesday on sales of 2800 shares, and went off 1½ yesterday, with 13,200 shares dealt in. The preferred, with 200 shares changing hands each day, dropped 5⅛ Tuesday and 6⅝ yesterday. All other picture issues held firm.

There are half a dozen explanations handed around, but there seems to be nothing to substantiate any of them. One is that the whole thing is due to manipulation of an inside ring. Another group believes that the stock

(Continued on Page 2)

Exchange Staffs Plan To Unionize

New York.—Reports from different parts of the country are that the recent drastic salary cuts are driving employees of exchanges to seek protection by organizing unions. Already exchangemen in Detroit, Philadelphia, Chicago and other cities are taking steps towards this end, and it is expected that the movement will spread.

These men say that the latest cuts which they were forced to take, added to other recent reductions, have made their position unbearable and they feel that they need the protection that a union can give them.

Franklin Sued By Hughes Assignee

Suit for approximately $20,000 was filed against Harold B. Franklin yesterday by Arnold Kunody, assignee of a claim of the Hughes-Franklin Theatre Company.

The plaintiff alleges that Franklin owes the sum claimed for salary paid him when he took over the operation of the Paramount and United Artists Theatres in spite of the protest of the head of his company. It is also alleged that he used the Hughes-Franklin staff to operate the theatres and purchased supplies through that company. Neil McCarthy is counsel for the plaintiff.

'Munchausen' Will Be Jack Pearl Picture

The motion picture debut of Jack Pearl, the "Baron Munchausen" of the radio, will be made in a picture version of the lying Baron's adventures.

Pearl will arrive in Hollywood June 1. The picture, to be produced by David O. Selznick, is being written by Herman Mankiewicz and Thorne Smith, the novelist.

Ollie Garrett To MGM

MGM yesterday concluded negotiations with Paramount to take over the balance of Oliver H. P. Garrett's term writing contract, which had four years to go with yearly options. Garrett is writing "Night Flight" for the Selznick unit.

Para. Delays 'Madame'

Paramount has tossed "Don't Call Me Madame" to the shelf, labelling it "indefinitely postponed." Alison Skipworth and Roland Young were to be co-featured. Bayard Veiller was supervising.

ACAD. COMMITTEE HIRES COUNSEL AND AUDITORS

John T. Mott, noted attorney and former president of the Los Angeles Bar Association, has been retained by the Academy Emergency Committee as legal advisor and counsel. The firm of Price, Waterhouse & Co., was appointed by the committee as certified accountants to audit records of the various major companies in the East, as provided for in the Academy-producer agreement.

Although no definite basis has been arrived at for determining what shall constitute the dividing line for any

(Continued on page 3)

'Lilies of Broadway' June Knight's First

New York.—Universal has selected the William Hurlbut play, "Lilies of Broadway," as June Knight's first picture for that company. The screen title will be "Women Inc."

Cohen Back Next Week

New York.—Emanuel Cohen, production head of Paramount, who has been in New York for conferences, will start West early next week.

ERLE KENTON Directed 'FROM HELL TO HEAVEN'

THE DAILY REPORTER

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FRANK POPE.....Managing Editor

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MANY SALARY CUT PROBLEMS CLARIFIED BY COMMITTEE

RAMBLING REPORTER

Doug Fairbanks will play golf tournaments in Milan, Italy, and also in England before he goes to China. . . . Mary Pickford and Countess Frasso sailed for the U.S.A. last night on the Rex. . . . Bennie Zeidman has made a tie-up with a brassiere company (the first on record) for his new picture, "Samarang"—the brassieres will be named after the film . . . but the girls in the picture no wear brassieres! . . . Irene Castle and Clifton Webb are about to team up for ballroom dancing in the East. . . . Polly Moran is on the verge of signing a big radio contract—sort of between the "devil and the N.B.C." . . . Charlie Farrell is in Arizona to play in three polo matches—home Sunday.

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The Leslie Fentons (Ann Dvorak) are house-hunting in Hollywood. . . . Investigator Sam Seabury will be asked to untangle the Publix Theatre leases, we hear. . . . Arthur Kober has been leading the too quiet life—but is coming out of it gradually. . . . Jean Harlow, with that tall, dark, curly-haired fella, dancing at the Grove Tuesday night. . . . Mary Brian with Jack Oakie and Dick Powell with Claire Dodd (yep, that's the way they were paired) also there. . . . Jerome Kern will try to keep his music off radio broadcasts, they tell us. . . Lyda Roberti will be in the new Eddie Cantor picture when it starts. . . . Norman Foster is getting along nicely after that smash-up.

•

What writer lost a contract by missing a fifteen inch putt on a golf course the other day? He was playing partners with his supervisor! . . . . . Claudette Colbert buying spring finery at Magnins, and Genevieve Tobin and Carmelita Geraghty trying the new chapeaux. . . . Ward Morehouse is drawing 25 per cent of the Tallulah Bankhead show, having revised the play for its opening. . . . Eddie Lowe and Helen Wills beating Ben Lyon and Marion Wililams on the Al Scotts' tennis court.

22 Basic Questions Settled This Week

With the salary cut agreement in its third week, the Academy Emergency Committee is continually passing on special cases that require clarification under the agreement with the producers.

So far this week, the committee has ruled on a total of 22 basic cases, which cover the many angles presented in hundreds of questions received by the Academy since the cut went into effect.

Among the most important rulings made by the Academy committee was one that, in the case of free lance employees, contracts for engagements during the eight week "cut" period are to be drawn at established salaries of the players, who will sign an individual waiver for each engagement.

The status of artists holding term contracts with Paramount-Publix, who were asked to sign salary waivers, was asked in one query. The committee stated that it had been "assured that any person under contract to Paramount-Publix Corp., whose contract may or will be disaffirmed, will not have to sign the salary waiver unless he so desires, and if Paramount-Publix Corp. or Paramount Productions Inc. later decides to disaffirm the contract, Paramount Productions Inc .will repay to the individual the amount of salary waived."

When an employee is working on a part time basis, he is to be given free lance classification. According to the emergency committee, no employee shall waive a salary in a lending arrangement which is not correspondingly waived by the lending studio.

One case asked if employees working for a producer who received a flat sum for his pictures from a distributor should be asked to sign waivers. The committee's decision was that the producer should not ask for waivers from employees while he continues to receive the normal flat sum for his completed pictures.

In the case of contract artists whose agreements extend one or more weeks into the salary cut period, the committe stated that waivers may be asked for any employment during the period from March 6 to April 30.

Lantz Starts Two

Walter Lantz has placed two new cartoon shorts in work at Universal, the department operating during the studio's shutdown to maintain its release date schedule. They are "Pin Feathers," a Pooch the Pup, and "Ham and Eggs," an Oswald short.

Stephenson At Fox

The Beyer-MacArthur office yesterday set Henry Stephenson for a featured assignment in the Lilian Harvey production, "My Lips Betray," at Fox. Player moves over upon finishing his role in "Black Ace" for Joseph I. Schnitzer.

Caught Bluffing

An agent with a large suite of offices asked for a 50 per cent reduction in rent. The building owner flatly refused to cut and the agent threatened to move. Owner retorted: "That's all right with me. I have a prospect who can use all those partitions and alterations you made." The agent will stay.

'Crooked Circle' In Television Test

The first practical television broadcast of a motion picture occurs at 4:30 this afternoon when William Sistrom's World Wide production, "Crooked Circle," will be sent through two low wave stations. There are twelve known receiving sets for television in this territory. Picture will be broadcast silent by the Don Lee system, through stations W6XS, a one-thousand watt transmitter on a 140-metre wave length, and W6XAO, a 150-watt transmitter on six and three-quarter metres.

Harry R. Ludcke, Don Lee engineer, will handle the event, with a group of electrical chiefs as witnesses. Barker Brothers' radio department will operate a receiving set for the public, without admission charge. A second broadcast will take place at 9:30 a.m. tomorrow.

Petroff To Coast To Become Director

New York.—Boris Petroff, stage producer at the New York Paramount Theatre, has been transferred to the Hollywood studio. He will assist Wesley Ruggles and will be made a director later.

Murray File Escorting Mae West To Hollywood

New York.—Murray File, of the William Morris office, left here for Chicago yesterday. He will meet Mae West there and they will travel to Hollywood together.

Benefit For Temple

A benefit show will be held at the Pantages theatre at midnight on April 15 for the Temple Israel of Hollywood of which Sam Briskin is president.

Connie Here Saturday

Constance Bennett arrives Saturday from theEast, accompanied by Marquis Henri de la Falaise. Her next picture for Radio will be "Bed of Roses."

Deaner-Watts Agency

Frances Deaner and Milton Watt, both formerly on the Fox publicity staff, have opened a free lance publicity office.

Mussolini Agrees To Zeidman Plans

Premier Mussolini yesterday cabled his approval of Ben F. Zeidman's "March of Two Worlds" to the producer, consenting officially to take part in it with his family. This message was transmitted to Zeidman through Ambassador Rosso, at Washington.

MGM, it was learned, has also been seeking permission from Il Duce for a similar production idea, Zeidman beating them to the punch despite the jump MGM had on him. Tom Geraghty has been signed to write the screen play of the Amelio Colantoni-Edward Patterson story. Story will be an Italian "Cavalcade," romanticizing the influence of Garibaldi upon Italian history and using his love for Anita as the personal story.

Zeidman is rushing plans to start for Italy with a production unit as quickly as possible.

Connie Cummings Big Hit With London Folk

London.—The folks here have taken Constance Cummings to their hearts. After witnessing the simplicity of her arrival, the conservative English are going for her in a big way.

The London Film Weekly has induced her to write a serialized version of her picture experiences in Hollywood. She is writing it herself, without the usual ghost writer.

Dorothy Ates In Show

Dorothy Ates, daughter of Rosco, is in the new floor show at the Cotton Club and is one of the main attractions.

'Von' Flying Back

New York.—Josef Von Sternberg will fly to Hollywood from New York, leaving here today.

Loew's Stock Slumps

(Continued from Page 1)

represents the holdings of one of the largest owners of the issue who is dumping it all, regardless of price, to get out of the investment.

Still another theory is that present conditions in the industry, added to the mediocre quality of most of the recent MGM product, is responsible. Whatever the cause, the fact remains that the stock is getting the hardest pounding it has had in a long time and has been driven down to $9 for the common and less than $41 for the preferred.

Grayce Greenburg's
DACHSHUNDE
10964 Ventura Blvd., N. Hollywood
5 Minutes from Hollywood Boulevard

'ELMER THE GREAT' GIVES PLENTY OF BELLY-LAUGHS

Brown, LeRoy and Story Highlights

"ELMER THE GREAT"
Warner Bros.

Direction .....Mervyn LeRoy
Original ....Ring Lardner, George M. Cohan
Screen Play.....Tom Geraghty, Whitney Bolton
Photography .....Arthur Todd
Cast: Joe E. Brown, Patricia Ellis, Claire Dodd, Sterling Holloway, Preston Foster, Frank McHugh, Gene Martin, J. Carol Naish, Berton Churchill, Emma Dunn.

Chalk up a home run for Director Mervyn LeRoy and Joe E. Brown, and remember what you've been told about good stories making good picture entertainment. Warner Brothers' "Elmer the Great" is excellent entertainment from Brown's first yawn, which is nearly a black-out, to his last slide to a muddy home base, another near black-out.

Laughs come thick and fast in the story of the Gentryville boy who makes good with the Chicago Cubs, as he said he would. True to the Joe E. Brown tradition, they are laughs for all the family. Starting a bit slow, the story picks up as soon as Elmer starts his training with the Cubs. There is plenty of trouble for the small town boy, who is as dumb as they come, and the more trouble for Elmer, the more excitement for the audience. At the darkest moment, with three men on bases, the Yanks ahead, the Cubs depending on Elmer's batting to bring in the three runners, Elmer gets hit by a pitched ball and staggers to first. Then, still groggy, he gets caught between first and second for an out. But, as Elmer says: "You can fool some of the people part of the time, but the worm will turn." The home town boy makes good—and all the home town folks are listening at their radios.

The picture is Joe E. Brown's, though he is ably supported by Patricia Ellis as the girl from home. From the original story by Ring Lardner and George M. Cohan, Tom Geraghty and Whitney Bolton have produced a piece of capable screen writing. And if you've never had the thrill of sliding home on a muddy ball field, let Arthur Todd, who photographed the picture, give it to you. If your audiences aren't Joe E. Brown fans, they're baseball fans, and if Joe won't get them, the baseball shots will.

Claire Dodd makes a pretty city girl. Frank McHugh makes much of a small part. And the others in a good cast are Sterling Holloway, Preston S. Foster, Gene Martin, J. Carol Naish, Berton Churchill and Emma Dunn.

You've got plenty to talk about with this one, in addition to Joe E. Brown, who has a host of fans. The picture is fast and funny, and will hit any type audience.

'Blumey' May Buy The Poli Circuit

New York.—A. C. Blumenthal has paid his first deposit on a deal that may bring the Poli New England circuit under his operation. He has offered the receiver $7,000,000 for the chain for which Fox originally agred to pay $14,000,000. The first deposit is as an evidence of good faith and the receiver is expected to accept the entire deal.

Anti-Trust Suit Against Publix

New York.—Publix Theatres Corporation and five New England subsidiaries were made the defendants in a suit filed yesterday by a group of Boston amusement companies, who allege violations of the anti-trust laws. Damages of $2,250,000 are asked.

The plaintiffs are the Dorchester Theatre Company, Capital Amusement Company, Casco Amusement Company, E. M. Lowe Inc. and the Hutchinson Amusement Company.

Fox Film Signs Howard For 'Berkeley Square'

After several weeks of negotiations, Fox has finally signed Leslie Howard for the featured role in "Berkeley Square," which Jesse Lasky will produce. The picture goes into work the middle of April, under direction of Frank Lloyd.

Valerie Taylor, who was enroute to England via the Panama Canal, was flagged on her trip and returns to take the spot opposite Howard in the production.

New One For Universal

Universal has purchased an original story by Howard Emmett Rogers and Murray Roth, titled "In The Money," which the latter will direct. The production is slated to go into work within three weeks and Eph Asher will supervise.

Cohn and Cohen East

Jeane Cohen, eastern scenario editor for Columbia, returns to New York tomorrow with Harry Cohn, Columbia chief. Henry Kornblum will also be in the party, which goes via plane.

Fox Wants Oliver

Fox is negotiating with Edna May Oliver for a featured comedy role in "It's Great To Be Alive," which Al Werker will direct for the Sol Wurtzel unit.

Bill Howard Starting

William K. Howard starts direction of "The Power and the Glory" at Fox today. Jesse Lasky is producing the picture.

Newsreel Men May Walk Out of Fox

New York.—The New York cameramen's local is up in arms over the action of Fox in paying the newsreel photographers only the minimum wage scale. The union claims that Fox is allowed to take this action only if all the other newsreels do the same, and that all the other reels are paying the full scale.

The local is asking **William Elliott,** president of the IATSE, to withdraw all the newsreel men from Fox next week.

Sutherland East On 'International House'

Edward Sutherland and Ralph Rainger will leave for New York tomorrow to shoot scenes including the Radio "names" to be used in "International House" for Paramount. The camera crew will be hired in New York.

Those to be photographed in New York include Rudy Vallee, Baby Rose Marie and Colonel Stoopnagle and Bud.

MacRae Readying Serial

Henry MacRae is finishing preparations to place his air serial, "Phantom of the Air," in work immediately at Universal despite the studio's closing The producer directs and releases through Universal on an independent deal made by his unit, Adventure Pictures.

Skipworth Transferred

Paramount yesterday effected the transfer of Alison Skipworth's term contract from Paramount-Publix to Paramount Productions, the player consenting to the move. Her old deal was torn up and a new one written on the same basis.

James On Bow Story

Rian James was signed yesterday by Fox to write an original story to be Clara Bow's next picture. Al Rockett is supervising and Sam Rork is producing. The Schulberg and Feldman office made the deal.

MGM After Ted Healy

MGM is negotiating with Ted Healy for a comedy role in the 1933 edition of "The Hollywood Revue," which Harry Rapf is producing. Healy will leave the Club New Yorker in two weeks to be replaced by Jean Malin.

Swerling On Holt Yarn

Jo Swerling has been assigned to write an original story to be Jack Holt's next for Columbia. Al Rogell is slated to direct.

Arthur Loew Sailing

New York.—Arthur Loew will sail for Europe on the Paris tomorrow. He will be accompanied by David Blum, of the MGM foreign department.

Irving Briskin On Col. Action Series

Irving Briskin is understood to be set to move into Columbia to produce the Action series on next year's program on the same basis that he produced the Tim McCoy westerns. Pictures are to be produced at a stipulated budget, financed by Briskin, with negative cost returned to him immediately upon completion of each.

Negotiations are also on for Briskin to handle another series of McCoy westerns for the next year's schedule at the same time. Louis Sarecky, who is completing the Action series, will be transferred to the regular Columbia staff of associate producers, with Briskin taking over his reins May 30.

Warners Now Planning To Close Studio April 15

Warners have called off their dogs on the proposal to extend production activity in order to take advantage of the eight-weeks waiver period, according to a decision relayed to the department heads late yesterday.

The last production to go into work, as originally planned, will be "Goodbye Again," which has Joan Blondell and Warren William in the top spots and Genevieve Tobin, Hobart Cavanaugh and Jay Warde in supporting assignments. The studio now plans to close April 15.

Freund On 'Left Bank'

Universal has assigned Karl Freund to direct Elmer Rice's play, "Left Bank," as his next picture instead of "Gulliver's Travels" as announced previously. The studio plans to put this play into production in about three weeks.

Release For Nixon

Fox has notified Marion Nixon that the option on her term ticket will not be exercised. She has three weeks to go before the expiration of her contract.

'My Dear' On Again

Fox yesterday dusted off "My Dear" and turned it over to Harry Lachman's direction. It is a musical and Colin Clive is being considered for the lead.

Bob Sisk Finishes Year

New York.—Robert Sisk, head of advertising and publicity for RKO, completes his first year with the company this week.

Auditors Engaged

(Continued from Page 1)

one company to return to full salary payments prior to the eight week period ending April 30, there have been discussions that comparison will be made with the eight weks prior to the salary cutting period, January 9 to March 5, and when any company equals gross of corresponding week in the previous period, that company will restore full salaries to all employees.

The Academy Emergency Committee and the Producers meet today to discuss a method of computing when any or all companies may resume full salaries during the eight week period.

COMPLETE DIRECTORY
of Directors and their Activities

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Money" Director
of the Past Twelve
Months

Executives Forget
They Must Be Reminded

Directed---

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MAY 1

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CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XIV. No. 5. Price 10c. TODAY'S FILM NEWS TODAY Friday, March 24, 1933

KAHANE AND COOPER STAY

TRADEVIEWS

•THE developments of the past three weeks and the present aspect of the salary cut situation indicate that the whole thing is the greatest fiasco ever seen in the picture industry. To save what is, in comparison with the entire production cost, almost a negligible amount of money, the producers have shot the morale of their organizations full of holes, and have created an atmosphere of unrest and discontent on every lot which, of necessity, militates against good work.

New York is buzzing with rumors —and some facts—that the big cuts supposed to have been taken by certain big executives have been set aside as a result of battles within the companies. Warners and Columbia have not yet put through the cuts in the exchanges or for executives and probably will not do so.

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The whole cut idea seems to be sagging and many are of the opinion that it would have been better if it never had been thought of, when the ruined morale and the small amount saved are considered.

It is estimated that the cost of artists, writers and directors is less than twelve per cent of the total production cost. That saving is a mere drop in the bucket when the 88 or 90 per cent represented by other production costs has not been cut, nor any attempt made to cut it.

In those exchanges where cuts have been made, the companies have demoralized staffs who are exerting little effort to get new business, or even hold what they have. Rental cuts have been given to exhibitors in some instances and these, of course, must be deducted from the net saving.

Take it all in all, the whole thing looks like a profound flop. Even granting that the companies really needed the assistance, they are not getting it, even financially, while the destruction of morale, the disaffection that has been spread and the loss of energy and real work in every affected department will more than offset the monetary saving.

And don't forget that, while it will be simple for the companies to restore the former salaries at the end of the eight weeks—if they wish to do so—it will take many times eight weeks to bring back the morale, the spirit, the enthusiasm of their organizations.

Picture Stocks Still Very Weak

New York.—Picture stocks continued to show weaknesses yesterday. Paramount Famous Lasky bonds went down to 45⅛, Loew's preferred hit 40⅞, and Columbia Pictures went to 6¾. Loew's common closed at 10, a point higher than the previous day's closing.

'Kong' Rings Bell On All First Runs

New York—Radio's "King Kong" is banging the box-office bell at all its first run spots. The Hippodrome in Baltimore is grossing nearlythree times the ordinary business, and reports from upstate New York houses are all of exceptional business.

The picture finishes up at the RKO-Roxy this week and goes into the Palace Theatre for two or three weeks.

'U' After Irene Dunne For 'Only Yesterday'

Universal has again resumed negotiations with Irene Dunne for the lead in the John M. Stahl production, "Only Yesterday," and the deal looks very nearly set.

If it goes through, it is understood that Miss Dunne's contract will be extended by Radio for the one-picture deal.

Radio Pictures Executives Retained By Board—Must Rely on Theatres for Funds

New York.—B. B. Kahane remains as president of Radio Pictures and Merian C. Cooper as the production head. This was decided at the meetings of the Board of Directors during the past two days.

The New York executives of the company are extremely enthusiastic over the future outlook, even though the company has been informed that the banks have closed the money doors and it must now depend on the intake at the theatre box-offices to finance the entire operations.

This news was given the directors by David Sarnoff, of Radio Corporation of America, and by banking representatives. To pay off, Radio must take in a little more than $300,000 a week. It has not taken this amount for the past three weeks, but will get it this week and for several weeks to come on account of "King Kong" and other current releases. If the re-

(Continued on Page 2)

Colleen Moore Goes To Rogers Production

Charles R. Rogers is concluding negotiations with MGM for the loan of Colleen Moore for the feature role in "The Baby in the Ice Box," which he is producing for Paramount.

Fox Film Postpones Four Indefinitely

Fox yesterday postponed production on four pictures, two of which were set to go next week and two set for a week or so later.

"My Dear," slated as Heather Angel's first starring picture, with Henry Lachman scheduled to direct, was called off until July, as was "Wooden Crosses,' 'which, with Raoul Walsh directing, was to be one of the big features of the program.

The other two delayed are "The Worst Woman in Paris," for which the company tried to get Jean Harlow or Tallulah Bankhead, and the department store story which David Butler was to have directed.

Consol. Elects Board; Earnings Satisfactory

New York.—At the annual meeting of Consolidated Film Industries yesterday the following were elected directors: E. C. Dearstyne, J. D. Eagan, M. Taylor, M. H. Lavenstein and H. M. Goetz.

President Yates said that the earnings of the company are satisfactory and he looks for a recovery in amusement conditions shortly.

Grainger Suit Off

New York—The suit for salary that James R. Grainger threatened to file against Fox Film when that company attempted to enforce the salary cut on him, has been dropped, it being understood that Jimmy got his full salary.

MGM Starts New One

MGM has started production of "When Ladies Meet", the Rachel Crothers stage play. Ann Harding, Robert Montgomery and Alice Brady have the leading roles and Harry Beaumont is directing.

SO. CAL. THEATRES DROP DOUBLE BILLS APRIL 26

Double bills are slated to be thrown into the discard by theatres in Southern California on April 26. All exhibitors are being advised that bookings of pictures, starting with April 27, must be for single bills, and the twin billing policy is out.

A general meeting of the Independent Exhibitors Association of Southern California will be called within the next ten days, at which time all exhibitors will be advised of details of this single billing policy. At the same time, the exhibitors will have a new zoning and clearance plan submitted for their approval.

Although executives of Fox West Coast could not be reached last night, it is understood that the move to single bills by the independents next

(Continued on page 4)

Rosenzweig and Marcus Start Distrib Outfit

Charles Rosenzweig, formerly with the Columbia distribution department, and Lee Marcus, formerly with RKO, have combined in a new distributing company. They plan to handle 26 pictures next season.

Para. Frees Erwin

Paramount did not exercise the option on Stuart Erwin's contract. Erwin's last picture on his contract was "International House," which was completed yesterday.

Uncle Carl Arriving

Carl Laemmle Sr. returns from New York tonight, accompanied by Jack Ross and Sigmund Moos.

SUPPORT THE MOTION PICTURE RELIEF FUND

THE Hollywood DAILY REPORTER

W. R WILKERSON..... Editor and Publisher

FRANK POPE.....Managing Editor

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THE LOW DOWN

Really now, that tremendous yen that a certain studio head has for an inguene is getting out of all bounds. The infatuation is so great that the producer is actually risking his own neck in his attempts to further her career. He is convinced that she is starring material, but no one else in his organization seems to share his opinion. The New York office is perfectly willing to have the girl play a part now and then, but is plenty mad at this producer's present attempts to find a story to star her. They feel, too, that he is probably thinking more of her than anything else around the lot, and if he doesn't forget about the girl for a while and attend to his "knitting," he will be decapitating himself, believe you us.

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Hmmm, mm—a great big chisel to the company that almost got a whole reel of good stuff for nothing the other night. This organization, we are told, went into a local night club and sold them a bill of goods to the effect that the club get itself a lot of publicity by letting them shoot there a while. The entertainers were under the impression that it was news-reel material, or some advertising stunt, and consented to do their stuff. The company came into the place and the cameras ground for about two hours. Then one of the entertainers heard somebody remark that their act would make a swell short—and to "shoot all of it," and also discovered that they had actually been making a type of short subject this organization has been releasing for years. P. S. The entertainers stopped working immediately . . . and just whether they will finish their act for pay, or the company will scrap the whole thing is a burning question.

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Didja know that the town is flooded with counterfeit dimes, quarters and half-dollars? Yeah, and if you don't believe us, try clinking your own against a table or something—everybody has 'em. The other night, Bill Howard sadly produced a no-good quarter, whereupon Cecil DeMille laughed—but not for long. On account of when he examined his own handful of change—well, ask him!

New York REVIEWS

"FROM HELL TO HEAVEN"

Paramount prod.; director, Erle Kenton; writers, Lawrence Hazard, Percy Heath, Sidney Buchman.

Rialto Theatre

American: All in all it makes fair enough program entertainment, despite a certain lethargy of pace out of keeping in this sort of piece.

Times: It is quite a diverting production and it has the distinction of being the only race-track story wherein the spectator is by no means certain which horse is going to win.

News: We think you'll find "From Hell To Heaven" a better than fair amount of celluloid. But—why the monicker?

"FAST WORKERS"

MGM prod.; director, Tod Browning; writers, John W. McDermott, Karl Brown, Ralph Wheelwright, Laurence Stallings.

Capitol Theatre

Mirror: It tells a conventional and familiar story of two pals who agree no woman shall come between them, and of the scheming little blonde who does.

American: The offering is over loquacious, with a deluge of dialogue failing to advance the story or to justify its being with amusing quips. Nor has the tale been developed in a fashion to eliminate necessity for padding to gain feature footage.

News: "Fast Workers" is a rough and lusty comedy about two men and a girl, modeled on "What Price Glory" and "The Cock-Eyed World." It misses some of the gusto and speed of the MacLaglen-Lowe movies

Pickford On Way Back; Considering 3 Yarns

New York.—Mary Pickford is due from Europe on March 30 and will leave immediately for the coast.

She has three stories under consideration for her next picture. One is "Shantytown," which she has had for some time. The others are "Alice In Wonderland," with Walt Disney cartoons, and "Peter Pan."

Mike Levee Moves Into New Offices On Sunset

M. C. Levee has moved from offices at United Artists and leased a large house at 8118 Sunset Boulevard as headquarters. He is still associated with the Mary Pickford organization, in addition to his regular business as manager for several prominent artists and directors.

Para. Borrows Keene

Paramount borrowed Tom Keene from Radio for the top spot in the Zane Grey western, "Sunset Pass", with Randolph Scott playing a featured role. Henry Hathaway is directing and Harold Hurley is supervising.

Two More For Doane

Warren Doane, comedy producer for Universal, has two more pictures to go into work next week under direction of James Horne, and the final short on the program will follow immediately.

Vic Heerman At MGM

Victor Heerman started yesterday with MGM on a deal which will have him write, direct and supervise one picture.

Ray Taylor To Direct Serial At Universal

Ray Taylor will direct "Phantom of the Air," fifth and last of Universal's serials for this season, which is slated to start March 30. Henry MacRae will act as producer.

Basil Dickey and George Plympton, who wrote the script, start immediately to prepare the scenario for "Perils of Pauline," which will be Universal's first serial for the 1933-34 season.

Larkin Starts Letter Contest For 'Secrets'

New York.—Mark Larkin has started an exploitation stunt for "Secrets" in the form of a contest for letters on the subject of marital happiness. The winning couples in each key city will get a free trip to the World's Fair in Chicago in July.

Larkin has gone to Washington, Baltimore, Philadelphia and Pittsburgh to start the work in those cities.

Educational Switches

A re-shuffling of production plans at Educational moves the next Moran and Mack short up the schedule to late April ,with an Andy Clyde comedy to go into work replacing it. Charles Lamont has been assigned to direct the next two Moran and Mack comedies.

George Weeks Buys One

Reva Weil yesterday sold "Between Floors," an original story by Nargel Luck and Charlotte Arthur, to George Weeks, who will produce it as his next Mayfair picture.

Myers Back To Para.

Paramount signed Henry Myers yesterday to collaborate on the screen play of "Funny Page," with Barry Trivers, who wrote the original story. William LeBaron is the producer.

Para. Calls In 400 Extras To Pick 20

In order to secure 20 extras who would look well in bathing suits for a sequence in "College Humor," Paramount sent out 400 "interview" calls Monday, with practically that number showing up for possible jobs. They were hustled into bathing suits, and given a once-over, with 30 being selected and the balance dismissed. Further pruning yesterday brought the group down to 20.

The wholesale broadcast for the extras to give a director a wide selection for a relatively few, has created widespread dissatisfaction in the ranks of the extras. It is charged that members of the Paramount casting office had little regard for the monetary condition of the extras in forcing so large a number to spend carfare and time to answer such a call.

Sam Kaplan To Appeal; Petitions For Bail

New York.—Sam Kaplan, former head of Local 306, will appeal his conviction for coercion and has made application to be released on bail.

Estabrook To Desert

Howard Estabrook completed the screen play and dialogue on "Harbor," which Mervyn LeRoy will direct for MGM, and left for Palm Springs for a rest.

Kahane-Cooper Stay

(Continued from Page 1)

ceipts dip below that figure, the company will find itself in difficulties, but the Eastern executives feel that the income will keep up and that there will be no trouble.

In the meantime, the company is seeking some new producers. Kahane and Cooper were told by the directors that they could strengthen their own positions if they would corral some producers who could turn out a better grade of product.

From the present outlook, Sam Jaffe is the only producer who is certain to stick. If the others stay, they will be required to show more than has been shown in the past.

The reports made by Kahane and Cooper were most acceptable to the board and it looks as if the company is taking on a new lease of life and will start at once on a period of the greatest activities in its history.

Choice Seats for Opening of
"KING KONG"
TONIGHT
Call Bob Frankel
Vine Street Brown Derby

Mr. Alfred Santell
We Thank You For Your Patronage
RICHARDSON & MARTIN, Inc.
THE MUSIC LOVERS' SHOP
LOS ANGELES

MGM'S 'YESTERDAY'S RICH' HUMAN STORY AND WELL TOLD

Brilliant Cast, Fine Direction, Writing

"YESTERDAY'S RICH"
MGM

Direction .....Clarence Brown
Original ....C. L. Anthony
Screen Play. ..... Bess Meredyth
Photography .....Oliver T. Marsh

Cast: Lionel Barrymore, Lewis Stone, Phillips Holmes, Benita Hume, Douglas Walton, Elizabeth Allan, Doris Lloyd, Colin Clive, Viva Tattersall, Halliwell Hobbes, Laurence Grant, Billy Bevan, George K. Arthur, Alec B. Francis, Alan Edwards, May Forbes.

"Yesterday's Rich" is a far cry from the rowdy comedies and sex-dramas that are banging your box-offices bells these days, yet its very simplicity and humanness stand a good chance of pleasing your customers, not sensationally, but very well.

By simplicity, we don't mean "love in a cottage," for the picture is heavy with what is known as production value. It is a story of the great slump, as lived through by two British families, one rich, one poor. In paralleling the lives of these people, the film shows penetratingly how deeply both wealthy and indigent are affected when things go bad—no matter where

A brilliant cast, fine direction and writing have made "Yesterday's Rich," which could so easily have been a deadly bore, an interesting and sympathetic picture. It is slow in spots, but these lapses can be remedied without any trouble. A note of optimistic propaganda pervades the yarn, but it is so intelligently and sparingly applied as to be scarcely noticeable. It is for this reason and its complete naturalness of movement and speech that the film emerges not as a preachment, but as entertainment.

The atmosphere is distinctly English from start to finish. The cast, with the exception of very few, is British, but the reactions and emotions of the characters in the piece are universal, and as such should strike a responsive chord with audiences anywhere.

A splendid cast has been assembled for "Yesterday's Rich." Some of the names are new, and all do exceptionally fine work, right down to a woman whose name in the film was "Mrs. Mumsey," we believe, and who contributed a poignant bit.

Lionel Barrymore, as the plodding book-keeper who doesn't find himself until he is given the "sack" after forty years with the firm that is forced to cut, gives a grand, restrained performance. To Lewis Stone falls the lion's share of the film, and he has never been better. Elizabeth Allan looks like a real find. Her work was charming and sincere. Phillips Holmes, Benita Hume, Colin Clive, Halliwell Hobbes, Laurence Grant and others in the long list were excellent.

Clarence Brown's direction is flawless, and together with a fine script by Bess Meredyth, is responsible for the rare quality of the picture. And quality is what we mean. Oliver Marsh's photography must be mentioned.

Railways Cut Fare For Theatre-Goers

Berlin.—In an effort to revive interest in the Berlin theatres, both legitimate and picture, the railways, through a deal with the houses, are offering reductions in fares of 20 to 50 per cent to patrons living outside the city. On legitimate first nights, the audience is invited to meet the actors after the play.

Cleveland Houses Dicker With Unions

New York.—Conferences are going on here between the unions and representatives of the closed Cleveland theatres with a view to re-opening the houses next week. All of them closed because of the refusal of the stage hands, musicians or operators to accept reductions.

Col. E. A. Schiller, who heads the exhibitors' representatives at the parleys, says that nearly all the vaudeville actors have agreed to a 25 per cent cut demanded by the theatres.

MGM Signs Ted Healy And Stooges For Short

MGM has signed Ted Healy and his stooges to be starred in the next two-reel musical technicolor comedy under the supervision of Jack Cummings.

No director has been assigned yet, although one of the contract directors probably will handle the megaphone between feature picture assignments.

Edw. Arnold To Radio

Radio yesterday borrowed Edward Arnold from G. P. Schulberg's Paramount unit and he and George E. Stone were assigned roles in "Emergency Call," Bill Boyd's next production, which goes into work in a week. Eddie Cahn directs.

Warner Baxter Set

Warner Baxter was set yesterday by Fox for the ace spot in "I Loved You Wednesday," which Henry King will direct. Work is slated to get under way within three weeks.

Col. Signs Designer

Harry Cohn has signed Lettie Lee on a picture to picture deal to design gowns. Her first assignment for Columbia is "Rules For Wives."

Term For Barrymore

Lionel Barrymore, who has just completed a role in "Service" for MGM, has signed a new contract with that company.

Northwest Publix Dropping Theatres

Minneapolis. — Northwest Publix circuit is rapidly dropping houses in this district, with the Tower and Strand, St. Paul first runs, latest to be cut from the chain. Joe Friedman takes over the two theatres and plans to reopen the Tower next week, after redecorating the house.

Dropping of the Tower and Strand leaves Publix with only two first runs in the downtown district of St. Paul and a total of seven in the city. Previously the circuit had a total of 25 theatres in that city.

It is known Publix is negotiating with owners of various theatres for rent reductions, and, if satisfactory concessions cannot be secured, houses will be turned back to the owners.

Hammons Protests Use Of 'Baby Face' Title

Earle Hammons, through his west coast representative, I. A. Allen, registered an official protest with the Hays office yesterday against Warners' use of the title "Baby Face" on their recently completed production.

Hammons claims priority rights, having sold a picture under that title to exhibitors who purchased World Wide programs. KBS was announced at the opening of the season as the producer of the story.

LaCava Doing Script

Gregory La Cava has gone to Palm Springs to write the continuity and and prepare the direction of "Bed of Roses," which will have Constance Bennett in the top spot under his guidance.

Robinson Doubling

Casey Robinson has been assigned by Charles Rogers at Paramount, to write an original story, as yet untitled. The director-writer is also working with Harry Joe Brown on the direction of the untitled beer story.

Another For Jackson

Although on a free-lance basis at Fox, Horace Jackson was handed his fourth consecutive assignment yesterday when he was scheduled to write the screen play of an untitled story.

Tracy In Two Casts

MGM is doubling Lee Tracy in his services. The player is working in "Dinner At Eight" and "The Chaser" at the same time, schedules being matched to accommodate.

Helen Vinson To Fox

Fox effected the loan from Warners of Helen Vinson yesterday. The player goes into a featured role in "The Power and the Glory," which the Jesse Lasky unit is producing.

Yesterday in NEW YORK with HELEN GWYNNE

Everybody, it seems is writing for the movies. "The prices paid for photoplay ideas have gone up tremendously in the past few years. Up to four years ago, producing companies paid from five to ten dollars for plots of motion pictures. Since then prices have gone up to twenty-five and fifty dollars a reel and in some cases more; in consequence, everybody is writing for the movies." . . . Ooops, we made a mistake. That's from our 1915 notebook and that complaint about overhead came at a time when the average picture was two reels and nickelodeons raised their prices to ten cents for a three-reeler. . . . However, prices are fast approaching the 1915 high. Only recently an eastern story editor told an author that, sight unseen, he'd give him his company's top price for material—seven hundred and fifty dollars.

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What a steal this market is for foreign pictures. What with American product scarce and getting scarcer, more of them creep into the new weekly programs with every change. Guess it's up to the independents to rout them out before the whole country starts talking with an accent. . . . And it was funny that all the New York critics reviewed a picture last week that was only two years old. . . The Thalbergs stepped out gaily while they were here; everybody surprised and delighted with what a real rest did for Irving. He looks marvelous and is enjoying a life of leisure he never gave himself time for before. Norma was mobbed at the opening of "White Sister." . . . And they swore that if Helen Hayes and Charlie MacArthur came down to the boat to see them off, they'd see to it that they sailed, too.

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There's a famous stage and radio singer who has also made any number of shorts for Warners, who has a husband who is devoted, to say the least. The lady was also one of Ziegfeld's pet finds and standbys. Once, when her husband was asked why the gal hadn't played a second week at a picture house, he replied: "WE had a cold." . . . More recently he nailed a famous caricaturist and started to sell him a bill of goods about how he really should do a picture of his wife. The caricaturist said he was sorry but, since the gal is at present not working, he couldn't do it. At which the zealous husband said: "But you really ought to do a drawing of her. You know, sorta keep the name of Ziegfeld alive." . . . They do say that the bright particular "Anonymous" who wrote "Gabriel Over The White House" is one of Roosevelt's more confidential advisers. And in the light of what has happened so far, that assumption would seem to have more than a grain of truth in it. . . . Add: "Famous last words." Two company story readers meet up with each other on the street and one says to the other, "H'ya Jake. Read any good books lately?"

GERMAN PICTURE INDUSTRY WILL DO ITS OWN FINANCING

All Control Vested In A Central Bank

Berlin.—Learning a lesson from the disruption of business in America, Germany is taking steps to reorganize its financing and production set-up in order to avoid duplicating the experience of the producers across the Atlantic. A general plan has been drawn up, under the operation of which financing and production of pictures made here will be placed upon a sound basis, controlled by the studio heads with the supervision of the government.

The plan will prevent racketeers in their various games and toss out immediately all producers whose credit rating fails to place them in good standing. Production activity, it is hoped, will be maintained and increased, while the film-going public will be assured a steady flow of product under that portion of the plan which will control distribution. Unfair tactics and cut-throat competition will be expurgated in every division of the picture industry, once the plan is adopted and placed in work.

The biggest obstacle, it is seen, will be the securing of enough endorsements from producer and distributor to effect the adoption and operation of the new system. However, the structure of the industry here makes this appear assured, providing the government does not step in to upset the applecart. No one knows where the plan will take the industry and there is considerable conjecture on this point.

The plan, on simple analysis, its ramifications leading one into vast detail, calls for the founding, through co-operation of all individuals concerned, of a central banking organization, through which both production and distribution will do business.

Upon recognized credit, the bank will lend money to the producer branch, handling all negotiations itself since it will combine banking brains with production brains. Banking and production are thus regarded as a single unit Distribution and exhibition, at the same time, are regarded as another unit which will be formed under the title of Exhibitor's Trust Corporation. The distributor and the exhibitor are part and parcel of the central banking organization.

A stock issue is to be floated by the central banking company for a half million marks. Shareholders will be restricted to motion picture servicing organizations. A producer in good standing will post thirty per cent of his picture budget and the bank will discount his paper. Screen play and budget must also be submitted and passed upon. Complete rights to properties involved must be established

Once the producer receives the bank's approval, he gets his money and upon completion of the production the Exhibitor unit of the organization takes it over and offers a guaranteed release. All releasing income is entrusted to the bank, which first covers its obligations due before issuing producer's profits. Thus, with a controlled production in effect, everyone stands to profit—if good pictures are produced.

Improvement?

New York.—The Bromhall Realty Company announces that it will "improve" the lot at Broadway and Ninety-ninth Street with a theatre building, which will be leased to the Lee A. Ochs Midway Theatres Inc.

Double Bills Out April 26

(Continued from Page 1)

month means that FWC and Warner circuits will institute similar policies at the same time.

Leaders of the independents have been gathering signatures to an agreement for a swing to single bills for several weeks, and have nearly all houses in Los Angeles in line.

The sudden decision for a concerted move is understood to have been made after conferences during the past few days between exhibitor leaders and officials of the circuits.

The theatre men realized that present conditions in production circles are precarious, and it is a gamble whether many of the majors or independents will deliver thier full programs for the current season. This situation, combined with other factors in the exhibiting branch of the industry, rushed through an agreement of the exhibitor and circuit representatives to switch to single bills the end of April.

Exchanges are in accord with the move, as it will allow them to obtain contracted prices for their pictures with the theatres generally, and will eliminate the necessity of giving theatres adjustments on pictures because of poor business and of paying for two features on one program. It is known that most of the major exchanges stand ready to give certain theatres that have overbought product the right to a cancellation of about 25 per cent of remaining releases when those theatres go to single billing.

Theatre men believe that the wholesale return to single bills will not result in a reduction of grosses at box offices. Many expect a healthy increase in patronage due to the return of many patrons who have been driven from the theatres through double bills presented during the past year

Skouras Goes North

Charles Skouras of Fox West Coast pulled out for San Francisco last night. He was accompanied by C. A. Buckley and William Powers. The trio are expected back tomorrow.

First Catholic Guild Short Started In N.Y.

New York.—The first of a series of shorts which Mentone Productions is making for the Catholic Actors Screen Guild went into production yesterday at the West Coast Service Studios here.

The title is "High C's" and the cast of 200 is headed by Ethel Barrymore, Pat Rooney, Hugh O'Connell, Hal Forde, Joe Laurie Jr., William O'Neal and the Three X Sisters.

Nelson Starts Series

Signing Laird Doyle to write the dialogue and Ramon Nazarro to direct, Jack W. S. Nelson today starts production on the first of a series of shorts dealing with famous superstitions. Sidney Wagner is handling camera, with shooting starting at Sennett's.

Bruce Cabot In 'Circus'

Radio has set Bruce Cabot for the lead in "Flying Circus", which Russell Birdwell will direct. David Lewis is supervising.

European Sailings

New York.—Sailing on the Paris today are Maurice Chevalier and Ramon Novarro.

Television Trial A Disappointment

Television's first attempt to broadcast a full-length feature picture, "Crooked Circle," was discouraging yesterday. The Don Lee system went through with it for the sake of an experiment, requesting the twelve owners of receiving sets locally to send in their reactions. From a technical viewpoint the broadcast failed to jell, owing to the limited scope of receiving apparatus, a wealth of progress in this field being needed before the threat to either motion pictures and radio becomes a reality.

Giving it the benefit of the doubt, television seems at that point in its history where Edison's magic lantern was in film history, more than twenty-five years ago, according to the exhibition given by a receiving set at Barker Brothers. Owing to mechanical deficiency, it was impossible to read title, cast or credits on the William Sistrom World Wide production. Identification of characters was possible only in close-ups. All other types of scenes were lost on the scanning plate, a magnifying glass which raises a one and a half inch image to eight inch size. Story was completely absent.

Martin Burton Cast

MGM has signed Martin Burton for a featured role in the Ann Harding picture, "When Ladies Meet." The picture is scheduled to go into production next week, with Harry Beaumont slated to direct.

WEAR GOOD FLOWERS FOR THE OPENING

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THE Hollywood REPORTER

Vol. XIV. No. 6. Price 10c. TODAY'S FILM NEWS TODAY Saturday, March 25, 1933

YATES NOW IN COMMAND

TRADEVIEWS

•THE salary cuts in the motion picture industry have been in effect three weeks today. They have not been pleasant weeks. There has been resentment, there has been disaffection, there has been a loss of morale, a letting down in work.

The cuts have five more weeks to go under the original plan. There is, of course, a possibility, even if a slight one, that some studios may resume the payment of normal salaries before the eight weeks period ends.

That is the aim of the Academy Emergency Committee. That is the reason the committee has retained the Price, Waterhouse firm to audit the books of the producing companies, both here and in New York. If any weeks audit shows that any company is in a position which, in the estimation of the Emergency Committee, justifies the return of normal salaries, that company will be expected to call off the cut then and there.

Audits, of course, take time. It is hardly possible that even Price,Waterhouse can audit the books of all the major companies and get the figures in shape soon enough to do much good. Probably the eight weeks period will be over before some of the figures are received.

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It is known, however, that there are two or three companies which are in better shape than others and which would naturally be the first to be in condition to rescind the cuts. The auditors, it is understood, are taking the books of these companies first. There are other companies which will not be in shape to take that action for several times eight weeks.

The auditors, it is understood, are taking the books of the first group in the hope that they will find evidence to justify a return to normal conditions in at least some of the studios very soon. In other words, they are concentrating on those companies where there is some hope of getting the desired results and letting the hopeless ones ride.

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If the auditors' work shows that there are companies which can drop the cuts before the eight weeks are up, the Emergency Committee will act on that information. The producers are

(Continued on Page 2)

Krasna Has a Phone; He's A Supervisor

Some time ago Harry Cohn promoted Norman Krasna from the writing staff to be a supervisor, but Norman wasn't sure until yesterday. A telephone was installed in his office and, as Columbia writers are not permitted office phones, Norman is convinced he's in the new job.

Battle To Vacate Para. Bankruptcy

New York.—A spirited battle was waged before Federal Judge Bondy yesterday by Attorneys Zirn, House and Frumberg, representing creditors, stockholders and bondholders, in an effort to vacate the Paramount-Publix voluntary bankruptcy petitions and to bring about the appointment of receivers other than Adolph Zukor and Charles D. Hilles.

Judge Bondy, after asking the attorneys for suggestions as to what he should do, acted upon their advice and set a further hearing for next Wednesday. In the meantime, both sides are to file affidavits on the applications to vacate.

Contracts Transferred

Paramount is in the process of transferring all contracts from the bankrupt organization of Paramount-Publix to the solvent corporation of Paramount Productions Inc.

Head of Consol. Financing Many Producers, Including Group of Major Companies

New York.—Herbert J. Yates, president of Consolidated Film Industries, is the man who is at present in command of the financial situation of the motion picture industry. Approximately ninety per cent of all the production companies have come or are coming to his door for financial help, and it looks now as if he will wind up some time during the summer by foreclosing on most of them.

Right at the present time he is dictating expenditures at Universal, for it is his money that is being spent there. It is understood that when the Chase crowd walked out on Fox, it was Yates who came to the company's help and financed Sidney Kent for the completion of the present group of pictures.

He is furnishing most of the money that Radio Pictures is using for its

(Continued on Page 2)

Hal Roach Abroad; May Produce There

Hal Roach is leaving for New York on Sunday, and sails for London the laater part of the month.

He will remain on the continent for several months, and expects to produce one or possibly two features. His family will join him abroad later.

Banks Will Finance Independent Units

New York.—Strange as it may seem, some of the powerful banking institutions here are looking for picture spots to finance. They are calling people in and trying to get information as to the set-up and chances of independent producing groups now in the process of formation on the coast.

Their logic is simple. They look at the long lines of ticket buyers at the RKO Music Hall and other hot theatre spots, realize that the money represented is more cash than can be shown coming into any other business, and feel that sane financing of competent producers or distributors will pay good dividends and give quick returns.

These bankers have no interest in the present major companies. They feel that these majors have had their chance and have muffed it, so they are looking for strong independent units and capable distributors. There are representatives of at least four New York banks in Hollywood now, looking over the field and gathering information.

CHASE BANK PREPARING TO FORECLOSE ON FOX

New York.—From inside sources here it is learned that the Chase crowd has definitely decided to foreclose on Fox Film for the money due the bank, which is variously estimated at from $100,000,000 to $150,000,000.

If this action is taken, it will mean that Chase will grab the Fox interest in Loew's, its Gaumont shares and anything else of any present value.

Following this, it is understood that Chase will give Sidney Kent an opportunity to reorganize the company, minus those assets. If this fails, the company probably will be liquidated and the studios, distribution and whatever else there is that will bring a quarter will be sold.

No definite date has been set for the foreclosure, but those in the know here look for it to happen any day.

Mae Murray Awarded Damages of $30,000

New York.—Mae Murray got a $30,000 verdict in her suit for $250,000 against Fox Theatres. She was hurt while working in the Fox Brooklyn Theatre in 1928 and alleged negligence on the part of the management.

Starrett Gets Release

Dissatisfied with the assignments offered him by Paramount, Charles Starrett yesterday demanded his release from a two year deal which was to expire April 15. The company granted the release and the player finishes with the organization as of today. Arthur Landau handled the negotiations for Starrett.

MGM Wants Francis

MGM is dickering with Warners for the loan of Kay Francis for the leading role opposite Nils Asther in "Rhapsody," which Richard Boleslavsky will direct. Bertram Milhauser is writing the adaptation.

FWC Hearing Wednesday

A hearing in the bankruptcy proceedings of Fox West Coast Theatres has been set for Wednesday morning, and all creditors of the circuit will be represented.

Lowe With Schulberg

B. P. Schulberg signed Edmund Lowe yesterday to play the leading role in "On Probation," which the producer is making for Paramount. Rian James is writing the screen play.

BESS MEREDYTH SCREEN PLAY "YESTERDAY'S RICH"

The Hollywood DAILY REPORTER

W. R WILKERSON.....Editor and Publisher

FRANK POPE.....Managing Editor

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RKO PLANNING 52 FOR NEXT YEAR FOR ABOUT $10,000,000

Salaries Must Come Down, Says Kahane

New York.—The production program of RKO for the season of 1933-34 calls for 52 features, as contrasted with 62 on the program for the current year. To make these, the company plans to spend between $9,000,000 and $11,000,000. There will be no Westerns.

B. B. Kahane and Merian C. Cooper have been given one-year contracts. Cooper will delegate a good deal of his authority to his associate producers—Pan Berman, Kenneth Macgowan and Sam Jaffe—and plans to develop other producers.

Kahane believes that the huge salaries paid to certain stars are not justified by the present income of the company. These salaries should be adjusted, he says, but there should not be general cuts all up and down the line.

Cooper agrees with this view and believes that the most practical kind of a deal for a producer to make with certain outstanding stars is to let them share in the gross receipts of pictures in which they appear.

The final judgment on all stories rests with Cooper, but this will be influenced by the men who may desire to make certain stories. Cooper feels that characterizations count for more than plot in a story and that a great play or great picture achieves success primarily because of great characterizations.

Speaking of the personnel and the recent pictures made on the Radio lot, Cooper said that he is convinced that Katherine Hepburn is a great actress and a great potential box-office bet, and that "A Bill of Divorcement" was one of the company's biggest artistic and financial successes. He left New York for Hollywood last night.

Fox Starting One

Contrary to he report that "Husbands Are Expensive" has been postponed by Fox, the production is slated for immediate work under David Butler's guidance. Jimmy Dunn and Sally Eilers have the top spots, with June Clyde and Noel Francis heading the supporting cast.

Jerry Horwin Abroad

Jerry Horwin is leaving Tuesday for a European trip. Allen Rivkin, Leonard Spigelgass and Jesse Lasky Jr. are throwing a cocktail party for him Sunday afternoon.

John Culp Dies

John Culp, one time scenario editor for Pathe, died yesterday at his home following an illness of more than two years.

Wanger, E. H. Griffith, Roland Young, Jetta Goudal, Eleanor Boardman among the lunchers at the Beverly Derby. . . The desert flowers are blooming . . thought you'd like to know.

RAMBLING REPORTER

Carlyle Blackwell and Avonne Taylor (Tommy Manville's ex) are expected to marry in Reno today. . . . A well-known agent in town is being driven currazy by a certain promoter—the promoter is a phony—but the agent won't believe it. . . . The Eddie Sutherlands rehearsing for that New York trip. . . . Mrs. S. has never been east of the Mississippi . . . some fun. . . . Regis Toomey should be sitting pretty with the musical rage—he has a swell voice . . . After reading what George Bernard Shaw pulled on Helen Keller, opinion seems to be divided as to whether he's senile or just a nasty old man—and what makes him think that being rude is being brilliant anyhow? . . . The title of the new Fox picture, "Last Man On Earth," has been changed to "It's Good To Be Alive." . . . Maureen O'Sullivan and John Farrow, riding the Beverly Hills bridle path.

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Skeets Gallagher and Buster Collier flying to Frisco in Ben Lyons winged bus. . . . John Monk Saunders entertaining with a midnight supper after the "King Kong" opening last night. . . . Marc Connolly is asking two hundred and fifty thousand for the screen rights to "Green Pastures" we hear—but not getting it. . . . Joan Bennett, Edith Goetz, Virginia Zanuck and Lou Schreiber foursoming it at tennis these days . . . or does Schreiber work?

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Was that Boots Mallory with Cy Bartlett Thursday night? . . . Ric Cortez is now running a pulse of 100 but has been advised not to sell until it reaches 102! . . . Myrna Loy has moved into Ramon Novarro's house we hear tell—Ramon being Europe-bound for his concert tour . . . Bebe Daniels has asked all her friends to a big tea tomorrow. . . . Now what bright lad has just called "Goona Goona" the "breast picture of the year"!? . . . Lilyan Tashman, Mrs. Leslie Howard, Mrs. Frank Joyce, Carmel Myers, Mrs. Jack Warner, Walter

Cleveland Unions Stand Pat On Scale

New York.—The Cleveland union heads continue to refuse the request of Loew's and other circuits for salary cuts, so the hearings which have been going on here have been transferred back to Cleveland. In the meantime, all Cleveland theatres remain closed.

J. D. Williams Here To Organize Units

J. D. Williams, head of Choice Pictures, slipped quietly into town a few days ago from the East. William Vogel is with the former head of First National, who expects to arrange for several independent producing units during the next month.

According to present plans, Williams hopes to have sufficient franchises sold to theatres so that production can start in June or July, with releases hitting the market starting in September.

Sherman Will Produce Bernard Schubert Play

Lowell Sherman concluded a personal deal with Bernard Schubert yesterday for the purchase of the latter's play, "Fish Gotta Swim."

Upon completion of his deal with Radio to direct Katharine Hepburn's "Morning Glory," the director will produce the play at a downtown theatre, staging it and taking the leading role. He also secures the screen rights to the property.

Una O'Connor Loaned

Warners succeeded yesterday in concluding a deal with Fox for the loan of Una O'Connor to take a featured spot in Kay Francis' "Mary Stevens, M.D." The deal is in exchange for Helen Vinson, whom Warners traded to Fox for one assignment.

Mary Kornman To Para.

Paramount brought Mary Kornman back to Hollywood yesterday from a personal appearance tour in the north to take a featured assignment in "College Humor," which goes into rehearsal Wednesday. The O'Reilly-Mann office concluded the deal.

Tradeviews

(Continued from Page 1)

pledged to accept the auditors' figures and to act accordingly.

It is reported that there are one or two studios which are planning even now to restore salaries before the end of the eight weeks, feeling that such action will have a beneficial effect on the morale of the personnel and knowing that that morale needs building up right now.

Enormous Crowd At Premiere of 'Kong'

Radio's big special, "King Kong," opened at the Chinese Theatre last night before an audience which filled every seat and which vociferously expressed its enthusiasm, both for the film and for the Sid Grauman prologue. Judging from the reception accorded it, the picture bids fair to equal the record-breaking business it is doing on its first runs all over the country.

Hollywood Boulevard was jammed with sight-seers long before the audience started to arrive, many of the star-gazers getting to the theatre with boxes, camp stools and lunch as early as 3:30. They were well rewarded, for the opening was a brilliant one, attended by everyone in the business who is anyone.

'Dinner At Eight' At The Belasco April 3

The Belasco-Curran production of "Dinner At Eight" opens next Thursday in San Diego and will open at the Belasco Theatre in Los Angeles on April 3.

The cast is headed by Hedda Hopper, Alice White, Jobyna Howland, Louis Calhern, Susan Fleming and Inez Courtney.

Nelson Eddy Wanted By MGM For Two Spots

It has been reported that MGM is about to conclude a deal with Nelson Eddy, operatic singer, for the featured spot in the new edition of "The Hollywood Revue" and to follow with a role in "The Cat and The Fiddle" if he lives up to the screen expectations of studio execs.

Zoe Akins Abroad

Zoe Akins completed her services at Paramount and leaves Monday for England, where she will complete negotiations with a British firm to write a story.

Beer Story Finished

Ralph Murphy yesterday completed the direction of the beer story he has been making for Charles R. Rogers.

Yates Now in Command

(Continued from Page 1)

present production expense and general overhead, and also, it is understood, he is doing the greater part of the present financing for Paramount Productions. In addition to these, he is providing monetary assistance for many independents.

Being a cautious individual, Yates is taking liens on everything whenever he puts up any money and, if things don't break better for the production companies within the next few months he is likely to own most of the picture business by the time the summer is over.

MGM'S 'MADE ON BROADWAY' HAS ONLY LIMITED APPEAL

Writing Hampers Director and Cast

"MADE ON BROADWAY"
MGM

Direction .....Harry Beaumont
Original and Screen Play . ..... Courtenay Terrett
Photography .....Norbert Brodine
Cast: Robert Montgomery, Madge Evans, Sally Eilers, Eugene Pallette, Ivan Lebedeff, C. Henry Gordon, Jean Parker, Claire de Brey, Wade Boteler, Joseph Cawthorn, Vince Barnett, Harry Stubbs, Richard Tucker.

There is little meat in this one, except perhaps for a few in the orchestra seats. We venture a guess that, unless extensive re-vamping is done upon "Made on Broadway" or several scenes are added, only a handful of people in any audience will know what it's all about—or care a darn.

The picture makes several unsuccessful stabs at good satire that never quite come off. Director Beaumont and Writer Terrett should obviously have had a few more conferences if only to decide definitely in just what mood the picture was intended, since it is neither straight comedy, farce, nor sophisticated nonsense, but a feeble conglomeration of all three.

We cannot remember seeing a more confused characterization than the role which is played by Sally Eilers in this film. Writing and direction combine to make her neither "fish, flesh nor fowl" until the finish, when her character is suddenly discovered to be foul. It is no fault of hers that her good work and neat flair for exaggerated comedy go for naught, since her motives are not established until the very end, which makes a great many of her preceding scenes entirely out of keeping with the kind of a girl she played.

Bob Montgomery seemed a bit immature for the role of New York's most successful and sought-after "fixer" of political and private affairs. His influence and gift of gab enable him to rescue an ex-waitress from suicide in the Hudson river, "educate" her (with the help of his divorced wife), land her a job in the Follies and get her acquitted of the murder of a gigolo in no time at all. Then he discovers that she's just a cheap little blackmailer and goes back to his wife.

Everyone connected with the film works like a Trojan to "keep it light," but the fact that everyone is working hard, is all too plain. When things suddenly begin to happen along about the middle of the film, they are doubly foggy, for no lapse of time has been made apparent, no build-up has been given for the events which take place. Since "Made on Broadway" is not advertised as a mystery film, it might be well to put in a few scenes between the time that Miss Eilers begins her career and the night of the murder, just to clear up nearly everything.

The picture is punctuated with some very funny lines and a couple of good ideas that never materialize beyond the stage of befuddled humor. The burlesque of the murder trial is still amusing, but has long since ceased to be "news."

Excellent supporting players, such as Eugene Pallette, Madge Evans, C. Henry Gordon, Joseph Cawthorn and others, appear briefly. Photography and settings are striking.

Go easy on this one. "Made On Broadway" at its best would have limited appeal—and it could be a lot better.

Union Calls Out Fox Newsreel Men

New York.—The Cameramen's Local 644 has sent requests to all the members working for Fox Movietone to abandon their jobs this afternoon. This action is taken because Fox cut the newsreel cameramen to the minimum scale of $90 and the sound men to $70.

Long Production Lay-off For Rogers

Charles R. Rogers will go into a production lay-off for two months on completion of his pictures now in work.

Whether or not he will make the eighth picture, "The Baby in the Ice Box,' which is' the last of this year's program for Paramount, is still being discussed. If possible this picture will be postponed until after the shutdown of that production unit.

Majestic Convention In New York Monday

New York.—General meeting of franchise holders and heads of Majestic Distributing Corporation will be held here Monday. Discussions will be held on program of pictures to be released for the balance of this season, in addition to outlining the company's program for next year.

Phil Goldstone, Majestic producer, is due in from the coast tomorrow for the sessions.

Fox Signs Oliver

Fox signed Edna May Oliver yesterday for a comedy role in the musical film, "It's Great To Be Alive," which Al Werker will direct for the Sol Wurtzel unit.

Film Stars As Guests

Estelle Taylor, Harold Lloyd and Joe E. Brown will be guests of honor at the Moulin Rouge dance to be given by the Little Theatre at the Beverly Hills Hotel Monday night.

Junior Signs Two

Carl Laemmle Jr. signed Mabel Marden, ingenue, and Hugh Enfield, juvenile, to term contracts at Universal yesterday.

MGM Demanding High Percentages

New York.—Despite the fact "Rasputin" is reported to have cost MGM $1,200,000 and is the most expensive negative on the company's program this year, four other releases of the company this year carry higher percentage-of-gross deals than the production featuring the Barrymores.

According to one exhibitor with several houses, MGM asks 25 per cent of the gross for "Rasputin" in comparison to 50 per cent for "Grand Hotel," 40 per cent for "Strange Interlude" and 35 per cent each on two Marie Dressler specials.

Garat To Leave When 'Adorable' Finishes

Henry Garat, imported by Fox for the lead opposite Janet Gaynor in "Adorable," leaves for Berlin early in April where he will fulfill a one picture contract with UFA.

It is reported Fox holds an option with Garat for a term contract after first showings o f "Adorable" and, if the ticket is exercised, he will return here in the fall for a starring build-up in Fox pictures.

Ratoff For 'Careless'

Radio signed Gregory Ratoff yesterday for a role in Maurine Watkins' play, "Careless," with Norman Foster in a featured role also. William Seiter will direct under the supervision of H. N. Swanson.

MGM Starting 'March'

MGM plans to start production on "The March of Time" next week, with Edgar Sedgwick being handed the directorial assignment. Jack Cummings is supervising and the yarn was written by Edgar Allan Woolf.

'Paddy' For Gaynor

Fox scheduled "Paddy, the Next Best Thing" yesterday as Janet Gaynor's next starring picture and today turns it over to the writing department to prepare for work as quickly as possible.

Fox Borrowing McHugh

Fox will conclude today an arrangement with Warners for the loan from the latter of Frank McHugh. The player is to have the comedy lead in "Husbands Are Expensive."

Larkin At Universal

Universal yesterday engaged John Francis Larkin to write the screen play for A. E. Dupont's first directorial effort for the company. It is from a play by Frederick and Fanny Hatton.

Knight In 'Sunset Pass'

Fuzzy Knight was set yesterday at Paramount for the comedy assignment in "Sunset Pass," which Henry Hathaway directs.

Yesterday in NEW YORK with HELEN GWYNNE

Our gallant purist among critics, Percy Hammond, who never forgets a "miss," nor to mention one, is hereby caught up on a sentence, or part of one, that appeared in his Sunday article. To wit: "The American drama seems to be in the hands of the ladies at present with most of its flambeau exponents belonging to the distaff side; Miss Tallulah Bankhead, Miss Ina Claire, Miss Katherine Cornell, Miss Lynn Fontanne, Miss Pauline Lord, Miss June Walker, Miss Peggy Wood and Nazimova—(I list them alphabetically)" At that, he may be proving how difficult it is to learn Russian, what with ens coming at the ends of the alphabet. . . . Hal Horne has been lauded by the Hays office for his elegant "ad" campaign on "Secrets." And there's no sense in keeping that quiet. In view of the grand business it's doing, in spite of the very worst weather breaks, it seems to us that the value of good advertising is being ably demonstrated.

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We don't object to colyumists patting themselves on the back for their charitable deeds or filling up space with talk about the comfort of having the "patter of little feet" about the house, except when it reaches the point of nausea. But we do think that the colyumist who never seems to use anything but a capital "I" should be a little more careful about his public acts since he brought it on himself to live up to a pretty high standard of human kindness. . . . The other day two kids had stood in the rain for hours waiting for him to arrive at a theatre in order to get his autograph. And as he stepped out of his cab he brushed them aside with, "Get outa here, you little slobs."

•

We've just discovered the obvious for a change and hasten to pass on the good news to our gasping female public. For years now, you and you and you have undoubtedly been admiring the grand way Lynn Fontanne walks across the stage. . . Well, you too can have a beautiful carriage by the simple expedient of walking with the palms of the hands turned out, instead of just being limp against the sides of your fair boddehs. No foolin', you'll be surprised at the difference in the way it makes you stand and walk, and in case you're still wearing a long bob, no one will ever mistake you for Garbo. Or is that still the wrong way to sell something? . . . Margaret Fineman is looking for a wedding. Preferably a high-noon one with plenty of trimmings. Not that she's a sentimentalist—just an opportunist on account of she's got a brand new outfit that would be just the thing for a wedding. One of those costumes that undoubtedly would make a bride feel like a fool for coming out in white satin or crepe in the middle of the day. . . . . Georgie Raft was just a little bit overcome with it all when a colyumist informed him about to whom George owed his success. Ask Raft about it some time, it's amusing.

French Receipts Lowest Since 1918

Paris.—The alarming slump in the French motion picture trade is revealed in statistics just published by the Ministry of Commerce and the Ministry of Fine Arts.

By these it is made clear that the industry has touched a level for receipts and income lower than at any time since 1918.

French production too is on the decline. In 1932, 270 films were produced in French studios. A generous estimate for 1933 suggests that at most between 100 and 140 will be made.

On the other hand the post-synchronization of foreign pictures is increasing.

Wilbur Steele East

Wilbur Daniel Steele finishes the script of "Little Clown Lost" for Radio this week, and leaves for the East Monday. He has been under contract to Radio for several months.

Director Victor Trivas Barred From Germany

New York.—Victor Trivas, who directed "Hell on Earth," has been barred from Germany, partly because of his nationality and partly because the picture is propaganda against race bigotry and militarism.

The next picture to be made by Trivas will be produced in France for the Societe Internationale Cinematographique.

Joe Mank To MGM

Joseph Mankiewicz returns to MGM Monday to write the story for "The Hollywood Revue," with Nacio Herb Brown and Arthur Freed writing the music and lyrics. Alexander Leftwich will direct and Harry Rapf is producing. Mankiewicz finishes at Radio tomorrow.

German Film At Mayfair

New York.—A German picture, entitled "M," opens at the Mayfair Theatre March 31. It was directed by Fritz Lang and has been a hit abroad.

BRITISH PRODUCTIONS

Asso. Talking Pictures
Basil Dean, producer
"LOYALTIES"
Cast: Basil Rathbone, Heather Thatcher, Cicely Byrne, Miles Mander.
Director .....Basil Dean
From play by.....John Galsworthy
Screen Play.....W. P. Lipscombe
Cameraman .....Bob Martin

British and Dominions
Herbert Wilcox, Producer
"SUMMER LIGHTNING"
Cast: Ralph Lynn, Winifred Shotter, Dorothy Bouchier, Fred Kerr, Helen Ferrers, Esme Perce, Miles Malleson.
Director .....P. McLean Rogers
Cameraman .....Cyril Bristowe

Paramount British
J. C. Graham, producer
"ANNE ONE HUNDRED"
Cast .....Bette Stockfield
Director .....Henry Edwards
Scren Play.....Donovan Pedelty

British Lion
Sam Smith, Producer
"CLEANING UP"
Cast: Betty Astell, Davy Burnaby, Barbara Gott, George Gee and the Max River Girls.
Director .....Leslie Hiscott
Cameraman .....Alex Bryce

Gaumont British and Gainsborough
M. E. Balcon, producer
"THE MAD ENGLISH"
Cast: Jack Hulbert, Cicely Courtneidge.
Directors .....Jack Hulbert, Robert Stevenson
Original .....Douglas Furber
Screen Play.....W. P. Lipscombe, Sidney Gilliatt
Cameraman .....B. J. Knowles

"THE GHOUL"
Cast: Cedric Hardwicke, Boris Karloff, Dorothy Hyson, Anthony Bushell, Ralph Richardson, Harold Huth.
Director .....T. Hayes Hunter
Original .....Roland Pertwee, John Hastings Turner

"ORDERS ARE ORDERS"
Cast: Charlotte Greenwood, James Gleason, Frank Collier, Donald Calthrop, Cyril Maude.
Direction .....Walter Forde
Screen Play: Sidney Gilliatt, Leslie Arliss, Stafford Dickens.
Cameraman .....Glen MacWilliams

"IT'S A BOY"
Cast: Leslie Henson, Edward Everett Horton, Al Burdon.
Director .....Tim Whelan
Adapted from the German by ..... Austin Melford
Screen Play: Tim Whelan, Leslie Gordon, John Paddy Carstairs.
Cameraman .....Mutz Greenbaum

British International
John Maxwell, producer
"HEADS WE GO"
Cast: Constance Cummings, Binnie Barnes, Gus McNaughton, Claude Hulbert, Frank Lawton.
Director .....Monty Banks
Story and Dialogue.....Fred Thompson
Screen Play.....Victor Kendall

"JEWEL SONG"
Cast: Jose Collins, Denis Hoey, Darrol Richards.
Director .....Harry Hughes
From opera "Faust," by Gounod.

ST. MARGARETS
Julius Hagen, producer
"THE MAN CUTSIDE"
Cast: Henry Kendall, Joan Gardener, Gillian Lind, Michael Hogan, Cyril Raymond, John Turnbull.
Director .....George Cooper
Screen Play.....Fowler Mear

Sound City
N. G. W. Louden, producer
"THE GOLDEN AGE"
Cast: Anne Grey, Jill Sande, Anthony Kimmins.
Director .....Ivar Campbell
Scren Play.....Windham Lewis, Pamela Frankau
Cameraman .....D. O. Stretton

REELING AROUND LONDON

After all that fuss about Equity and Robey—it was a Mister Gavin Gordon who really stole the "Jolly Roger" musical at the Savoy . . . and there were per-lenty of the movie colony in force at the "premeere" as you Americanos call it. . . . John Loder with Wanda Bailey Hamilton of course, John Stuart watcihng wifey Muriel Angelus, who was the heroine of the piece. . . Dodo Watts, A. W. Bascombe, Gibb McLaughlin, Connery (Scribe) Chappell and Cedric (Pan 'Em) Belfrage in a toined down collar with his Tux—just to be different! . . . Incidentally, with this show a success and a good half a dozen big money-makers in the legit show world, London theatre world is doing quite nicely, thanks. . . . . Frankie Cohen is the second assistant director in this burg to wear a derby to work . . . other is Jim Kelley of B and D. . . . Everybody humming "Why Do You Say No?"

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No one knows if Cecil Williamson (B and D cutter) and Gwenn Wilcox have been and gone and spliced. . . . Harry I. Cohen will make another indie for Fox release. . . . Lovely Glennis Lorrimer waving to pals from a large limousine. . . . Joyce Kirby selling programmes at the Charity performance at the New Victoria. . . . The Prince of Wales at "Cavalcade" with a party of friends. . . . Phillip (Scribe) Slessor trying his hand at movie acting in his spare time. . . . Connie Cummings getting "acclimatized." . . John Van Druten making wisecracks at Hollywood's expense . . . as it seems the thing to do. . . . Louis Levy waving a baton at Gaumonts.

Connie Bennett broadcasting and then quitting us for Paris . . . That British and Dominion page boy makes more "cracks" than most of the studio bunch. . . . It was Max Miller who made a real hit in a small part in "Good Companions," and Edmund Gwenn, Florence Gregson and Clark Smith who share the remaining cream puffs. . . Ho! hum! here's a honey for you! . . . A British company wanted an American scenario writer and so they sent for one—a woman; however, they get the name all bawled up and a WOMAN cutter arrived! As the contract was signed and everything, she is remaining to edit films but now the company has to find another writer!!!!! . . . that's the movie game, palsie. . . . Gracie Fields, one of the biggest Box Office Hits over here, will make a pic for Radio release pretty soon. . . . John Orton getting together with Frederick Lonsdale on the script of "Never Come Back," which will star Tom (I won the Derby) Walls. . . . Our Kay Hammond dressed to the hilt with a coupla boy pals at the Regal . . . and Kay chewing gum . . . just to be different you know. . . . . Jeanne Stuart having photos taken in riding kit. . . . Billy W. P. Lipscombe complaining that the writers don't get enough publicity—well, here's a start for you, Bill.

Our Kitchen Is International

The world has no boundaries with our Chef. If you want your chicken fried Southern style, Spanish style or with curry — If you demand your caviar fresh and from Russia— If you like your antipastos in true Italian flavor — If your taste runs to a luscious Hungarian goulash — If you favor the sauces with a French tinge, or would relish a beefsteak pie in true English style—

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The Hollywood Reporter

Vol. XIV. No. 7. Price 10c. TODAY'S FILM NEWS TODAY Monday, March 27, 1933

WRITERS GET TOGETHER

TRADEVIEWS

•IT HAS been the history of the world that, whenever a crisis has developed, a leader, able to cope with the situation, has arisen. This country has recently had a demonstration of this fact in the election to the presidency of Franklin D. Roosevelt and his actions since his inauguration.

There is a crisis in the motion picture industry, a more serious one than has ever before confronted it. That it is a crisis of the industry's own making, that the men in the seats of authority have brought it about by their own arrogance and stupidity, does not lessen its seriousness. As a matter of fact, these two traits in many of the alleged leaders have only served to intensify that seriousness, to make it more acute.

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From the time of the inception of the frenzied and insane theatre-buying orgy of several years ago, through the stupid insistence upon making picture after picture of the type that the public did not want and would not take, up to the vicious salary-cutting of three weeks ago, mistake has been piled upon mistake to place the industry in its present inexcusable position. Inexcusable, because there would have been no necessity for it if only a little sanity, a little common sense had been used in the past few years.

But that is history. Now the crisis is here and now the leader must arise. Who he will be or whence he will come, no one apparently can say. Certainly he is not one of the present so-called leaders. He must have qualifications that they do not possess.

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First of all, he must KNOW THE PICTURE BUSINESS. That is an essential, even though some of his other traits are more important. He must be HONEST. He must be STRONG. He must be FEARLESS. He must have the power, the will and the determination so to shake the thrones of the present mighty ones that those thrones will topple and will carry the occupants down with them.

Unless he has unlimited power and unshakable determination, he will fail. His task will be no sinecure. He will be opposed on every hand by self-seeking, arrogant individuals who will

(Continued on Page 2)

Mannix-Selznick Made V.P.'s of MGM

New York.—Edward J. Mannix and David O. Selznick were elected vice presidents of Metro-Goldwyn-Mayer at the meeting of the corporation's board of directors Saturday.

New Stock Transfer Tax Sought In N. Y.

New York.—Governor Lehman is seeking a revision of the state tax laws to provide a flat three-cent tax on the transfer of all stock from a no par to a par value. He charges that corporations have been changing the par value of their stock in order to reduce the amount of taxes to be paid the state.

Several picture companies, notably Warners and Paramount, are cited as examples of this practice, which the Governor intends to stop.

Warners Will Use RCA Sound Trucks Abroad

New York.—Warner Brothers have contracted with RCA-Photophone Ltd. of London to supply sound recording trucks for Warner foreign producing subsidiaries.

This will make twelve British companies using the RCA system.

Salary Cuts Bring Home The Need For Protection — Rush Of New Members to the Guild

After many abortive attempts to form some sort of an organization for their own protection, the screen writers of Hollywood are at last getting together under a plan which is expected to take in every writer of repute in the picture colony. Profound secrecy has been maintained about the idea and the present activities, but things have developed now to a point where it can be said authoritatively that the Screen Writers Guild will soon be one of the most powerful organizations within the industry.

The plan entails a much more active affiliation with the Authors League of America, of which the Guild is now a branch, although neither organization has heretofore troubled much about the other. This new departure will bring the Guild into closer relations, not only with the League as

(Continued on page 3)

Bebe Daniels Lead In Col's. 'Cocktail Hour'

Columbia closed a deal Saturday with Bebe Daniels for the leading role in "Cocktail Hour," which Victor Schertzinger will direct.

The one picture deal outside of her home studio was approved by Warners.

News Cameramen Jab Fox-Van Beuren

New York.—Both Fox Movietone and the Van Beuren Corporation are in very bad with the cameramen's union because of their treatment of the newsreel men. The news cameramen of the former company are expected to walk out Wednesday unless a conference to be held today between the union representatives and Pat Casey results in a settlement. The union's complaint is that Fox cut all its newsreel men to the minimum scale.

The grievance against Van Beuren is based on previous scale-cutting by that company of the cameramen who left here recently with the Frank Buck expedition. As a result of this action, the Van Beuren-Raymaker South American expedition is being held up by the inability to get any competent photographers.

DISTRIBS ACCUSED OF REFUSING PIX TO ROXY

New York.—Howard Cullman, receiver for the Seventh Avenue Roxy Theatre, has filed a complaint with the office of Attorney-General Bennett, of New York state, charging that the major distributors and also some of the independents, have refused to sell pictures for showing in that house unless the scale of admission prices is raised. Cullman alleges that such actions come under the unfair practices act and asks that the attorney-general take cognizance of the conditions and force a remedy.

The Seventh Avenue Roxy, which has been playing independent pictures and third runs from the majors, recently cut its minimum admission price to 35 cents. Now, Cullman charges, the distributors have refused to permit him to have any more product unless he consents to raise that minimum to fifty cents.

Film Finance Company Increases Its Capital

New York.—The Amusement Securities Corporation, which is engaged in motion picture financing, has voted to increase its capital from $100,000 to $200,000.

This will be good news for many independent producers who get their financing from this corporation.

Clifton Webb For Pix

The Vincent-Edington office has signed Clifton Webb, who will arrive here this week from New York to go into musical pictures. It is reported that negotiations are on with MGM for his services.

Estabrook To Fox

Howard Estabrook goes over to Fox today on a one picture deal.

Agents' Amendment To Labor Act Passed

Sacramento.—The so-called A.M.A. amendment to the State Labor Agency Act was passed by the Legislature Saturday, and only awaits the signature of Governor Rolph to make it a law.

The amendment exempts artists and others receiving $200 per week or over from the general provisions of the Labor Agency Act.

Baxter-Landi Co-Stars

Fox has set Warner Baxter and Elissa Landi to be co-starred in "I Loved You Wednesday," which Henry King will direct. The studio wanted Mary Boland for a featured spot but she turned down the role.

New Term For Sandrich

Radio has exercised option on contract held by Mark Sandrich for an additional period. His ticket calls for direction of both shorts and features for that company.

SUPPORT THE MOTION PICTURE RELIEF FUND

THE Hollywood DAILY REPORTER

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FRANK POPE.....Managing Editor

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THE LOW DOWN

Everyone who was at the opening of "King Kong" (with the exception of perhaps four people) appeared at the party given by John Monk Saunders and Fay Wray after the show. Most of the folks got home just in time to change into tennis clothes. Among the guests were the Freddy Marches, the Cedric Gibbonses, the Herman Mankiewiczes, Jean Negulesco, the David and Myron Selznicks, Bruce Cabot, Sally Blane, the Sam Jaffes, the John Cromwells (Kay Johnson), the Frank Joyces, the Bill Goetzes, the Eddie Lowes (Lilyan Tashman), Dorothy Jordan, the Ralph Blums, the Benjamin Glazers and the Pan Bermans.

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Just before the big slashing situation occurred, a major studio dropped several people from its payroll completely. Among those who got the sack was a girl whose job had lain somewhere between that of a reader and a writer. The day after the cuts went into effect, only one person among the crowd that had been dropped was re-hired. It was this girl, who also happens to be a close relative of one of this studio's executives.

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We wonder just how long it will take a certain agent in Hollywood to discover that the "gentleman" who is running him ragged at the moment, is just a big fake. This man, who claims to have unlimited capital for the financing of pictures, and who never had anything to do with the production of pictures, is using this line for the sole purpose of meeting picture girls he otherwise couldn't come within a mile of. He "interviews" everything from extra-girls to ex-stars day and night—but so far nothing in the way of a picture is in sight—and never will be. The other day the agent we speak of dragged up a femme feature player whose option is not going to be renewed at a major studio, and was flabbergasted when the promoter announced that he would pay her more than her present contract calls for, etc. . . . BUT if he pays anything it will probably be in rubles . . . and the agent is wasting his time.

Eskimos Guests At Wampas Meeting

Principals of the native cast of "Eskimo," together with W. S. Van Dyke, the director, and Captain Peter Freuchen, the author of the picture, will be guests of honor tomorrow night at the meeting of the Wampas at the Writers Club.

Van Dyke and Captain Freuchen recently returned after an absence of many months in Greenland. Other guests will be Major Rupert Hughes and Wallace Smith. Virginia Verrill, soprano, Sally, Irene and Mary, harmony trio, and Joe Twirp, the demon newshound of many broadcasts, will offer entertainment.

Wynne Gibson Set In Schulberg's 'Probation'

B. P. Schulberg has set Wynne Gibson for the lead opposite Edmund Lowe in "On Probation," which William Beaudine will direct for Paramount. Junior Durkin and Warren Hymer have also been signed. Manny Seff and Frank Partos are writing the screen play.

Drinkwater Play As First Shubert Film

New York.—The first of the six pictures which the Shuberts will make is reported to be John Drinkwater's play, "Bird in Hand," which they produced on the stage about three years ago.

Lewis Milestone will direct if present plans materialize.

Sigmund Moos Ill

New York.—Sigmund Moos, head of the leasing department of Universal studios, who came east with Carl Laemmle Sr. several weeks ago, is in a local hospital for a minor operation. It is expected he will be able to return to the coast the end of the week.

Para. Engages Cynthia

Paramount has engaged Cynthia, a Kate Smith type, to warble in "College Humor," which Wesley Ruggles directs.

Tradeviews

(Continued from Page 1)

scratch, bite and gouge to retain their places and their enormous incomes.

On the other hand, he will have the support of every man and woman who has the interest of the industry at heart. If he knows his job, if he proves himself honest and fearless, an army of honest and fearless people will gather around him, will fight with and for him and for the business.

•

And he will win—for the industry and for those people. The seats of the present mighty will be given to others who can fill them more capably, more wisely, more sanely. When that day comes we shall have better pictures, a happier, more contented, more prosperous personnel, a better business, built on a solid foundation of ability and faith—ability to make pictures that will return fair profits, faith in a business that is one of the greatest in the world.

May it be soon.

Sam Briskin Held Up For Cash and Car

Sam Briskin was held up Saturday night and robbed of $50, his watch and his car. Two men got into his car, forced him to drive around for a while, took the dough, pushed Sam into the street and escaped in the machine. Bandits and machine are still missing.

Certificate of Honor To Cooper for 'Kong'

New York—Merian C. Cooper, production chief of Radio, received a Certificate of Honor last week from the Womens Chamber of Commerce of New York. The presentation was made "for entertainment and mechanical achievements on 'King Kong'."

Mrs. Luellen T. Bussenius, president general of the organization, handed the certificate to Cooper.

Two For 'City Hall'

Jason Robards and Lane Chandler have joined the cast of "City Hall," the state right feature which William Berke is producing under C. E. Roberts' direction.

Pohle At Columbia

Lawrence Pohle has been handed "Matto Grosso," an original story by Horace McCoy, to develop the screen play as a possible Jack Holt production at Columbia.

Three Educ. Shorts Starting This Week

Educational places three short subjects in work this week. The first will be a Harry Langdon production, "All Aboard," which Arvid Gillstrom produces and directs. Nell O'Day and Vernon Dent have been assigned featured roles.

The others are an Andy Cylde, an untitled radio story, which Harry J. Edwards directs under the supervision of Al Christie, and C. C. Burr's next Torchy short, tentatively titled "Torchy's Big Lead." Burr directs with Ray Cooke in the top spot.

Cinema Pat. Gets $25,000 Verdict From Columbia

New York.—As a result of losing its appeal, Columbia is compelled to pay Cinema Patents Corporation $25,000 on an infringement suit.

There is still another suit of the same nature against Columbia which is awaiting the decision of Federal Judge Cosgrave, a special master having held that there has been another infringement.

Whaling Yarn For 'U'

Universal has purchased the screen rights to "Thar She Blows," an original whaling story by Phillip McKee and Randolph Van Scoyk. The picture will be made for release next season, with Henry MacRae slated to act as both associate producer and director.

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FREE LANCE PLAYERS GAIN BENEFIT FROM SALARY CUTS

More Working Now Than For Months

The refusal of stage players to accept work in Hollywood during the present cut salary period, coupled with the increased production in several studios, are giving the free lance players a much-needed break. The lists of some of the agencies show that many of these players have doubled their average working time during the past three weeks.

Several of the agencies state that free lance people from their lists have been used as much as two weeks out of the past three, and many men and women who expected to have their incomes reduced as a result of the 20 per cent cut fixed for them, have been surprised to find the earning increased instead.

Among the agencies which have benefitted by this condition are the Joy and Polimer, O'Reilly and Mann, Hoffman-Robinson and Walte r Herzbrun offices. They stated Saturday that their lists showed a heavy increase in business. The Hoffman-Robinson office list includes the free lancers on the W. O. Christenson roster, which is being managed by the office during the illness of Christenson.

One important outcome of this turn towards the free lancers is the increased inclination on the part of producers to consider a free lancer for a term deal. Studio executives, formerly exhibiting apathy towards players who are not tied up under term deals to other studios, are now ready to listen to an agent when he offers a good possibility for term consideration.

'42nd Street' Hits Hard In Columbus

Columbus.—Warners' "42nd Street" is a smash hit at the Grand Theatre here. It opened last Thursday to a complete sell-out all day and evening and has been playing to absolute capacity of the house ever since.

Good Business In London Theatres

London.—Business in all the London picture theatres is good, with some of the attractions getting a big play. Among these latter are "Cavalcade" at the Tivoli, "The Kid From Spain" at the Adelphi, and "Soldiers of the King," a British picture, at the New Gallery, all of which are being held over. "Cavalcade" is still doing top business.

Among the newcomers are "Cynara" at the Carlton, "Hard to Handle" at the Regal, "Crime of the Century" at the Plaza," and "What, No Beer?" at the Empire.

Chicago Operator Killed By Organizer

Chicago.—In an argument in the office of Tom Maloy, chief of the operators' union here, Ralph O'Hara, who is an organizer of a group opposed to the Maloy union, shot and killed a union operator.

Sennett May Star In New Air Program

Mack Sennett, veteran comedy producer, may headline in a network broadcast sponsored by a large commercial organization. Sennett's radio plans call for assembling a half hour program weekly, devoting the first half to musical numbers, and comedy black-outs and skits with "name" film comedians.

It is understood the producer has negotiations on for Stuart Erwin and Walter Catlett to carry the comedy end of the program. Musical numbers would be in charge and under the direction of David Broekman, former head of Universal's music department.

The second half of each program would present a short sketch of an early experience of Sennett as a comedy producer, especially his "discoveries' 'of Chaplin, Wallace Beery, Louise Fazenda, Gloria Swanson, etc. Maurice Cleary is handling arrangements for the radio appearances for Sennett.

Ray Griffith Will Supervise 'Kingfish'

Warners have placed Raymond Griffith on "Kingfish" as associate producer. At the same time, Carl Erickson has been teamed to collaborate with William Rankin on the screen version of the story, from an original idea by the latter. Edward G. Robinson will have the starring spot.

Dave Werner Resigns As 'U' Casting Head

David Werner, casting director for Universal, turned in his resignation Saturday. It goes into effect in two weeks, plans at Universal calling for his replacement by another member of the organization as yet to be selected.

He claims that he went into the casting office with the understanding that it was to be a temporary arrangemen, with his promotion to an associate producer's berth to follow.

Jeanie Back With C. B.

Jeanie MacPherson goes back on the Paramount payroll to write the screen play of Cecil B. DeMille's next picture for Paramount, which is an original idea developed by Bartlett Cormack.

Radio After Mary Brian

Mary Brian has the inside track for the leading feminine role in Maurine Watkins' play, "Careless," which William Seiter will direct for Radio. A deal is expected to be closed today.

Helen Chandler Signs

Warners signed Helen Chandler for a role in "Good Bye Again," which Michael Curtiz will direct.

Writers Get Together

(Continued from Page 1)

such, but also with the Dramatists' Guild and the American Society of Authors, Composers and Publishers.

The writers have been talking for a long time about the necessity for organizing, for getting together for the benefit of the whole craft, but there has been much talk and little action. The Guild, with more or less of a skeleton organization, has been slipping along peacefully, and the writers' branch of the Academy apparently has felt that it is in no position to take or advocate any drastic action.

The incentive which suddenly spurred the craft came in the form of the salary cuts. A small group, dissatisfied with what it considered the supine attitude of the writers, decided to act. A couple of the leaders talked to labor union heads here with the idea of getting a charter from the American Federation of Labor and tying in with the union crowd.

However, before any definite steps to that end were taken, wiser heads prevailed. It was pointed out that it would be almost impossible to form an organization of writers under labor union rules and that it would be much wiser and more effective if the Screen Writers Guild could be built up and could be brought into much closer relations with the Authors' League.

As a result, thirty or forty new members have been taken into the Guild recently and there are more applications being received daily. The advocates of the plan are convinced that the Authors League will give the screen writers all the protection necessary and that they will not be hampered by the rules and regulations to which they would have to conform if they were in a local under the jurisdiction of the American Federation of Labor.

Just what their future plans are cannot be said, as no one of authority in the Guild will discuss the matter. But the writers for a long time have had certain justified grievances, and they feel that, with their increased importance and value to the industry since the advent of talking pictures, they need an organization which will help them to attain the security and position which are theirs by right.

The annual meeting of the Guild will be held Thursday night, at which time new officers will be elected. Whether the full meeting will take any action on the new plan or whether it will be turned over to a committee for development will be decided at that time.

Yesterday in NEW YORK with HELEN GWYNNE

The authors of "One Sunday Afternoon" had the pleasure of selling that opus to the same picture company to which they had offered it four years ago as a screen original—and getting at least double the price. Paramount couldn't see it as a movie four years ago; they had to wait until it had been kicked around practically every producer's office and then had to see it played on the stage before they'd part with plenty more money than it would have cost them in the first place. . . . Somebody suggested that that proved the advisability of motion picture companies going in for legit production in order to provide themselves with screen material. But it seems to us that if the m. p. gents who are supposed to know what it takes to make a movie can't recognize movie material, how in the name of all the uncalled-for gods will they recognize a stage play when they see one? And stage productions come high, too.

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Two interesting items reached us from Fox. The first to the effect that they've changed the name of "The Worst Woman In Paris" to "The Worst Woman in Paris?" Guess they didn't want to step on anyone's toes by being too positive. The second is a tasty tid-bit which states that Raoul Roulien, who has been starred in Fox's foreign productions, has been made a star in English pictures. . . . He is a South American who, when he came to Hollywood, couldn't speak a word of English. "He learned the language by attending motion picture theatres where he followed the screen dialogue closely." Won't their faces be red if they discover his picture lessons have been mostly delivered by Jimmy Durante? And speaking of Durante, he's about to do a Will Rogers for the Daily Mirror.

•

There's a director coming back to this country soon with a new adventure film he was commissioned to direct, who will very likely get an official greeting that won't exactly spell "welcome" to the director. It seems that the last time this animal shooter came to town he brought with him 170,000 feet of animal film which came into the country as newsreel, (on which there is no tax) and went out through the country as a smash full length feature picture. . Whether it was the director's bright idea or the producers, it's going to cost someone four cents per foot of that film to alibi the newsreel gag and maybe a jail term or both, or the government will know why. . . Mae Murray strolling up Fifth Avenue being resoundingly kissed on the left cheek by Ramon Novarro. Much excitement but could learn nothing.

Hendershot Laid Up

Ed Hendershot, veteran Tom Mix rider, was rushed to the Hollywood Hospital Saturday night for an operation for acute appendicitis.

PICTURES Now SHOOTING

Columbia

"THE OPEN ROAD"

Cast: Buck Jones, Cecilia Parker, Arthur Vinton, Clarence Geldert, Stephen Clark, Charles West.
Director .....Lambert Hillyer
Original and Screen Play .....Lambert Hillyer
Cameraman ..... Benjamin Kline

"PROFESSIONAL WOMAN"

Cast: Fay Wray, Gene Raymond, Claire Dodd, Jessie Ralph, Claude Gillingwater, Sam Armstrong, Edwin Stanley, Arthur Pierson, Frank Albertson
Director .....Eddie Buzzell
Original and Screen Play .....Robert Riskin
Cameraman ... .Teddy Tetzlaff

Fox

"ADORABLE"

Cast: Janet Gaynor, Henry Garat, C. Aubrey Smith, Herbert Mundin, Blanche Frederici, Hans von Twardowski.
Director .....Wilhelm Dieterle
Original by.....Paul Frank, Billie Wilson
Screen Play.....George Marion Jr., Jane Storm
Music and lyrics: Werner Heymann, Richard Whiting, George Marion Jr.
Cameraman .....John Seitz

"PILGRIMAGE"

Cast: Henrietta Crosman, Marion Nixon, Norman Foster, Heather Angel, Louise Carter, Adele Watson, Charles Grapewin, Betty Blythe, Frances Rich, Jay Ward, Robert Warwick, Hedda Hopper, Maurice Murphy, Lucille La Verne, Inez Palange, Greta Meyer, Margaret Mann, Francis Ford, Rosa Rosanova.
Director .....John Ford
Original by.....I. A. R. Wylie
Screen Play: Philip Klein, Barry Conners, Dudley Nichols, Henry Johnson.
Cameraman .....George Schneiderman

"MY LIPS BETRAY"

Cast: Lilian Harvey, John Boles, El Brendel, Una O'Connor, Henrietta Crosman, Maude Eburne.
Director .....John Blystone
From play by.....Attila Van Orbok
Screen Play.....Hans Kraly
Music and Lyrics.....William Kernell

"5 CENTS A CLASS"

Cast: Charles "Buddy" Rogers, Marion Nixon, Joseph Cawthorn, Dan Jarrett.
Director .....Frank Craven
Original and Screen Play .....Frank Craven, Sam Mintz

"THE POWER AND THE GLORY"
Jesse L. Lasky

Cast: Spencer Tracy, Colleen Moore, Helen Vinson, Ralph Morgan.
Director .....William K. Howard
Original and Screen Play.....Preston Sturges
Cameraman .....James Wong Howe

MGM

"THE CHASER"

Cast: Lee Tracy, Madge Evans, Frank Morgan, John Miljan, Virginia Cherrill, Joan Standing, Herman Bing, Greta Mayer, Sid Saylor, Sam Hines, Tom Nawn, Charles Butterworth, Tenen Holtz.
Director .....Jack Conway
Original .....Howard Emmett Rogers, Chandler Sprague
Screen Play.....Bella and Sam Spewack
Cameraman ....Gregg Toland

"PEG O' MY HEART"

Cast: Marion Davies, Onslow Stevens, J. Farrell MacDonald, Alan Mowbray, Juliette Compton, Doris Lloyd, Irene Browne, Tyrell Davis, Robert Greig.
Director .....Robert Leonard
From play by.....Hartley Manners
Adaptation .....Frances Marion
Screen Play.....Frank R. Adams
Cameraman .....George Barnes

"DINNER AT EIGHT"

Cast: Marie Dressler, John Barrymore, Wallace Beery, Lionel Barrymore, Jean Harlow, Madge Evans, Karen Morley, Franchot Tone, Lee Tracy, Jean Hersholt, Herman Bing, Hilda Vaughn.
Director .....George Cukor
From play by.....George S. Kaufman, Edna Ferber
Screen Play.....Frances Marion
Cameraman .....William Daniels

"WHEN LADIES MEET"

Cast: Robert Montgomery, Ann Harding, Myrna Loy, Alice Brady, Sterling Holloway, Luis Alberni.
Director .....Harry Beaumont
From play by.....Rachel Crothers
Cameraman .....Ray June

Paramount

"DEAD ON ARRIVAL"

Cast: Ricardo Cortez, Gloria Stuart, David Manners, William Harrigan, Jack LaRue, Shirley Grey, Vince Barnett, Johnny Hines, Gertrude Short, Kitty Kelly.
Direction .....George Somnes, Alexander Hall
Original .....Jules Furthman
Screen Play.....Allen Rivkin, P. J. Wolfson, Manny Seff
Cameraman .....Karl Struss

"THE EAGLE AND THE HAWK"

Cast: Fredric March, Cary Grant, Jack Oakie, Sir Guy Standing, Forrester Harvey, Russell Scott, Leyland Hodgson, Kenneth Howell, Craufurd Kent, Jacques Jou-Jeurville.
Directors .....Stuart Walker, Mitchell Leisen
Original Story.....John Monk Saunders
Screen Play.....Bogart Rogers, Seton I. Miller
Cameraman .....Harry Fischbeck

"THE BEER BARON"

Cast: Charles Bickford, Richard Arlen, Jean Hersholt, Mary Brian, Louise Dresser, George E. Stone, Andy Devine, Gene Morgan, Bert Sprotte, George Hoffman, Harry Walker, Julie Haydon.
Director .....Ralph Murphy
Original Story.....Gene Towne, Graham Baker
Screen Play: Willard Mack, Beatrice Banyard, Samuel Ornitz.
Cameraman .....Henry Sharp

"INTERNATIONAL HOUSE"

Cast: Peggy Hopkins Joyce, W. C. Fields, Stuart Erwin, Sari Maritza, Burns and Allen, Col. Stoopnagle and Bud, Bela Lugosi, Edmund Breese, Franklin Pangborn, Harrison Green, Lumsden Hare, James Wang, Ernest Wood, Clem Beauchamp, Henry Sedley, Etta Lee.
Director .....Edward Sutherland
Original Story.....Lou Heifetz, Neil Brant
Screen Play.....Francis Martin, Walter DeLeon
Cameraman .....Ernest Haller

"THE SONG OF SONGS"

Cast: Marlene Dietrich, Brian Aherne, Richard Bennett, Hardie Albright, Alison Skipworth, Helen Freeman.
Director .....Rouben Mamoulian
Original by.....Herman Sudermann, Edward Sheldon
Screen Play.....Leo Birinski, Samuel Hoffenstein
Cameraman .....Victor Milner

RKO-Radio-Pathe

"IN THE RED"

Cast: Bert Wheeler, Robert Woolsey, Marjorie White, Hugh Herbert, Louis Calhern, Phyllis Barry.
Director .....William Seiter
Original and Screen Play .....Joseph Mankiewicz, Henry Myers
Cameraman .....Edward Cronjager

"THE SILVER CORD"

Cast: Irene Dunne, Laura Hope Crews, Joel McCrea, Frances Dee, Eric Linden.
Director .....John Cromwell
From play by.....Sidney Howard
Screen Play.....Jane Murfin
Cameraman .....Charles Rosher

"MAIDEN CRUISE"

Cast: Phil Harris, Charlie Ruggles, Helen Mack, June Brewster, Chic Chandler, Shirley Chambers.
Director .....Mark Sandrich
Original Story.....Mark Sandrich, Ben Holmes
Screen Play.....Allen Rivkin, P. J. Wolfson
Cameraman .....Bert Glennon

"THE BLACK ACE"
JEFFERSON PICTURE

Cast: Chester Morris, Vivienne Osborne, Frank McHugh, Allen Jenkins, Henry Stephenson, Charles Middleton, Grant Mitchell.
Director .....Ray Enright
Original and Screen Play..Ralph Spence

"EMERGENCY CALL"

Cast: William Boyd, Wynne Gibson, William Gargan, Edward Arnold, George E. Stone, Betty Furness.
Director .....Edward Cahn
Original .....John B. Clymer, James Ewen
Screen Play and Dialogue .....Houston Branch, Joseph Mankiewicz.

Warner-First National

"GOLD-DIGGERS" OF 1933"

Cast: Warren William, Joan Blondell, Ruby Keeler, Dick Powell, Aline MacMahon, Guy Kibbee, Ginger Rogers, Tammany Young, Ned Sparks.
Director .....Mervyn LeRoy
Dance Director.....Busby Berkeley
From story by.....Avery Hopwood
Screen Play .....David Boehm, James Seymour
Music and lyrics..... .Harry Warren, Al Dubin

"VOLTAIRE"

Cast: George Arliss, Doris Kenyon, Margaret Lindsay, Alan Mowbray, Theodore Newton, Reginald Owen, David Torrence, Helena Philips, Murray Kinnell, Leonard Mudie.
Director .....John Adolfi
From play by.....George Gibbs, Lawrence Dudley
Screen Play..... .....Maude Howell, Paul Green
Cameraman .....Tony Gaudio

"CAPTURED"

Cast: Leslie Howard, Douglas Fairbanks Jr., Paul Lukas, Margaret Lindsay, Robert Barrat, William Le Maire, Frank Reicher, Philip Faversham, Arthur Hohl, Reginald Pasch.
Director .....Roy Del Ruth
Screen Play.....Edward Chodorov
Cameraman .....Barney McGill

"BREADLINE"

Cast: Richard Barthelmess, Loretta Young, Aline MacMahon, Gordon Westcott, Robert Barrat, Joseph Cawthorn.
Director .....William Wellman
Screen Play.....Wilson Mizner
Cameraman .....James Van Trees

"GOOD-BYE AGAIN"

Cast: Warren William, Joan Blondell, Wallace Ford, Genevieve Tobin, Helen Chandler, Hugh Herbert.
Director .....Michael Curtiz
From playby.....George Haight, Allen Scott
Screen Play.....Ben Markson
Cameraman .....Arthur Todd

"MARY STEVENS, M.D."

Cast: Kay Francis, Lyle Talbot, Glenda Farrell, Thelma Todd, George Cooper, Ed Gargan.
Director .....Lloyd Bacon
From novel by.....Virginia Kellogg
Screen Play.....Rian James
Cameraman .....Sid Hickox

THE Hollywood REPORTER

Vol. XIV. No. 8. Price 10c. TODAY'S FILM NEWS TODAY Tuesday, March 28, 1933

HAYS URGES REVAMPING

Pleads for Economy, Lower Production and Distribution Costs and Cleaner Pictures

New York.—Will H. Hays signalized his re-election as president of the Motion Picture Producers and Distributors of America yesterday by offering the members of the organization what he called a "five-point plan" for the rehabilitation of the industry. The five points suggested were:

"(1) For the readjustment of much of the industry's theatre structure in order that decentralization of ownership and management might result in greater economy, more efficient operation and greater flexibility of entertainment program.

"(2) For large reduction in distribution costs, which may be effected by co-operative action through the integration of present distribution facilities.

"(3) For economies in the production of motion-picture entertainment made possible by reduced cost of business administration and an increased flow of trained talent to the studios, which would bring the standard of salaries paid to the artistic personnel

(Continued on Page 4)

TRADEVIEWS by W. R. WILKERSON

•IT IS astounding, the great amount of interest financial New York still has in the picture business, even though that business has been placed on the rocks at this time by the stupidity of the men at its head. We had occasion on our visit last week to talk to several representatives of big banks and were surprised at the questions they asked, all tending to the information that they were ready and more than willing to finance good independent units, but would not even answer the phone when one or our present majors called for help.

As bad as our business is at present, big bankers still see a great market for profit if the production, distribution and exhibition are in the hands of individuals who know what it's all about.

•

Those men watch the box offices of the country like a hawk. They know what pictures are grossing, they know what it is costing to distribute them, they know the production charges and what is placed against that overhead. If any executives think they are kidding that crowd, they're all wet, and, as proof, should ask themselves why others can and will get financing and they can not get a penny. One banker said to us:

•

"If our industry can rid itself of 98 per cent of the men now heading it, men who know nothing about their business and men who are running that business to the ground through their own stupidity, the industry will immediately take a jump back into the rating to which it is justly entitled. There's nothing wrong with the picture business. It is the greatest cash business in the world and will survive under proper guidance when all other endeavors are experiencing bad times, but this will never happen until that 'closed corporation' of film executives is broken up and dispersed. Those men are nit-wits. They succeeded in spite of themselves and their actions, and not one of them could make a living in any other legitimate enterprise."

•

We know of at least three big institutions which have men on the ground here in Hollywood, investigat-

(Continued on Page 2)

Australia Bans 'Farewell To Arms'

Sydney—The Australian censors have placed their ban on Paramount's "Farewell To Arms" and the picture probably will not reach the screen here. Curiously enough, the ban is not placed because of the several delicate passages in the Hemingway story, but because Gary Cooper is depicted as a deserter.

Carl Sr. Back In Production Seat

With the departure of Carl Laemmle Jr. to Europe on vacation in a couple of weeks, Carl Laemmle Sr. takes over the production seat at Universal for the first time in many years. He will be assisted in these duties by Henry Henigson and Eph Asher.

Junior is sailing on the Empress of Britain when it gets around to New York, April 11, and is expected to be gone from eight to ten weeks.

'College Humor' Starts At Paramount Today

The production of "College Humor" at Paramount gets under way today after a long delay due to the absence of Bing Crosby.

Picture is to be directed by Wesley Ruggles with Jack Oakie, Richard Arlen and Crosby in the leads. Leo Tover is on the camera.

MacFadden Assigned

Hamilton MacFadden has been assigned at Fox to direct "The American," an original story by Dudley Nichols, based on the life of the late Mayor Cermak, of Chicago.

'Emergency Call' Starting At Radio

Radio is starting "Emergency Call" under Sam Jaffe's supervision today. It will be directed by Edward Cahn, with William Boyd, Wynne Gibson, William Gargan, Reginald Mason and George Stone in the leading roles.

Cooper Due Today

Merian C. Cooper, production chief of Radio studios, arrives today from New York.

Radio May Get Two Pictures From KBS

If a deal that has been okayed by both parties, but still awaits signatures, goes through, the KBS production outfit will release its next two pictures, "The Deluge" and "The Big Brain," on a straight distributing deal through Radio, fitting the pair in with the Radio productions.

There has been some talk that KBS would make 12 for Radio's release. This has not been set, but probably will be soon, as William Saal, New York head of the company, is traveling west with B. B. Kahane and both will be joined here by Bert Kelly and Sam Bischoff for local conferences.

Para. Directors Duck 'Design For Living'

The Noel Coward play, "Design For Living," has been submitted to three other Paramount directors since Ernst Lubitsch told Paramount he could not see a picture in it and each of the three has voiced Herr Lubitsch's thoughts.

Looks as if Paramount will hold the bag on its $50,000 purchase.

Buzzell Deal With Columbia Goes Cold

The deal for Eddie Buzzell to remain with Columbia as a staff director for another year went cold yesterday, with the director turning it down because of salary differences.

Buzzell leaves that studio upon completion of his current assignment, "Professional Woman."

Decision In Tri-Ergon Suit Due Next Month

New York.—The Fox Tri-Ergon suit against Paramount finally has been argued in the Federal Court here and the decision will be announced some time in April. The industry looks for a Fox victory.

THALBERG WILL STICK WITH MGM, SAYS SCHENCK

New York.—Nicholas Schenck issued a statement yesterday that "Irving Thalberg has not resigned from Metro-Goldwyn-Mayer nor has he any intention of doing so. His contract has four years to run. This statement is made at the request of Mr. Thalberg."

Both New York and Hollywood have been buzzing for weeks about the supposed resignation of Thalberg in order that he may start the independent production of a series of pictures.

Academy Sends Call For Studios' Figures

The first demand made by the Academy for information as to receipts was received by the studios yesterday. The committee desires to have a statement of the income from all operations as of last Saturday.

On this information the committee will decide whether or not it is to examine the books in New York.

THIRD ANNUAL DIRECTORS NUMBER OUT MAY 1

THE Hollywood DAILY REPORTER

W. R. WILKERSON. .. Editor and Publisher

FRANK POPE..... Managing Editor

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FOX'S 'TRICK' SWELL COMEDY; 'CROSS FIRES' SLOW WESTERN

THE LOW DOWN

We hear that Vera Reynolds (remember her as a Pathe star?) and Robert Ellis are divorcing after several years of marriage. . . . The Charlie Farrells (Virginia Valli), Jerry Horwin and that good-looking husband of Elizabeth Allen's are among those who are sailing for England on the Empress of Britain from here tonight. . . Looks as though that Al Kingston-Leo Morrison feud might end in the courts—legal courts. . . . Thanks to the N.A.N.A. for syndicating a re-print of a Reporter editorial through over fifty newspapers . . . and thanks to Richard Watts of the N. Y. Herald-Tribune for referring to us as "that admirable Hollywood Reporter" . . . and thanks to "Manhattan Magazine" for that squib.

•

Grace Tibbett made the front pages again we see, just by meeting Ramon Novarro at the station. . . . The low-down on the Boots Mallory "divorce" is the funniest thing you've EVER heard. . . . And the Mae West record of "Lookin' For a Guy Wot Takes His Time" is something. . . . Evelyn Brent and Harry Fox are just about ready to hit New York with their act. . . . Elinor O'Reilly was robbed the other night—and they took her little black book with all the telephone numbers in it!

•

We hear tell that Janet Gaynor was the recipient of many a none too gentle sock from Lydell Peck—and especially on one particular occasion. . . . Lovers of Fortnum and Mason delicacies will soon have a chance to buy them in Hollywood. . . . The Ed Lowes, Mrs. Louis B. Mayer, the Harry Rapfs, the Joe E. Browns, Harriet Parsons, the Skeets Gallaghers, the Wesley Ruggles, Eddie Graham, Mrs. Bill Howard, Sally Eilers among the guests at the Ben Lyons' (Bebe Daniels) tea Sunday. . . . Rappaport's portraits of Bebe, with her baby, and one of Grandma Griffin getting a lot of praise.

Cast, Direction And Story Good

"TRICK FOR TRICK"
Fox

Direction ..... .Hamilton MacFadden
From play by Vivian Cosby, Shirley Warde, Harry Wagstaff Gribble
Screen Play.....Howard J. Green
Dialogue .....Thomas Dugan
Cameraman .....L. W. O'Connell
Cast: Ralph Morgan, Victory Jory, Tom Dugan, Sally Blane, Luis Alberni, James Burtis, Adrian Morris, Edward Van Sloan, John George, Willard Robertson, Jimmy Leong, Dorothy Appleby, Booth Howard, Clifford ones, Herbert Bunston.

When Fox showed "Rackety Rax," you all said it was sheer nonsense, but a riot of laughs. That goes double for "Trick For Trick," which does to the magician and his business what "Rackety Rax" did to the gangsters and their rackets. Fox has done one sweet job on this one, priming it with material that threw its first preview audience into continuous howls.

It is apparent that everyone, from writer to associate producer, kept their tongues in their cheeks, struggling to play the story straight, thus endowing it with that quality that makes for sheer comedy in satires, namely seriousness.

The play occurs in the mysterious house of a combined magician and spiritualist, Ralph Morgan. To him come the police to seek aid in solving the murder of a girl who had once been a magician's assistant. Victor Jory, a rival magician, is drawn into it and pulls trick after trick upon Morgan with the latter going him one better repeatedly. Then Jory is murdered and, by the time both killings are cleared up, you don't much care whether or not you know who the murderers are since you've been intrigued with exhibitions of magic which cannot possibly be duplicated on the stage, (thanks to trick photography, of which the average picture-goer will hardly be aware since it is so capably done.)

Hamilton MacFadden, the director, sagaciously prompted his actors to mug terrifically, with everyone getting a chance, it seemed, to eat scenery. Ralph Morgan, Victor Jory and Tom Dugan are particularly outstanding.

Howard J. Green contrived a screen play that served its purposes splendidly. MacFadden's direction is of the best, and the unnamed associate producer comes in for a big share of the laurels. L. W. O'Connell's camera-work was excellent.

For exhibitors, "Trick For Trick" is a rare piece of exploitation property. Give it a big play. It is swell entertainment and there are very few pictures possessing those qualities today from Fox or any other company.

Huston On 'U' Script

John Huston is writing the script of "Forgotten Boy," which is slated as the next Tom Brown starring picture. William Wyler will direct for Universal.

Warners Book 'Cage' Into Two Theatres

Warners have booked Universal's "The Big Cage" for simultaneous first runs at the Western and Beverly Hills theatres, starting Thursday. If the picture hits expected heavy business on the first week-end, it will be held over for a run at the Western.

Theatres To Fight N.Y. Building Code

New York.—A committee of representatives of the principal theatre circuits, leading theatre architects and the Hays office has examined the proposed new building code of New York and has reported that it finds the new requirements "highly obnoxious and deleterious to the industry."

The only remedy the committee can see is to have the objectionable features of the present code amended from time to time, taking up one article at a time.

Eisenstein Shots For 'The Trumpet Blows'

If negotiations go through according to present plans, Paramount will use the bull-fighting scenes photographed by Serge Eisenstein in Mexico for "The Trumpet Blows," which will co-star George Raft and Miriam Hopkins.

Jerry Horwin Plans To Produce Four Abroad

Jerry Horwin, who is sailing for England on the Empress of Britain tonight, has a deal on to produce four pictures in England. The proposition is not yet definitely set, nor is the release, although the latter may be through Universal.

Rowland and Brice In Deal With Columbia

New York.—Rowland and Brice are concluding a deal with Columbia Pictures to produce musical features in the East for that company's distribution.

Marlow Out of Para.

Paramount has decided to release Brian Marlow, staff writer, at the expiration of his term deal this month. He is on loan-out to Columbia where he is developing a story for Felix Young's supervision.

Sid Sutherland Freed

Warners have handed Sidney Sutherland his closing notice and the writer officially leaves the staff at the expiration of his lay-off period this week, completing a long term deal.

Too Much Story and Not Enough Action

"CROSS FIRES"
Radio

Direction ....Otto Brower
Screen Play.....Harold Shumate
Additional Dialogue....Tom McNamara
Photography .....Nick Musuraca
Cast: Tom Keene, Betty Furness, Edgar Kennedy, Edward Phillips, Lafe McKee, Chas. K. French, Nick Cogley, Jules Cowles, Tom Brower, Murdock McQuarrie, Stanley Blystone.

Radio has a slow picture in "Cross Fires." In spite of a good situation, that of five old-time westerners who turn outlaws, in spite of that very good comedian, Edgar Kennedy, who supplies one very high spot, the picture lacks punch. There is only one thrill big enough to get a bit of excited applause from the audience, and any ordinary western with a worse story can give dozens of them.

Tom Keene is the young, hard-riding westerner. Betty Furness is a satisfying heroine. But the picture centers around the old-timers, Lafe McKee, Charles French, Nick Cogley, Jules Cowles and Tom Brower. Because one of their number is falsely accused of murder, the four old ones take to the hills and carry on raids to get the money which belongs to them. Too much story and not enough action make the picture cloudy. More than once Edgar Kennedy comes to its rescue with good laughs, notably in the boxing match in which he holds up his groggy antagonist for ten rounds to give the hero time to get in the rescue work.

Direction by Otto Brower is careful, but slow. Harold Shumate, author, has not made enough of a good situation. Additional dialogue by Tom McNamara and photography by Nick Musuraca okay.

If your patrons go for Westerns, you probably will get by with this one, but don't promise too much. You'll do better by stressing the comedy element.

Tradeviews

(Continued from Page 1)

ing the status of individuals qualified to head independent production units, and all three of those institutions are willing to back the head of a major distributing concern in New York for the formation of a new exchange system to distribute product.

Grayce Greenburg's
DACHSHUNDE
10964 Ventura Blvd., N. Hollywood
5 Minutes from Hollywood Blvd.

MGM'S 'THE BARBARIAN' GOOD ROMANTIC HOKUM

Star, Direction And Loy Highlights

"THE BARBARIAN"
MGM

Direction .....Sam Wood
Original by.....Edgar Selwyn
Screen Play and Dialogue..Anita Loos, Elmer Harris
Photography .....Harold Rosson
Cast: Ramon Novarro, Myrna Loy, Reginald Denny, Louise Closser Hale, C. Aubrey Smith, Edward Arnold, Blanche Frederici, Marcelle Corday, Hedda Hopper, Leni Stengel

"The Barbarian" should be released under its former title, "Man of the Nile," so that audiences could readily sense the type of romantic drama it is—and take it or leave it. It is our opinion that picture-goers everywhere are literally starved for this type of picture, (highly-colored romantic hokum,) and while the film may not mean much to the masculine contingent—the femmes will eat it up.

It is a pity that Ramon Novarro has not had more vehicles such as this, for, coming at this stage of his career, "The Barbarian" may not earn the dollars that otherwise might have poured out for it. It is the kind of a picture in which any up-and-coming player could sky-rocket to fame, and not since "The Pagan" has Novarro had as much opportunity to display the charm and personality he exhibits herein.

The picture, as we viewed it, needs plenty of cutting, for there are long, dull stretches. Seemed to us, too, that since the film is so frankly remindful of "The Arab," "The Sheik" and others of this ilk, the romance could have been more developed and resulted in a more exciting climax toward the end. However, there is enough entertainment in it to satisfy thoroughly all lovers of love-stories—and there are millions of 'em.

Myrna Loy is the cool, calm English girl who finally melts beneath the burning love-making of the son of the desert. It is a sympathetic role, and she plays amazingly well. Too, Miss Loy looks positively ravishing in every scene.

No need to go into the story, which would sound like a "re-print"—but it has been exquisitely mounted, tastefully and humorously directed by Sam Wood, and expertly photographed by Hal Rosson. Settings and desert backgrounds just about share honors for beauty. Screen play and dialogue by Anita Loos and Elmer Harris, totally in keeping with the yarn itself.

Reginald Denny, Louise Closser Hale, Edward Arnold and others O.K.

Raphaelsons Sailing

Samson Raphaelson and his family sail today on the Empress of Britain for London, where the writer will fulfill a contract with British Dominion Pictures to write the continuity for a production co-starring Jeanette MacDonald and Herbert Marshall.

Loew's Slump Due To Insurance Co.

New York.—The most recent explanation for the slump in Loew's stock is that the Globe and Rutgers Insurance Company liquidated a large amount of the stock, due to internal difficulties in the company.

'Gabriel' At Loew's State Next Week

MGM's "Gabriel Over The White House" goes into Loew's State for one week starting April 6. Booking is in line with simultaneous release of the picture in all key spots of the country next week.

"Gabriel" follows "Rasputin," which opens Thursday, at Loew's State, after the company decided not to hold up the latter any longer for a possible "run" booking in another house.

Charles Christie To Head Williams Unit

J. D. Williams, organizing First Choice Productions, has made an arrangement with Charles Christie to head a unit which will produce at least two pictures for the organization.

Williams is also talking with a number of other producers, but is not concluding definite deals until the set-up of the releasing company is completed.

Kenyon Nicholson To Write Bennett Yarn

Radio yesterday signed Kenyon Nicholson, New York playwright, through the Arthur Landau office, to join the company's staff on a one picture deal.

Nicholson is en route to the coast via plane and arrives here late this week to write the screen play for the second Contsance Bennett production, which will follow "Bed of Roses."

Healy To Warners

Warners are closing a deal with Ted Healy to appear in a serie sof 12 short subjects for the company's shorts program. Healy has a previous contract with MGM for one short before starting at Warners.

Radio Signs Del Rio

Dolores Del Rio was signed by Radio yesterday to a term contract. Deal was handled for the played by the Edington-Vincent office.

Ben Orkow To Col.

Ben Orkow was signed yesterday by Columbia on a one picture deal. He will write an original story under the supervision of Felix Young.

Doyle On 'Gulliver'

Laird Doyle has been recalled to the the Universal writing staff to prepare a new treatment of "Gulliver's Travels," which Karl Freund will direct.

Alleged Anti-Trust Case Called Today

Federal Judge Cosgrave today will hear the action of Mrs. Fae Robison charging several film distributors with violation of the Sherman anti-trust laws. The case involves asserted discriminatory zoning actions against Mrs. Robinson when she operated the Seville Theatre, Inglewood, several years ago, with the plaintiff charging she was forced to close because of the zoning regulations imposed by the exchanges.

The case was first brought before the Federal Trade Commission, and later called to the attention of the Department of Justice. The latter felt the theatre operator had no justifiable claim on which the Department could act against the distributors for discrimination.

L. B. Mayer, of MGM studios, has been subpoenaed by the plaintiff to bring booking records and contracts into court. Most of the local exchange managers are also expected to testify.

Jack Nelson Planning Series of 26 Shorts

Financed by James W. Borden, of the Borden Milk family, Jack Nelson plans to make a series of 26 short subjects on speculation, a deal with Paramount for the series having failed to jell when the company's offer of $4,000 each was not accepted. The producer asked for a percentage arrangement.

One short will be made and Nelson will submit it, together with his plans for the remainder of the series to other releasing agencies.

Foy Starting New One

Foy Productions places "Shall We Tell Our Children," an original screen play by Willard Mack, into work next week under the direction of the author. Bryan Foy will co-direct and is dickering with Florence Eldridge for the leading assignment.

Lucille Brown Set

Lucille Brown, featured in three recent serials at Universal, will have the lead opposite Ken Maynard in his first "U" picture, "King of the Arena." Picture is slated to start production Thursday, with Alan James directing.

Adele Fletcher Here

Adele Whitley Fletcher, former editor of the Brewster Publications, is here for two weeks, gathering material for a series of articles on film personalities for Vanity Fair and other national magazines.

Term For Leo Robin

Paramount signed Leo Robin, lyricist, to a six months contract. Robin is working on "International House."

Kahane Leaves N.Y.

New York.—B. B. Kahane, president of Radio Pictures, left here for the coast yesterday.

Yesterday in NEW YORK
by HELEN GWYNNE

Here's an amusing story of the husband of one of our more recent star importations. The gentlemen accompanied his wife to Hollywood and was duly shoved into the background. Finally he decided to leave and when asked why, replied with the one good American phrase he had learned: "I don't want to be a 'yes man.' I'm a business man and I'm going back." . . Sooo, he came to New York and a day or two later he ran into the publicity man for his wife's company who told him that a picture test of his wife had just arrived and asked him if he'd like to see it. First he refused but finally went up to the projection room to see it. . . And at the end of the screening he said, "You know, that girl has sex appeal. I think I'll go back to Hollywood!"

•

Practically the entire Goldwyn staff left town for the week-end after seeing Sam safely off to Europe. Arthur Hornblow went down to Atlantic City. It was snowing here so it probably rained there, being practically a part of the South as it were. . . . Lynn Farnol collected reams and reams of travel literature, discovered you could go from here to Chicago by trolley and finally made a deal to go down to Charleston for four days. . . And Ed Churchill called up a feller and spent twenty-four hours convincing the man that nothing could be more important than to accompany Ed on a Southern cruise for about two or three weeks. The feller finally agreed to shelve work and sailed away, while Ed found it impossible to leave because of a couple of large ad campaign.

•

The Acme Theatre, down in Union Square, is now running "Danton" and, though the picture is old, they're using the very latest headlines to advertise it. They call it "the picture that Hitler banned." . . . And now we have the "Ghostwriters Bureau" which advertises that they supply speeches for all occasions, write books, poetry, etc., etc. Ugh, it gives us the creeps to even think of it. Is nothing sacred? Wonder if they also furnish good skeletons for doll closets?

•

We'll bet you never knew that tea is an aphrodisiac. In fact, maybe you never knew an aphrodisiac when you saw him. However, what with all the nasty cracks that have been made at movies for suggestive advertising, just listen to this Chase and Sanborn tea ad: "EMOTIONS RESPOND to this tea. Experience has taught Oriental races the beneficial effects of tea. They choose it because it stirs the senses . . . enriches emotional life . . . with no later, unfavorable reaction." . . . And you should see the senses it stirs in the girl pictured in the ad! First thing you know the censors will delete any scenes that show a teacup or any reference whatever to the drink that was once known as the beverage of philosophers, on the grounds that tea is immoral and tends to incite to what they think is a crime.

Australian Picture Situation Still A Mess

Sydney.—The motion picture situation in Australia is still in pretty much of a tangle, and the battle is still on between General Theatre Corporation, the biggest of the circuit, and several distributors.

General Theatres is sitting pretty, being able to get product from Fox, Universal, United Artists, Columbia, and three British companies, Celebrity, British and Dominions, and British International. However, the company is unable to make any headway in its negotiations with Warners, Radio and Paramount.

Two of these three companies are experimenting with the Empire Theatre here as a first run outlet for pictures which they have been holding since Christmas. The Empire used to be a good second run house. Among the pictures that are showing or to be shown there are Paramount's "Big Broadcast," "Devil Is Driving," "If I Had A Million" and "Hot Saturday," all of which will be shown on double bills with Radio's "Rockabye," "Hold 'Em Jail," "The Conquerors," "Thirteen Women" and "Bring 'Em Back Alive." The double bills are being shown because all these pictures are overdue in their release dates.

MGM and Warners are still dickering with General Theatres and may get their product into those houses, although the prospects at present are not very bright.

Rivkin To Radio

Allen Rivkin has been signed by Radio to collaborate with Harold Shumate on the screen play of "Newsreel,' 'which David Lewis is supervising.

Two For Col. Cast

Barbara Weeks and Diane Sinclair have been assigned roles in "Professional Woman," which Eddie Buzzell is directing for Columbia.

Lasky Wants Allen

Jesse L. Lasky is negotiating with MGM for the loan of Elizabeth Allen for a featured role in "Berkeley Square," with Leslie Howard. Frank Lloyd will direct.

Sutherland Hopping To N. Y. This Morning

Eddie Sutherland was due to hop off via plane for New York this morning, going East to shoot radio sequences for Paramount's "International House," that will include numbers by Rudy Vallee, Cab Calloway and his band, Baby Rose Marie, and Col. Stoopnagle and Budd.

The director is slated to be back here next Monday with the finished shots so they can be inserted in the picture during editing.

New Leasing Plan In Operation By Sennett

Mack Sennett has opened a new leasing department at his studio and ranch in North Hollywood. His plan is that independent producers may avail themselves of his unit system, which will offer them a chance to make pictures on a big scale, such as major operating companies demand. Every department and the entire Mack Sennett personnel and staff will function for each unit producer.

Jed Buell has been made manager of this new unit leasing department.

Foy On New Shorts Deal

Having completed "The Strange Case of Poison Ivy," the last of the program of short subjects for release through Columbia, Foy Productions is working out a deal with the company for the production of another series of shorts for the new year's schedule.

Arthur Kelly Due

New York.—Arthur Kelly, vice-president and treasurer of United Artists, arrives here from Europe on the Olympic tomorrow. He has just completed a three months survey of conditions in Europe.

Radio Tests Bennett

Radio tested Joan Bennett for the female lead in Maurine Watkins' play, "Careless," which William Seiter will direct. Decision on the cast awaits the arrival of Merian C. Cooper today.

Hays Urges Revamping

(Continued from Page 1)

within the means of the industry to support.

"(4) For the adjustment of the patent structure of the industry relating to the many process patents now necessary in the making of motion picures.

"(5) For assuring the stability of motion picture entertainment as a major art by the enlargement of, and greater emphasis, on the industry's program of self-regulation, in order that the screen may reflect the highest possible social standards."

Mr. Hays also pleaded for the abolition of vulgar and suggestive films, saying:

"The dirt road is the easiest road of entertainment adventure. But entertainment enterprise has benefited only to the extent that it has departed from it."

Four companies were elected to the association—Jesse L. Lasky Productions Inc., Cecil B. DeMille Productions Inc., Paramount Productions Inc. and Paramount Pictures Distributing Comporation.

The following directors were elected: Merlin H. Aylesworth, Robert H. Cochrane, Charles Christie, Jack Cohn, Cecil B. DeMille, Earle W. Hammons, Will Hays, Frederick L. Herron, Sidney R. Kent, B. B. Kahane, Jesse L. Lasky, Sol Lesser, David Sarnoff, Joseph M. Schenck, Nicholas Schenck, Albert H. Warner, Harry M. Warner and Adolph Zukor.

Hal Roach Studio Closed Until June 1

With the completion of the latest Laurel and Hardy comedy, "The Best Man," and the Zasu Pitts-Thelma Todd short, "One Track Minds," the Hal Roach studios closed Saturday and will resume activity on or about June 1, according to Henry Ginsberg, general manager.

Thirty-nine comedies and two Laurel and Hardy features were produced during the past season for distribution through MGM.

Allied Closes Deals For Two Originals

M. H. Hoffman Jr., of Allied Pictures, has purchased two originals to be produced for next season. They are "The Scarlet Virgin," by Adele Buffington, and "Open For Inspection," by Kurt Kempler.

Farrow On Probation

Federal Judge Hollzer yesterday placed John Farrow, charged with infraction of the immigration regulations, on probation for five years. He will not be deported and may have the case dismissed at any time in the discretion of the court.

Raft Visits Toronto

Toronto.—George Raft is making a personal appearance here during the present week. Salary set at $2,000 for week. He leaves Friday for Hollywood to do "Trumpet Blows' for Paramount.

German Exhibs Wait On New Govt. Rules

Berlin.—Business is fair in most of the Berlin theatres, but only fair, because both public and exhibitors are a little nervous about the new rules for the picture business that the present government is expected to issue any day.

"Grand Hotel" has been the box office leader for several weeks. It played in two theatres here simultaneously, one in the original version and one dubbed in German. This is the first time a picture has played here in two versions at the same time.

"Sign of the Cross" is just fair at the Mozartsaal, and the same is true of the last Lilian Harvey picture, "Ich und die Kaserin" at the Gloria Palast. The Ufa Zoo is playing "Der Choral von Leuthen," a big national picture, which replaced the Dupont production, "Der Laeufer von Marathon."

Two For Schneider

Louis Schneider has taken over the Yuma and Lyric Theatres in Yuma, Ariz., from the Publix-Rickard-Nace circuit. Carolina Bronson has been retained as manager of the two houses, both of which are first runs.

Bobby Jones Goes Home

Bobby Jones, who has been here appearing in a new series of golf shorts for Warners, returned yesterday to his home in Atlanta.

NOTICE

Word has reached me that David Hochreich, formerly in my employ, is claiming to be my representative in negotiating deals in Hollywood and elsewhere. This is to inform anyone who may be concerned that Mr. Hochreich does not represent me nor any of my various enterprises, and I have written and wired him to cease all such representations immediately.

M. A. SCHLESINGER

218 West 42nd Street

New York City

THE Hollywood REPORTER

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INDIES JOINING FORCES

TRADEVIEWS by W. R. WILKERSON

•THE big reason for New York bankers believing, at this stage of the game, that motion pictures, under proper guidance, is a great investment proposition, may be gleaned from the business that is being done EVERYWHERE throughout this country with the Warner production of "42nd Street."

The Warner musical will, very likely, do a greater gross for that organization, returning a greater net, than ANY PICTURE Warners have ever made. Indications point to more than a TWO MILLION take and, ladies and gentlemen, THAT'S BUSINESS.

•

We have had boom times and flop times, good and bad business generally, but NEVER has there been a time that a good attraction, a good show, fine entertainment, has done a box office flop. Certainly the picture business has never seen such trying times as the present and probably never will again, but with it all, "42nd Street" is zooming along, doing grosses that were never heard of even in boom times.

So what the hell—there's nothing wrong with this business but the product that is made and the way it is sold. And with the selling thought comes the bouquet that should be tossed at the Warner exploitation department for its contribution on "42nd Street." Never has there been such exploitation and at one of the smallest costs ever known for an effort approaching its size.

•

So again we say, what the hell! All this business requires is a few more Zanucks and a few more showmen connected with distribution having the necessary vision to SELL THEIR PRODUCT through proper exploitation. With those elements, there will be no depressions, there will be no company failures and, instead of cuts, there will be even salary increases, must be, because the creative efforts will and must be rewarded in accordance with their contribution.

This wail and cry of lowered salaries is the wail and cry of dying executives who find the business slipping away from them and they are grabbing any and every excuse to keep their companies moving and to hold their jobs. There never was and never will be any restrictions on the amount of money a person can earn in this business if he can bring in those returns.

Roach Offers Aid To Force During Layoff

To forestall the possibility of any employee being pinched for money during the lay-off at the Roach lot, which lasts until June 1, Hal Roach has offered to let any who have been with him a year draw two weeks pay in advance, same to be repaid at 25 per cent a week, beginning the second week after they go back to work.

Fox Newsreel Men Refuse Pay Checks

New York.—Those members of Cameramen's Local 644 who are employed by Fox Movietone turned their checks back to the company yesterday, refusing to accept the $90 and $70 minimums the company has decreed.

They will not walk out today as anticipated, the IATSE having advised them to hold off until tomorrow night to give both sides times for another conference.

Radio Signs Pitts For Three Pictures

Radio has signed Zasu Pitts for three pictures to be made during 1933. This, together with the two she will make for Universal, will give this free lance artist $45,000 for fifteen weeks work in the two plants.

Miss Pitts collected $92,000 for her efforts last year as a freelancer.

Many Top Line Independent Producers And Distribs to Join for Strength and Saving

New York.—The independent producers and distributors now here for a series of confabs have about reached an agreement whereby they will combine their efforts in the formation of a big program for production with these pictures to be released through one central organization that will be created immediately.

The producers and distributors who have agreed to enter this new circle are Ray Johnson of Monogram, John Weber of Majestic, Claude McGowan of Mayfair, Budd Rogers of Chesterfield, Harry Thomas of First Division, and the Invincible and Interworld organizations.

Phil Goldstone, M. H. Hoffman and I. E. Chadwick have, for some unknown reasons, so far failed to put their feet into this new set-up, but those working on the deal feel that they will join, and their coming in at

(Continued on Page 2)

Vidor Signed For 2 Pictures At MGM

The independent activity staged by King Vidor during the past two months has been shelved temporarily due to a two picture contract with Metro-Goldwyn-Mayer.

The first will be under Lucien Hubbard's production, titled "Stranger's Return," by Phil Stong. The second has not been designated yet.

Stockholder Asks Receivership For Fox Film Corp.

New York.—Charging misuse of power, waste of funds and "improper dominance," Benjamin Schellenberger, stockholder of Fox Film Corporation, yesterday filed suit in the Federal Court, demanding that the company be placed in receivership.

Federal Judge A. C. Coxe signed a show cause order, returnable next Friday, directed to the Fox company, Chase Securities Company, and Mathew C. Brush, D. K. E. Bruce, Otto Koegel and Murray W. Dodge, four of the Fox directors.

The complaint, filed by Attorney Martin Ansorge, alleges that the Fox Corporation is obligated to pay $900,-

(Continued on Page 4)

Radio Buys G. B. Stern Novel For Hepburn

Radio announced yesterday the acquisition of G. B. Stern's new novel, "The Long Lost Father," which has been purchased from galley proofs.

It will be used as the second Katharine Hepburn picture, co-starring John Barrymore. Kenneth Macgowan will be associate producer.

Connie Cummings To Do Another In London

London.—Constance Cummings has made a great hit over here with the Gaumont crowd and she will stay for another picture before returning to Hollywood to take up a contract with one of the big studios.

Gaumont Wants Hickox

London.—British Gaumont has made a definite offer for a contract on the services of Sid Hickox, the Hollywood camera expert, and, from indications here, Hickox will sign the deal.

WRITERS RUSH TO JOIN GUILD FOR PROTECTION

A serious and determined move to enlarge and strengthen the Screen Writers Guild ,to swing it into a force that can successfully combat abuses and battle for the rights of members, was started last night at a meeting of more than 100 screen writers at the Hollywood Knickerbocker Hotel.

Last night's meeting was the culmination of other gatherings held during the past few months by an element of the writers who felt that the craft needed some cohesion for its own protection. It was really a drive—and a most successful one—to enlarge the Guild membership. This body which, a few months ago, had a skeleton

(Continued on Page 4)

H. G. Wells May Write American Picture Epic

At least two big major studios are bidding for the services of H. G. Wells on a story that he is doing. The yarn is an American epic, detailing the growth and progress of this country.

The Wells price is $200,000 and all negotiations to date have been at figures below that quotation .

Walsh To Direct Bow

Raoul Walsh is slated to direct Clara Bow's next picture for Fox, "Sandy Hooker," an original story by Sam Shipman and Charles Bickford. Rian James is writing the screen play.

JOHN CROMWELL DIRECTED "SWEEPINGS"

ENORMOUS INCREASE PLANNED FOR SOVIET FILM INDUSTRY

Will Build Great Raw Film Factories

Berlin.—More theatres and more factories for the manufacture of raw film are two of the outstanding features of the new five year plan in Russia, as it affects the Soviet film industry.

It is estimated that 1,240,000,000 feet of raw stock will be needed every year for the next five years, and the production capacity of the existing factories does not exceed 75,000,000 meters annually. A new factory is to be built at Kazan with an annual capacity of 150,000,000 meters. This will be completed next year. Another plant is projected which will be able to turn out 200,000,000 meters. This latter factory will specialize in the rarer and more expensive types of film.

There are at present fourteen studios in Soviet Russia, and five factories making apparatus for the production of both sound and silent films.

The new plan, which has as its aim "the purpose of raising the importance of the film, the essential factor of cultural development," also calls for extensive theatre building. At present there are about 1245 regular theatres, located in cities, with a seating capacity of 535,000, or about one seat for each 70 inhabitants. It is proposed to increase this capacity to 1,2000,000 by 1937, or about one seat for each 40 inhabitants.

There are to be 42,500 travelling cinemas for villages, with shows to be given once every ten days in small places, and twice in ten days in places of from 1000 to 2000 inhabitants. By dubbing Russian films, pictures will be made in the languages and dialects of the Ukrainians, Tartars, Georgians, Kalmucks and other tribes.

Soyuzkino, the central Russian film organization ,comes under the immediate control of the Council of Peoples Commissars. It controls the manufacture of raw film, chemicals, cinema apparatus and spare parts, and also governs the production of all pictures. It also controls all films for schools and supervises professional film instruction.

An independent section has been created to handle all imports and exports of film and all relations with foreign film industries.

Gable In 'Night Flight'

Clark Gable has been assigned one of the starring roles in the David Selznick production for MGM, "Night Flight,' with John and Lionel Barrymore in the other two starring roles. Clarence Brown has been given the directorial assignment.

'Christina' Script Done

Jules Furthman has completed the script of Garbo's next picture for MGM, "Christina," and returns to Columbia today.

Selznick-Joyce To Build Own Shack

The firm of Selznick-Joyce is understood to have closed for a parcel of property on Sunset Boulevard, adjoining the Hollywood Athletic Club, for the erection of a three-story building to house all its departments.

Jack Warner Called In Robison Suit

Jack L. Warner, production chief of Warners-First National, testified on distribution angles yesterday in the Sherman anti-trust suit of Mrs. Fae Robison against several film distributors. The action opened before Judge Cosgrave in Federal Court.

Louis B. Mayer testifies this morning, delaying his appearance because of the reception tendered George Bernard Shaw yesterday at MGM studios. The opening session was wholly taken up with presentation of evidence by the plaintiff, and it is expected the case will continue for most of the week.

Miriam Hopkins To MGM For Loy and Morley

Metro-Goldwyn-Mayer gets the services of Mirian Hopkins for a single picture, "Stranger's Return," with Paramount getting Myrna Loy and Karen Morley for a picture each, in return.

Pat Kearney Suicide

New York.—Patrick Kearney, playwright and screen writer, committed suicide in his room yesterday by inhaling gas.

LeRoy At MGM

Mervyn LeRoy arrived on the MGM lot yesterday to start preparation on "Harbor," which he will direct for that studio during the Warner lay-off.

Wynyard Abroad

Diana Wynyard leaves for England on April 1 for a six months vacation, after which she will return to MGM to resume her contract.

Fox Receiver Asked

(Continued from Page 1)

000 in semi-annual interest on its bonds next Saturday and to pay the principal of $15,000,000 in gold notes of the Wesco Corporation the same day. It adds that neither Fox nor Wesco is able to meet these obligations and, if they are paid, it would be making preferential payments to certain creditors.

Schellenberger charges that the insuance of more than $14,000,000 in dividends during 1930 and 1931 constituted "reckless and improvident expenditures.' ' No statement was forthcoming from Fox yesterday.

Studio Pub. Heads Cut Preview List

About 10 press representatives were dropped from theatre preview lists by the Studio Publicity Committee of the Producers Association at a meeting yesterday, at which time a general rearrangement of preview lists was made.

The new group of trade, fan magazine and press writers rating theatre preview passes is now down to 35, with the balance of about 100 newspaper representatives getting their chance at pre-release previews in the studios. The move was made by the studio publicity department heads to cut down the mounting number of passes that were being handed out for theatre previews in order to give the theatres a chance to get the extra money ino the box-office.

Hughes To Florida

Howard Hughes will fly his Sikorsky plane to Florida next week for a vacation of at least a month. He has abandoned all plans for further picture making until conditions within the industry settle and theatre business picks up sufficiently to justify further production.

Shaw Grounded But Makes MGM Lunch

George Bernard Shaw, with Mrs. Shaw and George Hearst, were grounded in the Hearst plane flying down from the Hearst ranch yesterday, but no harm was done, as Mr. and Mrs. Shaw made their luncheon appointment at the MGM studio as scheduled.

Shaw was shown around the lot by Marion Davies, visiting all stages that were working. When they arrived at the "Dinner At Eight" set all work ceased and members of the company, with the exception of John Barrymore, rushed to be introduced. The younger Barrymore stood in the middle of the set and eyed the proceedings with a curious smile.

Sam Marx Scouting

MGM has sent Sam Marx, story editor, on a trip to San Francisco and surrounding towns to hunt and interview writers as possibilities for the studio's scenario staff. Marx will return to the studio about Monday.

Andrews Back To MGM

Del Andrews returned yesterday to MGM after a short lay-off. He is working with George Cukor on "Dinner At Eight."

Writers Flock to Join Guild

(Continued from Page 1)

membership of perhops fifty, now has more than 200 on its rolls.

It really took the salary cuts to bring matters to a head. There is a feeling among the writers that possibly an attempt will be made to continue the cuts after the eight weeks period or, if they are restored, to institute other cuts later. This the writers are determined to resist. To this end they will seek a closer affiliation with the Dramatists' Guild, a branch of the Authors' League.

Peculiarly enough for a meeting of writers, there was no dissension last night. Everyone was agreed that the proposed action is necessary and there is no doubt that the plan will be ratified at the annual meeting of the Guild, which will be held Thursday night of next week.

The new element in the Guild apparently is more prone to battle for the writers than the organization has been for months, and this feeling is expected to develop when the new officers are elected next week.

One contention last night was that officers of the Guild should not be officers of the Academy, that the writer representatives in the two bodies should be entirely distinct groups. This feeling is an outgrowth of the resentment against the action of the Academy directors in playing into the hands of the producers by recommending the salary cuts some weeks ago, although there is no doubt in the mind of any writer that the Board at that time acted in good faith.

In addition to electing new officers, changes in the constitution of the Guild will be suggested at the annual meeting. These changes are designed to strengthen the Guild and to place it in a position to treat with the picture producers in a manner similar to the relations existing between the Dramatists Guild and the stage producers in New York.

One of these changes, which may or may not be adopted, is that any writer who becomes an associate producer or supervisor in any studio shall have no voice in the government of the Guild while he is in that capacity.

Last night's gathering, which included most of the top flight screen writers, undoubtedly has set at rest all ideas of another writer organization, such as the one suggested some weeks ago which planned to become affiliated with the American Federation of Labor. The writers feel that they do not need such affiliation and that the Guild, if strengthened according to present plans, will be sufficiently powerful to fight the battles of the craft.

MEXICO

Americans may settle personal legal matters in Mexico Courts. Personal appearance unnecessary. 5-day action.

Information and references, G. W. BUTLER
619 Oviatt Bldg. **VAndyke 6001**

THE Hollywood REPORTER

Vol. XIV. No. 10. Price 10c. TODAY'S FILM NEWS TODAY Thursday, March 30, 1933

U.S. MAY PROBE INDUSTRY

TRADEVIEWS
By W. R. WILKERSON

•THERE is a rude awakening for some of the big shots in the motion picture industry looming up in the offing. There are a number of questions on which the Government of the United States desires some information for the benefit of the stockholders and bondholders of the different companies, and agents of the Department of Justice have been in Hollywood for some time, asking questions.

Of course, it is possible that these executives are above the law. Undoubtedly some of them think they are, anyway. But Joseph H. Harriman, of the Harriman National Bank, was a pretty important man and he found that he was not above the law. So did Charles Mitchell, of the National City. The picture executives might pause and consider the present status of these two gentlemen.

•

There are lots of things the stockholders of the picture companies would like to know, things which the Government is now trying to learn. One is why the stocks of the companies are at their present low levels. Another is why the salaries and percentages of the executives are so high that there is nothing left for the stockholders.

They are also asking, through these Government investigators, by what authority boards of directors of the picture companies bestow upon the executives such enormous percentages and bonuses out of what is, after all, the money of the stockholders.

They would like to know how many of these executives took the recent cuts, not only in their salaries, but also in their percentages. They would like to know why all the profits of the industry should go to the big shots who draw $500,000 to $1,000,000 a year and to the slightly smaller luminaries, such as associate producers, etc., who draw from $1000 to $4000 a week.

•

They would like to know just why the recent cuts were instituted and under what conditions, so that the Government may determine if any collusion or conspiracy existed in violation of the Federal laws.

There are lots of things these Federal agents want to know, and they are learning some of them every day. They will have all the information they need before long, and then the names of Joseph Harriman and Charles Mit-

(Continued on Page 2)

Paramount Stock Taken Off Exchange

New York.—The $10 par value stock of Paramount-Publix was stricken from the trading list of the New York Stock Exchange yesterday, due to the fact that transfer offices for the issue have been discontinued. The stock closed at 25 cents, an all-time low, 10,300 shares changing hands.

LeRoy Will Direct 'Tugboat Annie'

Mervyn LeRoy was signed by MGM yesterday to direct "Tugboat Annie," which will co-star Marie Dressler and Wallace Beery. The picture starts in about two weeks.

MGM originally wanted LeRoy to direct "Harbor," but he turned it down and the company offered him "Tugboat Annie," which he accepted. The director goes to MGM on a direct deal negotiated by M. C. Levee, as his new contract with Warners allows him to make one picture annually for another company.

Schnitzer Will Make Series With Talmadge

Joseph I. Schnitzer is dickering with Richard Talmadge to make a series of action stories, starring the producer-actor, for release through Radio.

Talmadge is to be co-producer and both are lining up story material before concluding releasing arrangements

Congress Asked to Start Investigation to Protect Stockholders In Pictures

Washington.—A Congressional investigation of the motion picture industry for the protection of stockholders was proposed in a resolution introduced in the House yesterday by Representative Sirovich, of New York. It called for the appointment of a committee of seven with authority to "study all receiverships, bankruptcies, equity procedings, and all leasing and building of motion picture theatres." The committee would be empowered to subpoena witnesses, after the method employed by the Senatorial committee which examined Harry Warner and William Fox some time ago, and would report back to Congress for further action.

"The assets of picture corporations are being dissipated," said Sirovich in a formal statement. "Dividends are being passed, stock values are being lowered, and nothing is being done to protect the rights of the stockholders.

"Many picture corporations are asking for or being placed in the hands of

(Continued on Page 7)

Kober Writing 'Lola'

Fox signed Arthur Kober yesterday on a one picture deal for the Sol Wurtzel unit. He will write the screen play and dialogue of "Lola," an original story by Harry Sauber.

Praskins To Warners

Warners signed Leonard Praskins yesterday on a one picture deal.

Picture Stocks Take Another Drop

New York.—Except for the Warner Brothers stock, which showed no change, picture issues slid off yesterday.

Fox Film lost ½ a point, closing at 75 cents. This is undoubtedly due to the receivership action which was brought Tuesday. Loew's dropped again, losing ⅜ and closing at 10½. There were no quotations on Columbia or RKO.

The Paramount bonds also were weak. The Paramount-Publix 5½ per cents closed at 7¼ and the Paramount-Famous-Lasky 6 per cents at 5½.

MGM Wants Menjou For 'Night Flight'

MGM is trying to get Adolphe Menjou for a featured role in "Night Flight," which David Selznick is producing.

The deal is set providing Radio permits Menjou to make this picture before the start of the Hepburn picture, "Morning Glory."

Hubbard Set For One

Lucien Hubbard will produce "Midnight Lady," the Jean Harlow story by Anita Loos and John Emerson, for MGM. Gene Markey and Katherine Scola wrote the screen play.

Karen Morley With Dix

Karen Morley goes to Radio on a loanout from MGM for the lead opposite Richard Dix in "Ad Man." The picture starts within ten days under direction of J. Walter Ruben.

Leo Spitz Quits Para.

New York.—Leo Spitz, the last of the so-called business advisors who were taken into Paramount, resigned yesterday.

COURT WON'T DISMISS PARAMOUNT RECEIVERS

New York.—An application to vacate the Paramount-Publix receivership and dismiss the present receivers, Adolph Zukor and Charles D. Hilles, was denied by Federal Judge Bondy yesterday. He ruled that the receivers shall continue in charge until next Monday, the date set for the choice of a trustee in bankruptcy to whom the complete control of the company will be given.

Counsel for the bondholders who tried to get some court action before Monday will be permitted to file any additional affidavits in support of their contentions before that date.

David O. Podell, the attorney en-

(Continued on Page 2)

Chas. Rogers Shutting Down Until May 15

The Charles R. Rogers production unit at Paramount will close down this Saturday and will reopen on May 15 to put two pictures into production on about that date.

Rogers will keep writers working during the shutdown to prepare "Underseas" and "The Baby in the Ice Box," which are to start when the studio reopens.

Kahane Here Today

B. B. Kahane, president of Radio Pictures, arrives this morning from New York.

IRVING CUMMINGS Just Finished Directing 'The Woman I Stole'

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W. R. WILKERSON.....Editor and Publisher

FRANK POPE.....Managing Editor

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RAMBLING REPORTER

The former assistant to what very successful director, is now clerking at Bullock's? . . . Larry Hart and Mel Schauer threw a swimming party just for fun the other day. . . The Al Rubins, Dennis King, Carey Grant with Virginia Cherrill, Randolph Scott with Vivian Gaye, the William Morris Jrs., among those present. . . Diana Fitzmaurice is among the La Quinta resters for a week or so. . . . Do you know what famous actor was right at the point of divorcing his wife a few weeks ago and discovered just in time that the gal of his dreams (whom he wanted to marry) was faithless? So he changed his mind and stayed married. . . . The Max Gordons are back in town, after switching from plane to train on account of the bumps. . . Have you heard what they're calling Herr Hitler around Hollywood?

•

By the way, Peg Levino, Mrs. A. E. (director) Dupont, Lynn Root, Sara Mankiewicz and others are planning a weekly German circle (just for conversation) to keep the grammar polished. . . . Ric Cortez is sitting up and taking practically everything in the way of nourishment. . . Vic Fleming and Lou Rosson are singing duets these days. . . Joan Crawford, back from the desert, looking gorgeous with a coppery tan. . . . Moss Hart leaves for Manhattan next week and will write a show with Irving Berlin before he comes back.

•

Sally Eilers says there won't be any reconciliation with Hoot Gibson, not as man and wife anyway—but nobody believes her. The new Hepburn picture is held up a while because Katie is ill in New York. . . . The Jesse Lasky Jr.-Patricia Ellis romance waxes warmer. . . Billy Haines is going to redecorate the Phil Bergs' (Leila Hyams) house in Beverly . . Hear that Ruth Channing, after a successful test, has received a contract from MGM.

New York REVIEWS

"PICK UP"

Paramount-Schulberg prod.; director, Marion Gering; writers, Vina Delmar, S. K. Lauren, Agnes Brand Leahy.

Paramount Theatre

World-Telegram: What saves it from being a loss is its thoroughly professional telling, a competence of production, and the work of its two stars and their capable supporting cast.

American: Certainly, it is not an important picture. But there is equal surety that it is fraught with far greater entertainment value than is usually met in a round of the first-run theatres.

Times: "Pick Up" is, indeed a good example of a mediocre story which derives a measure of effectiveness from the engaging personalities of its stars.

News: This latest Delmar story is directed with a lack of imagination by Marion Gering and acted in an uninspired manner by Sylvia Sidney and George Raft in the leading roles.

Mirror: "Pick Up" offers Miss Sidney her most attractive role since "Ladies of the Big House." It's a live and entertaining picture.

Post: The story is trite and overdrawn; you wouldn't look at is twice if you happened to run across it in your favorite magazine, but Mr. Raft and his facile teammate, Miss Sylvia Sidney, impart to it the sustaining interest of their personalities.

,'DARING DAUGHTERS"

Tower prod.; director, Christy Cabanne; writers, Sam Mintz, Barry Barringer, F. Hugh Herbert.

Roxy Theatre

Herald-Tribune: It follows the formula of all these cheaply made, hastily manufactured pictures, offering depressing sets, a dull plot and hurried, harassed direction. Nor is the performance anything to cheer about.

Times: As a title "Daring Daughters" is as forlorn as the picture it represents.

News: Good old Hollywood formula No. 19. You know—the one where the big sister with the heart of gold and the U. S. Steel exterior makes a great sacrifice to save her little sister from the pitfalls of the great city.

Educ. Holds Up Three; Cash Delay The Reason

Three short productions which were supposed to have started at Educational last Saturday were said yesterday to have been held up. The reason given was that production money expected from New York had not arrived.

The company is said to be experiencing difficulty with exhibitors on its short subject sales made when Educational-World Wide was a separate distributing organization. Several exhibitors have squawked about taking shorts claimed to have been promised with the World Wide features because they have no assurance of the production of the remainder of the World Wide group.

Columbia Starting One

Production on Columbia's "Cocktail Hour," which Victor Schertzinger will direct, is scheduled to start tomorrow, with Bebe Daniels, Muriel Kirkland and Barry Norton in the cast.

Radio After Sidney

Radio is dickering with George Sidney for a comedy role in "Rafter Romance," with Dorothy Jordan and Joel McCrea, which Al Green will direct. Kenneth Macgowan is supervising.

Boasberg Coming Back

The Weber office has signed Al Boasberg to an exclusive contract and is bring the writer back to Hollywood Saturday for a deal that is in negotiation with a major studio.

Jessel Organizing New Company For Norma

New York.—George Jessel says he is organizing a new production company in association with Jacob Paley, and that one of its first pictures this coming Fall will star Norma Talmadge.

Jessell has arranged with Max Gordon and Howard Dietz to present Beatrice Lillie, Norma Talmadge and himself in a revue called"High Times," which will open in Chicago in May.

Algier On Leave

Sidney Algier, on leave of absence from his berth at Allied as production manager, has moved into an office at Western Sound Studio, preparatory to taking part in an independent venture which is in a formative stage. He returns to Allied when the company resumes production activity.

Lesser Running Roxy

New York.—Irving Lesser has been made managing director of the Seventh Avenue Roxy, succeeding Harry Singer. Lesser also runs the Fox Brooklyn.

Tradeviews

(Continued from Page 1)

chell may be coupled in the public prints with names more familiar to the picture industry.

Oh, yes—we forgot one thing. There is the little matter of evasions of income taxes by some of the higher-paid individuals in the business which is also engaging the attention of the Government.

Australia To Have Another Studio

Sydney. — Cinesound Productions Ltd., which is a subsidiary of General Theatre Corporation, is to re-equip the old silent film studio near this city and will start production of talkies. It will be entirely independent of the Cinesound studio at Bondi. Australian equipment will be used, except for cameras and "mikes."

The Bondi studio is active, the next picture being "The Silence of Dean Maitland," to be followed by Bert Bailey in "Rudd's New Selection." The first at the newly-equipped plant will be "Tall Timbers" and then will come "The Man They Could Not Hang" and "For the Term of His Natural Life."

Benefit and Dance For Unemployed Stage Folk

A benefit and dance for the Unemployed Theatrical Group will be given in the Walter Wills studio, at 7016 Hollywood Boulevard, Saturday night.

This is the outfit that is taking care of needy stage people, feeding those who are hungry, sheltering those who need shelter, and asking no questions.

Macgowan Term Short

New York—The new term for Kenneth Macgowan as an associate producer at Radio is for only six months, although Merian Cooper is expected to renew it at the expiration of that time.

Shagrin Agency Moves

The Max Shagrin agency is moving from Beverly Hills to the Republic Bank building at 8905 Sunset Boulevard. Joe Cornbleth and Max Fisher, formerly with the Lyons and Lyons office, join Shagrin as associates.

Goetz To Open Exchange

New York.—Charles Goetz , of Exhibitors Screen Service, is reported as preparing to open an independent exchange.

Logan On Dialogue

Stanley Logan has been assigned to direct dialogue on "Good Bye Again," which Michael Curtiz is directing for Warners.

Nat Goldstone Moving

The Nat Goldstone Agency moves into new offices at 8464 Sunset Blvd. April 7.

Para. Receivers Stick

(Continued from Page 1)

gaged by Adolph Zukor to represent him in the receivership proceedings, stated in court that Zukor did not consider it any special favor to be named a receiver and that he would be glad to resign if it were not for the fact that his resignation would lend color to the charges that have been brought against him. Zukor, according to Podell, simply wants to continue as president of the company he founded twenty years ago and is not a candidate for the trusteeship

'THE ADOPTED FATHER' A HIT: GEORGE ARLISS AT HIS BEST

Direction, Cast, Story, All Swell

"THE ADOPTED FATHER"
Warners

Direction ....John Adolfi
From story by.....Edgar Franklin
Screen Play .....Charles Kenyon, Maude T. Howell
Photography .... .Sol Polito

Cast: George Arliss, Bette Davis, Hardie Albright, Theodore Newton, Gordon Westcott, J. Farrell MacDonald, Charles Evans, Frederick Burton, Pat Wing, Edward Van Sloan, Claire McDowell, Harold Minjir, Ruthelma Stevens, Gertrude Sutton, Edward Cooper, Douglas Dumbrille.

This latest Arliss vehicle from the brothers Warner should really be given a much better box-office title, for "The Adopted Father" doesn't for a moment suggest the kind of exhilaration which the picture has to offer. This is one swell piece of entertainment for everybody—for the whole family, including the in-laws. On second thought, maybe it's too good for the in-laws. There is no denying the tremendous appeal of amusing hokum such as this, and the whole-hearted applause which greeted the close of the preview came from the ticket-holders—not from the people with the passes.

The picture should do even more business for you than "The Millionaire," for, if they went for that one, they'll go double for "The Adopted Father," which in our opinion, is a better film of the same order. George Arliss is at his best in his role of a big business man with a big temper and a sense of humor, and puts his teeth into the part with a zest that will delight his legion of fans.

Arliss is a big shoe manufacturer who makes himself the guardian of the children of his one-time competitor, after the latter's death. The drinking, indolent adolescents do not suspect his identity and, through their affection for him, go to work and put their own factory on a paying basis. This embarrasses Arliss' nephew, who is running his own factory for him, but, by the end of the picture, love and business become so mixed up that the only way to end the fight and mend the hearts is to merge. This is just what pleases the old man most—because it gives him a chance to go fishing.

The picture moves swiftly from beginning to end under the capable direction of John Adolfi. Though it was a first preview, there didn't seem to be a foot of film to spare, and it fairly bounced along to a nice finish.

This modern fairy-tale is well worked out so that you want to believe it, even if you can't quite—and the dialogue is delightful, thanks to Charles Kenyon and Maude T. Howell.

Bette Davis, Hardie Albright, Theodore Newton, Gordon Westcott and the reliable J. Farrell MacDonald give fine support, except perhaps for a little too much mugging on the part of the younger generation—male.

Give this the works. You can't praise it too highly, for that part of an audience which wouldn't enjoy "The Adopted Father" wouldn't like anything.

Film Cuts Affect Even The Railroads

Recent arrivals from New York among executive headlights have not been on the extra fare trains, but on conveyances used by the common herd, requiring no additional money for the ride. Maybe the cut has even been broadened to take in the railroads.

Radio After Doug Jr. As Hepburn Co-star

Radio is trying to get Douglas Fairbanks Jr. for the co-starring spot with Katharine Hepburn in "Morning Glory," which Lowell Sherman will direct. Deal will be set if Fairbanks approves the script.

The player would go to Radio on a direct deal and not on a loanout from Warners. Latter company gave him privilege of making one picture for another major studio in lieu of salary tilt on option recently.

Col. Cuts Through Entire Organization

New York.—Both Harry and Jack Cohn deny emphatically a story appearing in these columns recently that Columbia has not extended its cuts to the exchanges. Both contend that "every individual in our company making better than $50 a week has taken his proportionate cut during the eight week period, starting March 6."

Para. Wants Don Cook

Paramount is trying to borrow Donald Cook from Columbia for the lead opposite Sylvia Sidney in "Jennie Gerhardt," which Marion Gering is directing for the B. P. Schulberg unit.

Coyote Short For MGM

MGM is making a short subject, titled "Hunting Coyotes." which is being photographed from an airplane. The picture is being photographed in Butte, Montana. Jack Cummings is supervising.

New Writer For Col.

Columbia yesterday signed Lea Freeman, New York playwright, to a writing ticket and he joins the studio's staff today for his first assignment. The Arthur Landau office set the deal.

Bob Long Quits Rivoli

New York.—Robert Long has resigned as publicity director for the Rivoli Theatre.

Naming of Trustee For FWC Put Over

Yesterday's meeting of creditors of Fox West Coast Theatres before Referee in Bankruptcy Samuel W. McNabb, resulted in a postponement until Monday, at which time it is expected the creditors will be in accord on the selection of a permanent trustee for the bankrupt theatre circuit.

More than 40 attorneys, representing individuals and groups among the several hundred creditors of the circuit, attended the session. An attorney for Electrical Research Products Inc. informed Referee McNabb that Erpi was leasing sound equipment to about 300 FWC houses, with charges running to about $20,000 monthly, and Erpi had held off until today on current payments due since the bankruptcy action was filed. The referee informed the Erpi attorney that he should confer with the temporary receivers, Messrs. Skouras and Treanor, to arrange for current payments.

Examination of Para. Officials Put Off Again

New York.—The examination of the officers of Paramount-Publix Enterprises before Referee Henry K. Davis has again been postponed, this time until April 10.

By that time it will probably be useless, as new trustees of the Paramount company are to be elected on April 3.

Rogers' Beer Story Is 'The Song of the Eagle'

"The Song of the Eagle" is the title finally chosen for the beer story that Charles R. Rogers has just finished for Paramount.

The picture is scheduled for day and date bookings in key spots the week of April 28, and a special advertising and exploitation campaign is being lined up by Arthur Meyer.

No Loan For Helen Mack

Radio yesterday rejected MGM's offer for the loan of Helen Mack, turning it down with the statement that the player is to go into "Jamboree" immediately upon completing work in "Maiden Cruise."

Houston Sells Original

Norman Houston has sold an original story idea to Ken Goldsmith for state right production. The producer will make it under the title "Carnival Kid," and has commissioned Houston to develop the screen play.

Kenyon Nicholson Here

Kenyon Nicholson arrived in Hollywood yesterday by plane from New York. He takes up a writing contract at Radio.

One For Morosco

Fox has handed Walter Morosco the supervision of the production now called "Buccaneers."

Yesterday in NEW YORK with HELEN GWYNNE

It would seem, in case you're interested and according to the more frequent Broadway rounders, that a new aristocracy is being born along Broadway. Plus a new idea of what the ideal weather is for entertainment. And the reason for both is radio. . . . Formerly, when a party was given to amuse the more typical Broadwayites, the initiate would gasp with delight on having pointed out to him or her such people as Ed Wynn, Gracie Allen and George Burns, Eddie Cantor, the Marx Brothers, theatrical producers, etc. . . Nowadays the important people have become the "Fire Chief," the Robert Burns cigar representative, Chase and Sanborn, or either taken separately, (though it would be a little like divorcing corned beef and cabbage,) Standard Oil, Essolube, etc. Hope the companies and the people mentioned jibe, we never were the one to be attracted by the advertising on the air.

•

Similarly, it is a bit confusing to anyone who has been connected with pictures or stage to be told that an extremely stormy night is "great weather"! for business! Because it takes tickets bought in advance to drag anyone out on nights or days like that. . . . Naturally, the opposite is true for radio "business." Well, there you have it as it was told to us and since it's all a part of our changing world of entertainment we suppose you really ought to care. . . However, there is still nothing the matter with the picture industry that good pictures cannot remedy! Just thought you'd like to be reassured.

•

Also at this time we find it necessary to say a few words about the Hitler situation in Germany, much as we hate to be dragged into other people's quarrel. However, it begins to affect the picture industry and we cannot shirk our duty even in the face of being dull. . . . We do not like Hitler and it is unbelievable to us that such a man could be allowed to grasp the power he now holds. The reason for that we leave to psychologists and Heywood Broun.

•

It has been suggested that a ban be placed on all German films. Since the picture business in Germany is controlled by Jews and offers a good livelihood to a great number of them, to deprive them of a considerable revenue in this country is to be stupidly vindictive. . . . "Patriots" have also had the brilliant idea of barring all German players in this country, regardless of their feelings on the distasteful subject of Hitler and because of the fact that by what now looks like an unfortunate circumstance of birth, they are German. . . . We can remember during the war that our patriotism, eagerly built up by the sale of Liberty Bonds and Thrift Stamps, also their purchase, almost received a death blow when Kreisler was hissed and not allowed to play because he was a German. Let us not be as unthinkingly cruel as the monstrous object lesson in Germany.

Baby Face

directed by

Alfred E. Green

Just Completed

The Narrow Corner

By Somerset Maugham

Warner Bros.-
First National
Productions

Barbara Stanwyck

IN

Baby Face

"This is the best and by far the most entertaining picture that Barbara Stanwyck has made in years and should put her right back in the big draw class. The girl has never been better cast nor appeared to better advantage photographically. Her performance is spontaneous, brittle and hard, which in this case, is as it shou'd be."

—**From The Hollywood Reporter.**

Baby Face

Screen Play
by
GENE
MARKEY
and
KATHRYN
SCOLA

"The screen play by Gene Markey and Kathryn Scola, is replete with spicy situations and swell dialogue, done with taste and imagination."
—HOLLYWOOD REPORTER, March 22, 1933.

DONALD COOK

as

Stevens

in

BABY
FACE

NEW 'FOUR UNIT' PLAN TO BE PUT IN OPERATION AT RADIO

Berman-Jaffe Set; Two More Sought

New York.—Radio's production set up is about to be run through the wringer with the establishment within the next thirty days of what is known as the "four-unit plan." The plan is said to have been agreed upon by Merian Cooper, B. B. Kahane and the eastern executives.

It will divide Radio's production activity into four groups, each headed by an associate producer responsible directly to Cooper. Each producer will have complete authority on his productions, while Cooper's position will be more or less that of "executive counsellor," with power to refuse to okay their decisions only where he considers an emergency exists.

Pandro Berman and Sam Jaffe are each slated to head a unit. Both Cooper and Kahane have been interviewing prospective producers for the remaining two berths, but have had little success. This is due to their demand for story brains, coupled with production ability, a combination hard to find.

The interpretation placed upon the plan here has it that individual ability will be encouraged, operating expenses lowered with the elimination of waste power and movement, and the wiping out of such studio politics detrimental to large single-unit organizations as have been prevalent on all lots in the past.

Frank O'Heron is set as business manager for the four units and is to co-operate with each head regarding the outlay of production money on all negotiations for writers, directors and players. Cooper's spot is regarded as strategic since he will have an eye on everything going on throughout the studio, without becoming involved in a mass of detail.

Govt. Probe Asked

(Continued from Page 1)

receivers, are going into bankruptcy or becoming involved in equity proceedings, due to conditions existing within the industry and to the financial operations of outside elements seeking control of the business.

"I am asking for investigation in behalf of the stockholders who, in good faith, and as investment rather than speculation, have put their money into those corporations. They have not been informed as to what has been done with their money and they have no means of finding out. I am not asking in behalf of anyone connected with the industry, either directly or indirectly."

However, Mr. Sirovich also said that "extravagance continues in expenditures in the industry through enormous compensations paid to officials, players, directors and other employees." The writers and creators, he said, "have been notoriously underpaid."

G. B. Stern Novel For Del Rio and McCrea

Radio Pictures has purchased the screen rights to a novel by G. B. Stern, entitled "Modesta." The company plans to use it as a vehicle in which to co-feature Dolores Del Rio and Joel McCrea, the team which made a hit in "Bird of Paradise."

Less Expense Gives England The Edge

New York.—Arthur Kelly, of United Artists, who has just returned from abroad, says that good pictures can be made in England at a fraction of what they would cost in Hollywood. This is the reason, he says, that England is forging ahead in production.

"Europe is going strong for musicals," he said, "and the producers there are shopping for stories which have romance and laughter."

All Star Exchange Not In Any Merger

George Montgomery, head of All Star Feature Distributors, with independent exchanges in Los Angeles and San Francisco, will not consolidate with any other state right exchanges in the two cities, as proposed by Sol Lesser, head of Principal Distributing Corporation.

Montgomery stated that All Star has never entertained any such ideas.

Bellamy In 'Circus'

Ralph Bellamy has been signed by Radio for a featured spot in "Flying Circus," which Russell Birdwell will direct from an original by Louis Stevens. He was set by the Edington-Vincent office.

Moe Miller Promoted

Walter Futter has promoted Moe Miller to a spot in his organization as first cutter. Miller goes to the new berth following the recent resignation of his brother, David Miller, who has gone over to Universal.

New Beauty For Warners

New York.—Katherine Spector, winner of a recent national beauty contest for Jewish girls, has been signed by Warners through the Models' Guild.

Hirlaman Bankrupt

New York.—George A. Hirlaman, producer of trailers, has filed a petition in bankruptcy, with liabilities of $108,000 and no assets.

Ruth Channing At MGM

MGM signed Ruth Channing to a term acting contract. Miss Channing is a newcomer to the screen.

Four Long Beach Houses Re-opened

The Stanley Theatre, Long Beach, reopened Sunday, bringing total number of theatres in that city open up to four. The United Artists, Pike and Palace were reopened last week.

These theatres were little affected by the earthquake, and each one passed rigid inspection by the authorities before it was allowed to resume operation. Nineteen other theatres in the city are still closed, with several so badly damaged they cannot be repaired until late summer.

Anti-Censorship Group Fights For Publishers

New York.—The National Council on Freedom from Censorship is carrying on a campaign against a bill in the New York Legislature which aims to make publishers of books in which obscenity is proved, equally liable with the booksellers.

The Council has enlisted the support of a group of forty or more noted writers.

New Short For Col.

New York.—The first short to be made by May E. Hays and Larry Kent for Columbia release started yesterday at the West Coast Service Studios here

Max Cohn On One For Canadian Govt.

Maxwell Cohn, brother of Harry Cohn, of Columbia, has leased space at Western Service Studio and is preparing to produce a special roadshow production under the supervision of the Canadian government, which will release it in Canada.

Donald Davis, son of Owen Davis, contributes the original story, "Dark Waters," with Dr. Gordon Bates, Canadian official, as co-author. Both have written the screen play which goes into work Friday, under the direction of Edgar G. Ullman.

Cohn has borrowed Diane Sinclair from Columbia for a top spot, with Lyman Williams, Charlotte Meriam, Cecilia Parker and Harry Myers. The Hoffman-Robinson office negotiated deals on the cast.

Radio Clamps Down On Studio Passes

A notice signed by Frank O'Heron was sent to every department at Radio yesterday, ordering the tightening up of pass privileges on the lot. Peddlers, solicitors and bootleggers are barred unless they can get signed studio passes.

Plans for a large production program demand the clamping down on all pass rights not regarded as necessary. The ban also includes artist managers and newspaper men. The Hays office pass is being ignored, with gatemen instructing newpapermen to go directly to the publicity office.

American Companies Join New German Plan

London.—Word was received here yesterday from Berlin that the American production interests in Germany have endorsed the new "Central Finance and Distribution" plan offered by the German branch of the film industry.

Joining in endorsing the plan are Henry W. Kahn, representing Fox Films; Phil Kaufman, of Warners; F. D. Strengholt, of MGM; and Gus Schaefer, of Paramount. The plan, which will reorganize the business here, is backed by the powerful Ufa and the Association of Film Importers and Exporters, headed by Christoph Muelleneisen.

With cooperation of American companies, it is seen as a definite conclusion that the plan will be adopted by the entire business. Under it, a central banking unit will establish a credit rating for individual producers, assist them in their finances, help them in their production and turn over their productions to a separate distributing organization, while at the same time protecting their interests at every step.

Shortly after the plan goes into effect, production, it is believed, will be stimulated and the motion picture public will be assured of a finer grade of pictures, as well as a steady flow of product for the theatres. There will be a meeting in Berlin soon of all production and financing heads to put the structure of the plan into material form.

Virginia Brissac May Be In Paramount Cast

Virginia Brissac , long a favorite stock actress on this coast, has signed on the dotted line with Fred Fralick and will make her first dip into pictures. The initial assignment may be for the Mae West picture for Paramount.

In the days of Morosco, Virginia Brissac was big time box-office and later she played for several seasons with the Savoy Players in San Diego.

Nelson At Sennett's

The Jack Nelson company and the Borden Productions have taken advantage of Mack Sennett's new unit system for independent producers by moving their offices from the Metropolitan studio to the Sennett studio in North Hollywood.

Kansas Censors Soften

New York.—The Hays office states that the Kansas Censor Board has amended some of its rulings. It has abolished traveling inspectors and done away with the use of censorship tags on prints.

Cherin In Principal

New York.—Nat Cherin, formerly vice-president of the Duart lab, has taken over control of Principal Pictures exchange in New York, but will continue to distribute other releases.

James C. Van Trees

LOU JENNINGS
J. C. VAN TREES, Jr.

photographed

Baby Face

EASTMAN
Supersensitive Panchromatic
NEGATIVE

J. E. BRULATOUR, INC.
New York
Chicago
Hollywood

THE Hollywood REPORTER

Vol. XIV. No. 11. Price 10c. TODAY'S FILM NEWS TODAY Friday, March 31, 1933

FOX SHOWDOWN SOON

TRADEVIEWS by W. R. WILKERSON

•WHAT did the erstwhile czar of pictures, Will H. Hays, mean when he said "—an increased flow of trained talent to the studios, which will bring the standard of salaries paid to the artistic personnel within the means of the industry to support?" This was one of the five points of Mr. Hay's annual report to the Hays organization of producers and distributors.

Does Mr. Hays mean that more stage people flung into Hollywood will lower salaries all around? If he does, he is silly, has no idea of what he is talking about and does not know his Hollywood.

Nobody other than the producers themselves is responsible for high salaries, if they are high. They do the bidding, they are the ones who increase their competitor's bids to keep that competitor from getting a player, writer or director. They are the ones who could say, "Sorry, old man, your price is too high," and if enough of them would say that, you can see what would happen to the salary market.

•

But no, those babies will bid and bid and keep on bidding and, finally, topping every bid, begin to belly-ache and yell about the high prices for creative brains. Maybe if they had some of those creative brains themselves, they would stop that bidding.

But salaries, if they must come down in order that the top executives will be able to count plenty of profits for themselves in their percentage cuts at the end of the year, never will until a new crowd of production heads is in control of production. And, anyhow, why the big yell? Anyone who can draw money into those box offices is entitled to everything he or she can get, and not one of them gets as much as some of those percentage-working executives who rarely contribute anything to the sale of tickets in any theatre.

•

And what does Mr. Hays mean by "—with essential talent to begin with, men and women can be trained for its service by our great colleges and universities, just as they are being trained today for science, for drama, for literature, for journalism."

Permit us to inform Mr. Hays that we have yet to see or hear of any university training making a ticket-

(Continued on Page 2)

MGM Will Release Roosevelt Short

New York.—A special two-reel subject, called "Roosevelt, the Man of the Hour," is being rushed to release by Metro-Goldwyn-Mayer. It deals with the President's career, and has a running commentary by Charles Francis Coe.

Col. To Have 30 Features Next Year

New York.—Columbia Pictures announces that it will release thirty features for next season, in addition to a group of action melodramas, Buck Jones westerns and a program of shorts.

The Columbia program last year consisted of 26 features, sixteen westerns, six action melodramas and about 130 shorts.

Bebe Daniels Going To England For Two

Bebe Daniels is reported to have signed a contract to make two pictures for British International, and plans to sail for England early in May. She is under contract to Columbia for "Cocktail Hour" and, naturally, will finish that first.

Bebe expects to leave here the last week in April and, if he can arrange matters with MGM, Ben Lyon will go with her.

Banks With $20,000,000 Notes Will Ask Receiver; Other Group Will Oppose; Bill Fox Waiting to Grab

New York.—The big muddle in the Fox situation will come to an issue the first part of next week when more than $35,000,000 in notes, mortgages, bonded interest and stock interest will come up for payment, with no money to pay.

The banks holding the $20,000,000 in notes and who took over the 660,931 shares of Loew stock as collateral, will demand some action Saturday when payment of the amount will be asked. These banks are Chase, Dillon-Read, Hayden-Stone, Bank of America-Blair, the First National of Boston and the Atlas Corp. It is thought that, when the notes are presented for payment and no payment made, the banks will immediately apply for a receivership.

The banks holding nearly all of the $30,000,000 issue of Fox 6 per cent notes, on which interest is due Saturday and will not be paid, will oppose any request for receivership, as will

(Continued on Page 3)

Zoe Akins To Radio

Zoe Akins has been signed by Radio to write an original story. She recently completed a term contract at Paramount.

Gillstrom-Para. In Deal For Shorts

Arvid Gillstrom and Paramount are reported concluding a deal which will bring Gillstrom into the company's short subject line-up for next season to produce two series of two-reelers.

He is slated to handle the Bing Crosby group and another, starring Harry Langdon, who has two more shorts to make for Educational before washing up his contract obligations there. The Paramount deal is said to be set although not signed.

McCarey Dickering With 'U' To Make Six

Leo McCarey is dickering with Universal to produce and direct six pictures during the coming year.

If the deal is set, McCarey will make six comedy features, drawing a salary and also a percentage of the gross receipts.

Branch Sells Original To Radio For Bill Boyd

Radio has purchased Houston Branch's original, "The Fire Easter," an action melodrama which will star Bill Boyd when the latter finishes his next, "Emergency Call." Sam Jaffe will be associate producer.

Van Dyke On 'Tarzan'

W. S. Van Dyke has been assigned to co-direct with Cedric Gibbons the next "Tarzan" production for MGM. Johnny Weissmuller, Maureen O'Sullivan and Neil Hamilton are set for the top spots. Bernie Hyman is supervising.

Benchley In Short

New York.—Universal has purchased a short made here by Edward Stevenson titled, "Your Technocracy And Mine," which stars Robert Benchley.

COMPANY TO PRODUCE ON CO-OPERATIVE PLAN

A company is being formed at the Republic studios, under the supervision of Isadore Bernstein, formerly general manager of Universal, to produce pictures on a co-operative basis. It will be incorporated as a co-operative enterprise, with the Hollywood State Bank as trustee.

The first picture will be "Mine Is The Blame," from an original story by Bernstein and screen play by Sylvia Seid. Besides these two, the ones who will work on a percentage basis are Lois Weber, the director; Alvin Wyckoff, cameraman; Ed Schroeder, cutter; the Republic studios, which supplies stage space, sets and equipment; RCA for sound; the Roy Davidge laboratory; Lew Physioc, art director; Adolph Tandler, musical director, and Billy Leyser, publicity director. The

(Continued on Page 4)

Paul Stein Signed To Termer In England

London—Paul Stein has been signed to a term contract to direct for British International Pictures.

His first production will be a "human comedy drama" to be written by Fred Thompson. Later Stein will direct either "The Red Wagon," a circus story by Lady Eleanor Smith, or "The Southern Maid."

Delmar Yarn For Radio

Merian C. Cooper purchased Vina Delmar's story, "A Chance At Heaven," which has been the property of Paramount studio. The yarn has been handed to Sam Jaffe to produce for Radio. The Schulberg-Feldman office made the deal.

THIRD ANNUAL DIRECTORS NUMBER OUT MAY 1

THE Hollywood DAILY REPORTER

W. R. WILKERSON..... Editor and Publisher
FRANK POPE.....Managing Editor

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THE LOW DOWN

A local orchestra leader who has had a good measure of success in the hotel where he now holds forth, is not yet beyond competition as one of his recent exploits might lead one to believe. The other day an entire radio program was built around him for presentation over one of the big studios. The band leader wasn't any too enthusiastic, and finally "consented" to show up for rehearsal. He was three hours late—keeping a twenty piece orchestra and others waiting of course. Finally, on the day of the broadcast, he decided not to do the act at all, necessitating a sudden and frantic rehashing of the program. Then, at the last moment, the maestro got a pang of conscience and said he'd go on. But by that time the radio people told him to YOUKNOWHAT, and proceeded without his talents.

•

A lunchroom of a major studio was thrown almost into an uproar the other noontime. The rumpus was caused by a well known comedian (half of a famous pair) who thought he had been cheated on his lunch check. You see, he got a bill for 55 cents and then swore up and down that he only owed fifty cents! Finally the "trouble" was straightened out, and we assume he won or it would still be going on, for a nickel has always meant more to this comic than his right arm. P.S.—This comedian makes over three thousand dollars a week!

•

The population of Hollywood was almost depleted by the unexpected early sailing of the Empress of Britain Tuesday night. As you know a great many picture people were among the passengers who were getting ready to pull out at nine o'clock. They were very suddenly informed that the boat would sail at six instead. Whereupon the sailers and great hordes of seer-offers rushed to the pier. The good-byes lasted so long that eighteen stay-at homers were on the ship when it sailed. Among them was a well-known writer, and the whole bunch were taken off the boat and sent back on the bouncing briny two hours later!

Second 'Eskimo' Unit Storm-Bound

While W. S. Van Dyke and the first unit of the MGM "Eskimo" troupe are preparing to start interiors at the studio, the second unit, remaining in the North, is reported storm bound.

A gale drove the ship, frozen in the ice, northward from Cape Lisburne, the entire ice-field moving with the storm. The vessel is now far North in the Bering sea, unable to return. Radio messages appealing for aid were sent to Nome and a plane is out in search of their new location.

As the vessel is well stocked with food, Frank Messenger wirelesses the studio, no immediate danger is feared

'Goona Goona' Going Big In Second Week

Held over at the RKO-Hillstreet for the second week, First Division's "Goona Goona" stands to show a gross of $18,000 for its two weeks run, figures rating second only to the take on "Bring 'Em Back Alive" during recent years.

The picture opens at the Fox Theatre, San Francisco, April 8.

Tom Terriss In Paris

Paris.—Tom Terriss is here doing interiors for his series of pictures, "The Quest of the Perfect Woman." He is using the Eclair studio.

Music Hall To Quit Pictures For Opera

New York.—It is understood here that Radio City Music Hall, which has been unable to show a profit with its picture policy, will abandon films very shortly and become the home of grand opera. The RKO-Roxy will continue with pictures.

Dave Werner Cancels His Resignation At 'U'

Dave Werner has withdrawn his resignation as casting director at Universal, and has agreed to remain with the company. This move followed conferences with Carl Laemmle Jr. yesterday afternoon.

As a result, Werner cancelled plane reservations for New York, where he planned to produce stage plays, and will remain until production resumes on a normal basis in the next few months.

Hersholt Loses Trip

Jean Hersholt goes into the cast of "Night Flight" at MGM, taking the part originally pencilled in for Lionel Barrymore. The assignment prevents Hersholt from taking a vacation trip to Europe at this time, and forced him to cancel reservations that had been made for him to leave Monday.

Tradeviews

(Continued from Page 1)

seller. Those babies are born that way and no amount of university training will cause the public to step up to the box-office and lay down their coins to see the pictures. And if even one were to come out of a university and make good, say at a studio salary of $100, just as soon as his success was found out by a competing producer, up would go the price, for that producer and other producers would sneak offers to him and the employing studio would have to pay heavily to hold that university star.

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Mr. Hays, you can't keep the public from buying what they like and you can't keep down the salary of any individual whom the public wants to buy and who makes plenty of money for his company. There is not a star in Hollywood at present who could not command more money than he or she is making if they were on the market, open for bids.

And whatever he or she may get, they would not be overpaid, and you know it, your producers know it, and everyone else knows it that knows anything about the show business.

Why not, Mr. Hays, try to trim some of those $500,000, $750,000 and $1,000,000 a year executives who have bungled and continue to bungle this business; the men who have paid upward of $10,000,000 during the past few years for stories that have never reached the screen; men who hire four and five times as many people as are required for the conduct of a major plant; men who are incapable of arranging programs to fit the demands of their exchequer; men who waste more money in a month or two than the combined salaries of all their stars for the whole year?

•

There is your spot for trimming, Mr. Hays and, if you want proof, on your next trip to Hollywood examine the conduct of the Warner plant, see how Warner, Zanuck and Koenig run that plant. Look at their production costs, look at their collections on their pictures and you will see what we mean. Three more studios like the Warner plant, run just as efficiently, will snap this business out of the red in a few short months. The Warner stars, writers and directors get plenty of money, but they work for it, Mr. Hays, and are happy to work in an organization run so efficiently.

Forget about those FIVE FINGER plans, Mr. Hays, and face the issues, deal with facts, if you want this business to get any place.

Typewriter Repair
Your typewriter cleaned, oiled, NEW RIBBON, generally adjusted with this coupon and $1.00.
Hollywood Typewriter Shop
6681 Hollywood Boulevard
GRanite 3302 and 3303

Acad. Actor Branch To MeetWednesday

A general meeting of the Actors' Branch of the Academy has been set for next Wednesday night, at which time the players will listen to developments from members of the Academy Emergency Committee, Counsel John G. Mott and a representative of the accounting firm of Price, Waterhouse.

The speakers will explain the entire situation on waivers signed by players for the eight week period, and it is likely that agents or attorneys representing artists will be admitted to the meeting. There is a chance that the meeting will be thrown wide open for all players who signed waivers, whether members of the Academy or not.

Bob Harris Leaving To See His Gold Mine

Robert Harris left yesterday for the gold country back of Death Valley to investigate reports of a prospector on a claim discovered recently.

Harris has ben grubstaking the prospector for the past few months, and will spend several weeks looking over the claim in which he holds a half interest. At the same time, he figures he will regain his health in the wide open spaces.

French Troupe Coming To Make Picture In U.S.

New York.—Henri Diamant Berger, general manager of the Societe des Filmes Diamant, of France, intends to film sequences for two French pictures in the United States. His company and technical crew will arrive here next week on the Paris.

Miss Gilbert Engaged

Mr. and Mrs. L. Wolfe Gilbert announce the engagement of their daughter, Ethel, to Doctor Philip Bakerman, son of Doctor and Mrs. Garnett Bakerman.

Two For Foy Cast

Betty Grable and Maurice Murphy have been added to the cast of "Shall We Tell Our Children?' which Bryan Foy is producing for Columbia release.

Jackson To Mexico

Horace Jackson will leave for a 30-day tour of Mexico on completion of his current assignment at Fox.

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Mr. M. C. Levee
We Thank You For Your Patronage
RICHARDSON & MARTIN, Inc.
THE MUSIC LOVERS' SHOP
LOS ANGELES

'FRA DIAVOLO' LAUGHABLE, TUNEFUL ENTERTAINMENT

Laurel, Hardy and King High Spots

"FRA DIAVOLO"
Hal Roach

Direction .....Hal Roach
Co-director .....Chas. Rogers
Adaptation, Screen Play .....
.....Jeanie MacPherson
Musical Director.....LeRoy Shields
Photography....Art Lloyd, Hap Depew

Cast: Laurel and Hardy, Dennis King, Thelma Todd, James Finlayson, Lucille Brown, Arthur Pierson, Henry Armetta, Matt McHugh, Lane Chandler, Nena Quartero, Wilfred Lucas, James C. Morton, Carl Harbough.

If the Laurel-Hardy version of this comic opera classic does the box-office business that the enjoyment of last night's audience would foreshadow, not a few of Fra Diavolo's contemporaries are likely to be yanked off the shelf and given a new lease of life in talking pictures.

The only limit to their success would seem to be the number of comedy teams that can be mustered to shoulder the burden of laughs. There's only one Laurel and Hardy, but the success of "Fra Diavolo" in the theatres is likely to send such mirthful partnerships as Clark and McCullough, Wheeler and Woolsey—perhaps even Murray and Sidney—scampering for an early place in the series with some light opera veterans of the gay 90's.

Severely as "Fra Diavolo" has been pruned from its length at the first preview, there is still room for more judicious scissoring. An hour and a half—more or less, but not much less—is still too long for a feature comedy. Not even some of the most superbly spontaneous work Stan and Babe have ever done can keep the picture from slowing up and dragging in spots.

But once another major editorial operation has been performed, Hal Roach and MGM should have an attraction in this production of big-time earning capacity.

Specifically, it ought to outdraw the last Laurel-Hardy feature comedy in practically every theatre. In addition to the screen's two surest-fire comics at their funniest, there is Dennis King in superb voice and giving a racy performance in the old spirited style as the melodious bandit king. Thelma Todd is not only gorgeous to look at as the Lady Rochburg, but a coquette delicious enough to turn the head of any lawless Casanova. Henry Armetta deserves special mention for disputing the comedy honors in one sequence with Laurel himself. The rest of the cast are excellent.

With three names like Laurel, Hardy and Dennis King to top an exhibitor's billing, "Fra Diavolo" should be as lucrative an event as the famous robber's visits were to the poor of the Italian countryside.

Force Grateful For No Cuts In First Div.

New York.—Because Harry Thomas, head of First Division Pictures, one of the biggest independent distributors, refused to cut salaries, his force has designated May as Harry Thomas Play Date Month and will crowd in a lot of dates to show their appreciation.

Lois Weber Back To 'U' To Direct

Lois Weber, a great Universal standby in the old silent days, will return to that plant as a director for the Edna Ferber story, "Glamour." It will be adapted by Sarah Mason.

Players From 3 Lots In New Production At MGM

MGM is putting "Midnight Lady" into work very soon with William Wellman, from Warners, directing. The leads will be played by Ricardo Cortez, from Paramount, Loretta Young, from Warners, and Franchot Tone, of the home lot.

Adele Commandini Protests Fox Title

Adele Commandini, playwright and screen writer, is greatly upset over the Fox announcement of a coming picture, called "The Devil's In Love."

Miss Commandini has a play of that name which is to be produced in New York this Fall and which, in story form, she says was submitted to Fox several years ago. She does not think that the Fox story is hers, but she claims the title.

Radio Refuses Dunne For Picture At MGM

Radio has said no to the request of MGM for the loan of Irene Dunne, as the organization has at least two stories set for the star and could not spare her services right at this time.

McGuire Sells Another

Universal has purchased William Anthony McGuire's original story, "Then Along Came A Woman," which McGuire will produce as the third picture on his four picture deal as a producer for that studio.

Frank Wead At 'U'

Frank Wead has joined the Universal writing staff to work on the original and screen play of "Star Spangled Banner," in association with Dale Van Every, scenario editor of "U."

Ginger Rogers To Radio

Ginger Rogers has been signed by Radio for the featured spot in "Careless," which William Seiter will direct. Nat Goldstone closed the deal.

Radio Sets Short Program For Year

In lining up its program of comedy shorts for the 1933-34 season, Radio has signed Clark and McCullough for another series of six, which are slated to be directed by Sam White.

Edgar Kennedy also gets a new ticket to star in another group of "Average Man" comedies, which Harry Sweet will direct. Sweet will star in his own series with Harry Gribbon, and both stories and direction of this group will be handled by Sweet.

At the present time, no deal has been made for the 1933-34 series of Masquers comedies, but Radio will continue the Headliner series to give the company a minimum of 24 two-reel comedies for next season. All of the shorts to be made at Radio during the coming year will be produced by Louis Brock.

Lauren-Harris Team To Write 'Hock Shop'

S. K. Lauren and Ray Harris have been assigned to write a treatment of "Hock Shop," which will star Edward Arnold for the B. P. Schulberg unit at Paramount. Elliott Nugent will direct and the picture is scheduled to go into production in two weeks.

Martin Brown To 'U'

Martin Brown has been signed by Universal to do the screen play on "The Behavior of Mrs. Crane," which is scheduled as one of the first pictures to be made when the studio reopens.

Fox Showdown Soon

(Continued from Page 1)

General Theatres Equipment (a bankrupt organization) which holds 48 per cent of all the common stock of the company.

It seems certain that the receivers of the Midwesco Theatres, now in receivership, will make some immediate demands for a Fox receiver when the $14,000,000 payment is not made.

Insiders are of the belief that the Chase Bank will head the move for a receiver and, later, a trustee in bankruptcy in an effort to get some protection for its interests and loans, and that, when the whole thing is settled, Chase and the other banks in the Film Securities Corp. will take the Loew stock and the Gaumont interests and then demand liquidation of the rest of the organization for whatever they can get.

It is understood on definite authority that one William Fox is standing by, ready and willing to grab the company he formed and made at the best price at which he can get it on the auction block. Intimates are certain that the one great ambition of Fox, aside from his health, is to get back Fox Film and believe that the time is ripe now for his grab.

Yesterday in NEW YORK with HELEN GWYNNE

In all this argument and fighting with the unions, most of the effort seems to be concentrated on wage reduction which brings forth bitter howls from the unions because they have worked to establish a "living standard" for so many years and against great odds. In fact, that was and is their main reason for being, and on those grounds our sympathies are entirely with the unions. . . . However, it is also true that the ideals that prompted the formation of the unions have for the most part been sadly neglected of late and producers and theatre owners are paying too dearly for that now. By that we mean that there are too many, many of whom not only do nothing and collect for it at the end of the week, but who are downright incompetent, and it seems to us that the unions should be willing to weed out these men for the sake of the greater earning powers of the competent and necessary ones who are in the majority.

•

It is this too numerous minority that costs the producer and theatre owner too much money and makes it well nigh impossible for him to carry on. The saving of one, whole, and unnecessary salary is far greater than a small wage cut all around. . . . It would be no weak-kneed compromise on the part of the unions to eliminate those men, for they will not only be saving their wage scale, but saving jobs for those who rightfully can fill them.

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There's a fellow in New York now who has been in and out of the picture business in a writing capacity for years. A long time back he was fired from Warner Brothers. And not only that, but there was such bad feeling that the mention of his name even today makes them that mad. . . Some months ago he decided to change his luck and write under a pseudonym. He turned out his original story and submitted it to Paramount who regretfully turned it down. . . . His agent then turned around and sold it to Warner Brothers who will make it one of their SPECIALS for next season.

•

Sidney Fox is seriously considering acting in the Theatre Guild production of "School For Husbands," which may go on this Spring. . . . Si Seadler won a Chrysler car at the Actors' Fund Benefit and has been trying to figure out how a prize winner should act; what unanswerable questions his young son will ask him when he tries to explain how a lottery works; to what he owes his success and why a newsrele company hasn't asked him to pose in a bathing suit. . . . Hobart Henley renewing old acquaintances in Sardi's, planning to leave for the coast in about a week. And he didn't go near a studio the while time he was in Europe.

Warner British Studio Prepares For Big Year

London.—The Warner-First National studio, under the guidance of Irving Asher, is planning a heavy year of productions; no more than last year, when 26 pictures were made, but a much better type of production with larger expenditures.

The first picture on this new schedule is one starring Ethel Levey, former wife of George M. Cohan, and a great favorite throughout all of Great Britain. Miss Levey sings several songs and plays a typical Mae West characterization throughout the yarn. Gibb McLaughlin will be featured in the next production, now in preparation, yarn similar to those being made with George Arliss in America.

The whole program of Warners, as devised by Asher, will follow closely the Darryl Zanuck trend of production being done in Hollywood. Front page news will be used for story material, with the best casts England can boast of.

Winna Winfried, the Danish 'find' signed by Asher for later importation to the Burbank studio, has, for the third time, had her activities with Warners here set back, this time due to illness.

John Stuart has been signed for six pictures and John Batten for four. Ralph Dawson, cutter from the Burbank plant, has arrived to take over the duties of Terry Morse, who returns to Hollywood, due to the illness of his wife.

Paris Theatres And Studios At Capacity

Paris.—The local motion picture industry is experiencing an unexpected boom, with almost every studio in or around Paris working day and night and the big first run houses of the French capital doing a standout business. This is reflected throughout most of France in smaller houses.

Chinese Looking For Big Name Draw

In an effort to build up the sagging business at the Chinese, Sid Grauman and Reeves Espy are trying to land a name draw for the house. Mae West, the Mills Brothers and Morton Downey are being considered, and it looks as if the latter will get the spot.

Darmour-Weeks East

Larry Darmour and George Weeks left yesterday for Kansas City, where they will confer with Arthur Lee, British-Gaumont representative, on the British rights to the series of state right productions which each producer is planning.

Ryan Signs Toler

Phil Ryan has signed Sidney Toler to star in a group of six short subjects for release on the Paramount schedule. The deal was negotiated by the Beyer-MacArthur office. Del Lord will direct the series.

Big Four Loses Suit

New York.—The Agfa raw film company has secured a judgment of $26,000 against Big Four.

Sen. Com. Okays 5-Day Wk., 6-Hr. Day

Washington. — The Senate Judiciary Committee yesterday approved the Black Bill, which provides for a five-day week and six-hour day and which, if enacted, would compel all industries to enforce its provisions.

Action Expected To Halt Para. Trustee

New York.—Further legal action to prevent the election of a trustee for Paramount-Publix is expected to be taken by the bondholders either today or tomorrow.

The Committee on Securities of the New York Stock Exchange has ruled that all deliveries of Paramount bonds must be made hereafter with certificates stamped to indicate that proof of claim has been filed, and providing for the assignment of claims to the transferee.

Curley Guy Set For Serial At Universal

Tom Tyler and Gloria Shea will have the top spots in "Phantom of the Air," final serial on the 1932-33 program at Universal. Curley Guy, who was acquitted in the Wanderwell murder case, will have a small part.

Col. Roscoe Turner, noted flyer, will also appear in the serial, which will be directed by Ray Taylor, with Henry McRae producing.

Radio Borrows Jenkins

Radio effected a loan-out deal with Warners for Allen Jenkins to play a leading role in "Rafter Romance," the Joel McCrea-Dorothy Jordan picture which Alfred Green directs. Claire Dodd also joins the cast.

Grady Sutton Cast

Grady Sutton has ben signed for "College Humor," at Paramount. He plays opposite Mary Kornman, with whom he was starred in comedies at Hal Roach.

Co-operative Plan

(Continued from Page 1)

Warner-Hill Galleries supply properties, and George Ullman is casting director, also on shares.

Bernstein will have eight per cent, five for the story and three for supervision. Sylvia Seid gets three per cent, Lois Weber eight per cent, and forty per cent goes to the cast. Labor and minor charges will be paid in cash.

No release has been set for the picture, since plans call for production first in hope of securing a national distributing arrangement at its completion. Everyone joining the project has approved of the script, and all are confident that a release will be obtained, once the picture is finished.

Another Smash
from the same boys
who gave you
"70,000 WITNESSES"
and
"MADISON SQUARE GARDEN"

ALLEN RIVKIN
and
P. J. WOLFSON
wrote the
SCREEN PLAY
for
JIMMY CAGNEY'S
"Picture Snatcher"

HOLLYWOOD REPORTER:—
"A corking script and sizzling dialogue . . . . rare comedy writing."
VARIETY:—
"Yarn and dialogue well done by Rivkin and Wolfson . . . full of action . . . fast moving."
HOLLYWOOD HERALD:—
"There is movement to it all, and they have spaced in several sequences that give it a wallop."

Now Watch For More Smashes:
"DEAD ON ARRIVAL"
(Paramount-Schulberg)
"MAIDEN CRUISE"
(RKO-Radio)

Management
BREN & ORSATTI

The Hollywood Reporter

Vol. XIV. No. 12. Price 10c. TODAY'S FILM NEWS TODAY Saturday, April 1, 1933

FOX WILL PAY INTEREST

TRADEVIEWS by W.R. WILKERSON

•IN ONE of our trips to New York some months ago, we stumbled across the information (authentic information) of company executives planting propaganda with news services, with Washington and municipal governments, regarding the high salaries of Hollywood, of the artist, the writer and the director. They were planning then, as they have been for the past five years, a concerted effort to reduce the pay of ticket sellers and other individuals who contribute to the making of pictures that sell tickets.

That planted propaganda has been pretty effective. The public believes and yells about the overpaid condition of Hollywood, there is derision all around for the weekly checks of our big stars, writers and directors, but never a word about the executive salaries, their percentages and bonuses.

•

You never heard anything about the terrific prices prices paid radio artists. You have never read a story substantiating these big salaries both in pictures and the radio, because, seemingly, no writer has been permitted sufficient information to knock out such a yarn.

But here is food for thought.

Of every dollar taken in at the box offices of the nation's theatres, NOT OVER EIGHT AND ONE-HALF PER CENT of that amount reaches Hollywood, for production, FOR SALARIES. What happens to the other 91½ per cent? Where does all that money go? What has happened to those millions? For executive gold bath tubs, certainly; for millions upon millions of real estate that is not now worth a dime on a dollar; for huge bonuses for bank loans and a small portion for exhibition and distribution overhead.

•

The star is not overpaid, the writer is not overpaid, the director is not overpaid. Non-performing executives have been drawing down millions more than they are entitled to, executive waste has accounted for more millions upon millions, home office and studio staffs of relatives and friends account for more millions. And they want to blame it all on the salary of a handful of people who make this great business possible, for the men and women who really MAKE THE PICTURES, for the stars and personalities

(Continued on Page 3)

Efficiency Note

New York.—Illustrating the idiocy of the salary cut plan, one of Columbia's district managers has advised the company that, during these first four weeks, the company's business in his district dropped from a normal $64,000 to $5100. He says the sales force visited distant spots where business is always hard to get so that they might increase their traveling expenses, thereby hitting back at the company.

Creditors Will Ask Para. Receiver Stay

New York.—Creditors of Paramount-Publix will make another attempt this morning to re-open the receivership and bankruptcy actions as when papers will be filed before Judge Manton, of the U. S. Circuit Court of Appeals, asking for a stay in the receivership and bankruptcy matters well as in the election of a trustee, now set for Monday.

Manton may hear the plea alone or it may go before three judges. In case it is heard by three, the other two will be selected from Judges Hand, Swan and Crane.

Marcus Aide To Brock

Lee Marcus, former vice president, in charge of distribution at RKO, joined that studio's production staff yesterday as assistant to Lou Brock, comedy producer, to learn the production end of the business.

Bond Payments Will be Met And Reorganization Planned; Receivership Suit Withdrawn

New York.—As a result of the assurance given by Fox Film yesterday that it is prepared to meet the payment of $900,000 interest on its bonds, due today, and that definite plans for a reorganization of the company are under way, the receivership suit brought by Benjamin Schellenberger, a stockholder, has been withdrawn by his counsel, Martin Ansorge.

Mr. Ansorge held a conference yesterday with Sidney R. Kent, attorneys Dwight, Schurman and Hughes, and Daniel Hastings, receiver for General Theatres Equipment. Ansorge was told that constructive plans were under way to reorganize the Fox Film Corporation and that arrangements are also being made to reorganize the Wesco Company.

He agreed to withdraw the Schellenberger suit, stating that he did not wish to interfere with any constructive plan for the continuation of the Fox enerprises.

W. C. Michel, Fox vice-president, confirmed the statement that the

(Continued on Page 3)

Radio Dealing With LaCava For Four Pix

Radio is talking deal with Gregory LaCava in the hope of landing him for four pictures the coming year. He has one to do on the lot (the Connie Bennet picture) left from last year's contract.

Outsider May Get FWC Trustee Post

With attorneys for various creditors of Fox West Coast attempting to get together on agreement of a satisfactory trustee in bankruptcy, inside reports state a candidate will be presented to Referee in Bankruptcy Samuel McNabb at Monday's session. Although major creditors would like to have either Charles Skouras or John Treanor appointed, it is understood these men are being opposed by representatives of other creditors.

The name of Harold B. Franklin has been mentioned for the job, but a dark horse for the post seems to be Ned Kemp Jr., who was trustee in bankruptcy for the Guaranty Building and Loan Association.

Ralph Murphy Signed To Termer By Rogers

Charles R. Rogers yesterday signed Ralph Murphy to a long term contract, the director's unwritten understanding with the producer for a year's deal having expired.

Ticket came as a result of his work on "Song of the Eagle." His next assignment will be "The Baby in the Ice Box." The Frank and Dunlap office handled his deal.

Stewart On 'Biography'

Donald Ogden Stewart is back at MGM for a four week stretch to do the screen play of "Biography." Studio is trying to land Ina Claire for the role she did in the stage production.

Johnson Back To Para.

Paramount signed Nunnally Johnson yesterday to develop the story on Douglas MacLean's first production as an associate producer, "Mama Love Papa."

TWO STUDIOS EXPECTED TO DROP CUTS NEXT WEEK

Practically all the producers who put the eight week salary cuts into operation had filed their financial statements with the Academy Emergency Committee last night, as provided in their agreement. It is expected that at least two of he companies will announce resumption of full salaries within a week.

All the studios feel that restoration of the old salaries is advisable at the earliest possible date. The attitude of inertia among employees on the different lots, the definite feeling of resentment which exists, and the total lack of activity and interest that is

(Continued on Page 3)

Rowland and Brice To Make Musical For 'U'

New York.—Rowland and Brice Productions have closed a contract with Universal to produce a musical feature, called "Shoot The Works," with Lew Ayres starred and a script by Paul Gangelin. It will be made in the East.

Negotiations are also on for Leo Carrillo, Sidney Fox and Tallulah Bankhead for the cast.

'Sweepings' Goes Big

New York.—The first four days of "Sweepings" at the Music Hall show a $55,000 take, according to Radio.

AUSTIN PARKER Now Writing "Shanghai Madness" for Fox

THE Hollywood DAILY REPORTER

W. R. WILKERSON.....Editor and Publisher
FRANK POPE.....Managing Editor

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RAMBLING REPORTER

Constance Cummings had a one-pound bet on "Kelsborough Jack" (an American horse) which won the English sweepstakes at big odds, and is now regretting, via trans-Atlantic phone, that she wasn't patriotic enough to bet more. . . . Donald Ogden Stewart is in town—at the Beverly Wilshire . . . and we hope it's not for a "spell." . . . The Charlie Farrells decided at the last minute not to sail on the Empress of Britain. . . . What local agency is also a funeral parlor? . . . Nancy Carroll is sporting a brand new Dusenberg. . . . They tell us that Hobe Erwin's sets for "Dinner At Eight" are stupendously smart. . . . . Hobe has moved into Tom Douglas' house, with six puppies and a litter of kittens.

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The Gene Markeys (Joan Bennett), Doug Fairbanks, Jr., the Sunny Chalifs and Lou Schreiber, singing soft and very low (just for their own amazement) at the Beverly Wilshire Wednesday night. . . . Leo McCarey, Arthur Lake, Sondra Shaw, also glimpsed dancing around. . . . The Sam Hoffensteins are throwing a tea this afternoon. . . . Jean Harlow will be among the movieites leaving for Honolulu next week, we hear. . . . Wheeler and Woolsey, the Pat O'Briens and the Frank Borzages are going too. . . The Hal Wallis (Louise Fazenda) baby isn't being punctual at all—but any minute now. . . . Virginia Valli (looking very chic) with the very cute Elizabeth Allen, lunching at the Derby. . . . Jameson Thomas, with Lilian Bond, Mrs. Harry Rapf, Mrs. Jack Warner there too . . . and that nice fella with Louella Parsons was Onslow Stevens.

•

Richard Bennett has been made a Colonel by the State of Kentucky for a noble deed he did ten years ago—but Dick can't remember what the noble deed was . . . anyway, he's a Kentucky Colonel. . . . The Herman Mankiewiczes are entertaining with a soiree tomorrow eve. . . . Sam Katz, Sari Maritza, Jack Oakie (yeah!), Virginia Cherrill, Cary Grant at the Philharmonic concert Thursday . . . and all the song-writers in town . . . lots of the folks went to Nat Finston's party later. . . . What picture exec is now being called "the highest-paid apprentice in the world"? . . . Lucky Humberstone is back from a nice long vacation in Palm Springs.

Caliente Handicap Draws Film Crowd

The Agua Caliente Hotel will be the mecca for many of the notables of the picture colony over the week-end, the magnet being the Agua Caliente Handicap and a special review in the Salon de Fiesta of the Casino, arranged by the Rumba Revellers. Among those with reservations at the hotel are:

Richard Barthelmess, Buster Collier, Nancy Carroll, Cecil DeMille, Herbert Brenon, Walt Disney, Antonio Moreno, Raquel and Nancy Torres, Howard Hughes, Oliver Hardy, Jean Harlow, Dr. and Mrs. Harry Martin, Dr. and Mrs. Herbert Kalmus, Zasu Pitts, Robert Z. Leonard, Gene Markey and Joan Bennett, Eddie Mannix, Doug McLean, Townsend Netcher, Constance Talmadge, Princess Pignatelli, William Powell, Carole Lombard, Hunt Stromberg, Gary Cooper, Claire Windsor, Mr. and Mrs. Eddie Sutherland, Bert Wheeler, Robert Woolsey, Hale Hamilton and Frank Lloyd.

Notable Cast Set For Laughton Production

London.—London Film has engaged a notable cast to support Charles Laughton in his coming picture, "The Fourth Wife of Henry the Eighth." The three wives who will appear in the picture will be played by Elsa Lanchester, Merle Oberon and Binnie Barnes.

Miss Lanchester will play Anne of Cleves, who was the "fourth wife." Alexander Korda will direct.

Novel Term For Adams

MGM has signed Frank R. Adams to a unique writing contract. The writer gets an indefnite term ticket which stipulates that he gets his release only on notice of a prescribed number of weeks. He will write the next Marion Davies story.

'Romance' Called Off

Radio last night called off all bets on "Rafter Romance," owing to story trouble. Alfred Green was borrowed from Warners to direct the picture, with Joel McCrea and Dorothy Jordan in the top spots. Kenneth Macgowan was associate producer.

Yates Not In Para.

Paramount denies that Herbert Yates and his Consolidated Industries have done any production financing for the company. This due to a story appearing in these columns last week that such was the case.

Two For Columbia Cast

Sidney Blackmer and Jessie Ralph have been added to the cast of "Cocktail Hour" at Columbia.

Even Italy Has Movie Troubles

Rome.—Five directors of the Luce Institute, a government agency which controls the production and distribution of motion pictures in Italy, have been arrested on charges of embezzlement and three of them were sent to jail for five years each. They are said to have made away with millions in the past seven years.

N.Y. Stage Actor For 'Berkeley Square' Cast

Jesse L. Lasky signed Colin Keith Johnson, New York stage actor, for a featured role in "Berkeley Square," with Leslie Howard, Valerie Taylor and Heather Angel.

Johnson, now playing in "Dangerous Corner" on Broadway, handed in his two week notice and will come here immediately after the show closes.

Flying Trip For Cohen

New York.—Emanuel Cohen, head of Paramount production, who has been here for some time attending company conferences, is due to hop to the coast during the coming week. He expects to stay on the coast for a maximum of ten days and return here for further confabs with Paramount officials.

Wm. Gargan In 'Heaven'

William Gargan is set for the male lead in the Radio production, "Chance At Heaven," with the studio trying to land Ann Dvorak for the feminine lead. Studio wants to use Borzage or LaCava for the direction.

Alsatians Resent All-French Films

Paris—Despatches from the Alsace-Lorraine yesterday revealed that the exhibitors of that region are raging over the question of showing both German and French dialogue pictures in their theatres, threatening to close their houses if they are compelled to accept pictures made solely in French.

Alsace-Lorraine, known to the world's history for the constant dispute over it by Germany and France, is estimated to have a seventy-five per cent German-speaking public. However, a group of French picture interests is attempting to force native French product upon the people to the point where exhibitors are losing business rapidly. Unless these interests ease up on their demands and permit the exhibitors to show a program of at least fifty per cent German product, the showmen are determined to throw themselves into bankruptcy.

Joan Lowell Sailing To South Seas For Picture

New York.—Joan Lowell and her father are sailing for the South Seas tomorrow in a 24-foot sloop to make a picture for Van Beuren, which RKO will release.

'Black Ace' Finished

Joseph Schnitzer has completed shooting on "The Black Ace" for Radio release. He has two more stories ready for production and will start shooting one of them within the next two weeks.

Schulberg Signs Astor

Paramount has signed Mary Astor for a role in "Jennie Gerhardt," the Sylvia Sidney picture which B. P. Schulberg is producing.

State Right Business Worrying The Indies

New York.—Conditions in the state right field have reached a stage where producers and distributors for that market are concerned as to where the finances are coming from to make pictures for the balance of this season and for next year.

Reports from state right exchanges, except in isolated instances, show that business is far from normal, and the independent exchanges are finding it difficult to meet advance payments on pictures and payments on notes given for features already "lifted" and currently being released.

As major companies must now look to theatre bookings for present and future funds for production, so the independent producers must secure further monies from the state right exchanges. With the latter, on the whole, asking for extension on notes and releases, the independents are concerned as to just what the future of that particular market will be.

At the present time, Monogram, Majestic and Mascot are understood to be in the best shape of the independent group to continue a fairly steady flow of pictures to meet release dates previously set.

Majestic Not In Any Merger, Asserts Weber

New York.—John Weber, of Majestic Pictures, states that his company is not interested in any proposed association of independent producers and will not consolidate with anyone.

The sponsors of the association plan say that it does not involve any merging, but will simply co-ordinate and improve methods of financing production and distribution.

Bob McGowan East

Having been signed by Henry Ginsberg, of the Roach Studio, to direct next year's series of Our Gang shorts, Bob MacGowan hops off today for New York on his way to London for a vacation. He has written a novel, "Gangster's Baby," which he is publishing himself.

'Salamander' To Radio

Arthur Landau, who has been handling a group of the story properties which Paramount is returning to the open market, yesterday put over the sale of "Salamander" to Radio. Novel was purchased from Owen Johnson, the author.

PRODUCER AND LABOR HEADS MEET IN NEW YORK APRIL 17

Permanent Scale Cuts Seen As Aim

The conferences between the producers' labor committee and the heads of the "Big Four" of Internationals, called for the purpose of inducing the unions to accept salary reductions, will start in New York on April 17. Their duration is entirely problematical, depending upon what arguments the producers have to advance and the reception of those arguments by the union leaders.

These meetings were requested by the producers because of the action of the Hollywood locals in refusing to accept the eight-week cut period instituted for other branches in the studios as of March 6.

Naturally, the eight weeks thing is out so far as the unions are concerned. The cut will have been in effect six weeks out of the eight by April 17. It is undoubtedly the intention of the producers to go over the whole union situation with a view to getting all the Internationals to reduce their scales, not for eight weeks, but permanently.

Judging from the attitude of members of the studio locals, they will not have much success. A year ago the cameramen took a ten per cent reduction for one year on condition that the cut went from top to bottom in the studios. The cut was not general and the cameramen are not disposed to be friendly on the question of another cut. The sound men, too, have been cut hard for the past year or more and they feel that they have done all that should be expected of them.

The laboratory technicians and film editors are in the same boat as the sound men, and the members of that local are bitterly opposed to considering any further reductions.

As the locals are purely autonomous, the idea of a cut must be sold to them and not to the International heads. It is the concensus of opinion here that the idea is going to take a lot of selling.

There will be a group of a dozen or more from the Hollywood locals who will go east to attend these conferences. The probability is that they will not even be empowered to negotiate, but will be told by their executive boards and memberships that their attitude must be against any reductions of any kind.

Two May Drop Cuts

(Continued from Page 1)

being reported from exchanges all over the country have helped them to this decision.

The meeting of the Emergency Committee with the producers to discuss the restoration of the salaries, which was set for today, has been postponed until Tuesday. Too many of the conferrees discovered that a meeting today would interfere with prior engagements at Caliente for the big handicap.

Sheehan Starting For Europe June 1

New York. — Winfield R. Sheehan, head of production for Fox Films, will leave Hollywood around June 1 for a vacation in Europe. He anticipates being away for eight weeks at least.

Revived 'Tillie' Fails To Jell

The sound version of the old silent smash of 1914, "Tillie's Punctured Romance," failed to jell when shown last night to a preview audience, who figured something was being put over on them with the showing of the picture. They clapped for the preview they thought was coming, little realizing that "Tillie" was the preview.

This version of the Mack Sennett comedy was prepared by Charles Rogers with Eddie Welsh on the sound end.

Two Banks Agree To Handle Para. Stock

New York.—Although the stock of Paramount-Publix has been taken off the board at the Stock Exchange, the Empire Trust as transfer agent and the Chemical Bank as registrar will continue performing such service for stockholders for a fee of $1 for each transfer and 30 cents for each registration, to be paid by the stockholders.

Sam Marx Returns

Sam Marx has returned from his trip up north, where he has been interviewing new writers for MGM the past week.

Leila Bennett At Para.

Leila Bennett has ben signed by Paramount for a comedy role in "Sunset Pass," which Henry Hathaway is directing.

Fox Will Pay Interest

(Continued from Page 1)

bond interest will be met today, but said that a plan to take care of the $14,000,000 Wesco payments is still in the works. This may take the form of some sort of part payment in cash and the issuance of new bonds for the balance. The feeling among the Fox executives is that Sidney Kent will be able to fix matters up so that the compayn will keep afloat.

The Fox program for the coming year will consist of 26 productions from the Westwood lot, comprising eight Sheehan productions, eight from Al Rockett, eight from Jesse Lasky and two from Buddy De Sylva. The Wurtzel unit at the Western Avenue lot will provide 20 pictures, following the more popular type of story such as Warners are using. Wurtzel expects to turn these out for an average of $100,000.

Cash Position of 'U' Very Strong

Universal, it was learned yesterday from an authoritative source, has set up a strong cash position, with the daily banking report to Carl Laemmle showing cash resources available of more than a quarter of a million dollars.

This is said to be exclusive of the amount included in the company's deposit in the closed Harriman bank, which totalled no more than $89,000, disproving first reports that the organization had been involved for $200,000.

Laemmle Sr. has undoubtedly solidified his company's cash resources preparatory to the completion of plans for a heavy production program for the new year. The schedule of pictures for that program is known to have been laid out. Several deals for new executives are on the fire and will be ready for announcement shortly. The opening date of the studio is expected any day.

Cliff Edwards Signs For 'Circus' At Radio

Radio signed Cliff Edwards yesterday for a role in "Flying Circus," the Russell Birdwell and Louis Stevens yarn which the former will also direct.

Production on this picture has been postponed until next week, as Eric Linden, who has a leading role, will not be available until then.

MGM Wants Engels

MGM is dickering with Wera Engels for a term contract. David Selznick, who brought Miss Engels out here and placed her under contract at Radio, is interested in her for a role in his next picture, "Night Flight," which Clarence Brown will direct.

Stallings Quits MGM

Laurence Stallings has resigned from the writing staff at MGM and will join the free lance ranks. His contract had several months to run, but he felt that he wanted more time to work on his own ideas.

Nell O'Day Signed

Arvid Gillstrom has signed Nell O'Day to play opposite Harry Langdon in the comedy star's next two pictures for Educational.

Tradeviews

(Continued from Page 1)

who draw the public to the box-office.

But tomorrow is another day in this industry. Money will be diverted to the right channels. The new picture business will not be milked by executives who do not belong. The CREATORS will own this business, will run this business, and it will be a better business as a result. Future pay will be as a result of creations, accomplishments.

Yesterday in NEW YORK — HELEN GWYNNE

Had a most unusual experience this week. Saw a short subject, (the first of a new series,) that was actually entertaining, intensely interesting, and not a cartoon. In fact, we predict that when the series is released it will take its place on movie houses' marquees as a "feature" of any program it's on. . . . Right in line with the vogue of getting **movie material out** of headlines, this series uses the headlines of yesterday for its subject matter. It's sort of a cross between things like "Screen Souvenirs" and the very elegant radio program, "The March of Time." . . . Since your eyes should be popping by this time waiting to read the name of this refreshing dish, it's called "March of the Years." And it brightly and capably dramatizes the important events, personalities and curiosities of yesteryear.

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F'instance, the first issue contains a brief survey of the career of Boss Tweed; a well worked gag on "How Prohibition Got Its Start"; a dash of romance that portrays the affair between the glamorous Gaby de Lys and King Manuel of Portugal, who lost his throne through that delightful indiscretion; another humorous bit entitled "A Startling Invention," contents of which is withheld because it's funnier that way; "The Lizzie Borden Sensation," recounting the murders of Mr. and Mrs. Borden and the trial of Lizzie for them; and ends up patriotically enough with the invention of the airplane by the Wright Brothers. . . . And so you see that it offers diversified fare all in a nice heap. And remember, when you see this issue, that it's the first and that they're still experimenting with the idea and even so, compare it with most of what passes for short subject entertainment. Why, you can sense the fun the boys had in thinking it up and working on it. . . . It's a honey of an idea and we advise you not to miss it.

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Just a word about the ones who thought it up and brought it into being Louis de Rochemont has been a newsreel man for years and years and knows his dramatic values. Michael Clofine is another who has just spent much time along those lines. Beverly Jones, Kane Campbell, Ida Jaediker, Herbert Andrews, Joseph Holton and Lynn Shores complete the production staff. Peter L. Naphen is the president of March of the Years, Inc. He's a reformed banker who goes even further than that by contributing a swell performance, incog, in the "Startling Invention" episode. Wouldn't be surprised if he gets a movie offer. . . . The other actors appearing include Greta Granstedt, Mr. and Mrs. Chas. Coburn, Pedro de Corboda, Doris Rankin and Marjorie Lytell. The picture has been tried out in three or four places with excellent results. . . . In fact, the only slurring comment delivered by a hardboiled guy was: "Anything would be better than what we've been getting in short subjects." And then he broke down and admitted it was good. And it is good. Amen.

CONFIRMED BY TIME

IT may have been fate that prompted the perfecting of the first Eastman motion picture film just when Edison's first projector demanded it.

But it was time's judgment of its merit that again and again confirmed Eastman film as a leader in the industry it helped to father.

Today it's Eastman Super-sensitive Panchromatic Negative that points the way to new heights of accomplishment, in a new era of cinematography. Eastman Kodak Company (J. E. Brulatour, Inc., Distributors).

EASTMAN **FILM**

THE Hollywood REPORTER

Vol. XIV. No. 13. Price 10c. TODAY'S FILM NEWS TODAY Monday, April 3, 1933

PROD. ARTISTS STARTING

TRADEVIEWS by W.R. WILKERSON

•TWO things happened over the week-end that should cause a boost in the depressed condition of motion pictures at present. The first was the production return of Jesse Lasky with the showing of his initial effort for Fox, "Zoo In Budapest," and the second was the actual starting of business of the new Katz organization, Producing Artists Inc., through the signing of those box-office bell-ringers, the Four Marx Brothers.

There has never been a better loved or more admired individual in the history of motion pictures than Jesse Lasky. Through Lasky's long and successful career as production head of Paramount, this writer never heard an unkind thing leveled at his head, and each and every individual who ever had any contact with Lasky will now rejoice that he is back in production.

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"Zoo In Budapest" will not lift the Fox company out of its doldrums or pay off the mortgages of the many theatres so struck throughout this country, but the picture will prove that the Lasky who, individually, did more for the production uplift of motion pictures in the early days than any other person, is the same Lasky who is now guiding the destinies of a unit for Fox. The same fine taste for story, for casting and for the general production of all of Lasky's attractions in the past is evidenced in this first release.

This industry would thrive with a few more Laskys, a few more men at the head of production whose word means something, whose every act is for the protection of all elements that go into the making of good pictures, whose sound tastes in material and selection of artists and directors to make good entertainment from that material, have always had box office values.

We join with the thousands of others in wishing Jesse Lasky a continued success. He deserves it and WILL have it.

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The announcement by Sam Katz of the formation of Producing Artists Inc. and the signing of the Four Marx Brothers for the first unit, is certainly a step ahead in production and one that will be applauded by exhibitors and patrons all over the world when the results of this new company reach the screen.

Katz is a sound showman from ev-

(Continued on Page 4)

Yes, But What About Telephone Talks?

It was reported yesterday that the correspondence between the head of a major studio and his home office in New York had been sequestered by the United States Government, both here and on the Eastern end.

Tuttle For The Next Cantor Pix

Frank Tuttle has been signed for the next Eddie Cantor picture, which is to be made by Samuel Goldwyn.

He leaves here in a few days for New York to join Arthur Hornblow of the Goldwyn organization, and Robert E. Sherwood and George S. Kaufman, who are preparing the story.

Feist and Goodrich Signed By Sam Bischoff

Sam Bischoff signed Felix Feist, lately of MGM, to direct "The Deluge," and John Goodrich to write the screen play, both deals going through the Arthur Landau office Saturday.

It will be KBS's next independent production.

Radio Buys Novel

Radio has purchased the screen rights to "Hide In The Park," a novel by Frances Noyes Hart. The vehicle will be whipped into shape to feature Bruce Cabot and Dorothy Jordan.

Organization With Sam Katz At Head Gets Under Way With Signing of The Marx Brothers

With the signing of the Four Marx Brothers to a five-year contract, the Producing Artists Inc. makes its initial bow. This is the organization headed by Sam Katz, with Sam Harris, Max Gordon and Mark Hyman throwing in their chips on a new deal that may go a long way towards revolutionizing the production end of motion pictures.

"This new company," stated Sam Katz, "is formed for the purpose of benefiting the creator of motion pictures. This includes the artist, writer and director. They will be permitted to make pictures under conditions that hertofore, have never existed in this business in that there will be an entire elimination of all the evils of overhead, carrying charges and the bugaboos that generally lift production costs to unreasonable proportions.

"In Producing Artists Inc.," continued Mr. Katz, "the creators of pictures will reap the full benefit of their creations. If their efforts are success-

(Continued on Page 2)

MacKenna To Columbia For 'Cocktail Hour'

The Edington and Vincent office concluded a deal Saturday for Kenneth MacKenna to play the leading role opposite Bebe Daniels in "Cocktail Hour," which Victor Schertzinger is directing for Columbia.

Mayer Quits Para.; Takes Over Rialto

New York.—Arthur Mayer, director of publicity and advertising for Paramount, resigned yesterday and will be succeeded by Robert Gillam, of Lord and Thomas and Logan, who was formerly with Hanff-Metzger. Mayer has taken over the balance of the six-year lease on the Rialto Theatre and will operate the house.

Paramount seems to have out-smarted itself in this Rialto deal. The owners of the theatre declared they would hold Paramount for the balance of the lease, and Paramount put Mayer in to see if the house would pay under individual operation. He lined up some independent novelty productions and

(Continued on Page 7)

Constance Cummings Wanted By Warners

Warners are after Constance Cummings for the leading feminine role opposite Edward G. Robinson in "The Kingfish," William Rankin's original idea based on the career of Huey Long.

Production will not start until the middle of June and it is expected that Miss Cummings will return from England before that date.

Radio Holds Green

Howard Green's one-picture writing deal with Radio has been extended to include at least one more assignment. Completing work on the screen play for "Morning Glory," he moves over today to write the script on "Double Hearted," a stage play, which is scheduled for Ann Harding.

Saenger May Liquidate

New York.—Reports from New Orleans indicate that the Saenger Circuit, which is in receivership, is suffering from lack of funds and may have to liquidate. Officials of the circuit deny this and state plenty of dough is coming in.

U. S. COURT OF APPEALS TAKES OVER PARA. CASE

New York.—Judge M. T. Manton, of the United States Circuit Court of Appeals, has taken over the conduct of the receivership proceedings of Paramount-Publix and has signed an order restraining Federal Judge Bondy from taking any further steps in this action.

Judge Manton has also signed an order, returnable today, directing Paramount-Publix and the receivers, Adolph Zukor and Charles D. Hilles, to show cause why six bondholders who had previously brought suit against the company should not be permitted to file a petition for the discontinuance of the receivership created by Bondy.

The Court of Appeals has further

(Continued on Page 3)

Junior Laemmle Delays Trip To Europe

Carl Laemmle Jr. was forced to postpone his proposed trip to Europe next week, due to the alteration of plans at Universal studio.

He will remain in town until he gets the nucleus of next year's program into shape and, if possible, will try to get away about the middle of May.

Doug Jr. To Radio

Douglas Fairbanks Jr. was signed by Radio Saturday to co-star with Katharine Hepburn in "Morning Glory."

THIRD ANNUAL DIRECTORS' NUMBER OUT MAY 1

THE DAILY REPORTER

W. R. WILKERSON..... Editor and Publisher
FRANK POPE.....Managing Editor

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THE LOW DOWN

A fan magazine writer has been making quite an idiot of himself since the news broke of the Joan Crawford-Douglas Fairbanks separation. This chap was one of those who did not receive advance information from Joan about the story and is he burning? The lowdown is that he claimed . . . and bragged . . . about his intimate friendship with the younger Fairbankses, but his not having known that they were separating proved he wasn't so intimate after all. His manner of retaliating for the "slight" has been to write threatening letters to Joan and to the heads of her numerous fan clubs. He claims to have an untold "inside" story which he will sell to the highest bidder. Unless he desists, Joan will be compelled to take the matter up with her lawyers, if she has not already done so.

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Palm Springs furnished great desert weather for the week-end. The Mirador played to capacity with, among others, Mr. and Mrs. Walter Wanger, Wallace Beery, Muriel Evans, Al Green, Al and Ruby Jolson, Burns and Allen, Mr. and Mrs. Benny Rubin, Mr. and Mrs. Warren Newcombe, Eileen Percy, Gregory Ratoff, Leonard Praskins, Mr. and Mrs. Harry Rapf, Mervyn LeRoy, Mr. and Mrs. Laurence Stallings and Mr. and Mrs. Walter Lippman.

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Max Kravitz has been making it pretty tough for theatre operators who have been trying to get rent reductions. He has sent a form letter to dozens of theatre owners, asking if their houses were available and saying that he had a client who was interested. The result is that, when an operator goes to an owner and gives him a hard luck story, trying to get the rent reduced, the owner pulls one of the Kravitz letters and says: "Here's some one else all ready to step in, so why should I make any concessions." And no one knows yet whether Max really has any clients who want theatres.

Leads Delay Start Of 'Only Yesterday'

John Stahl will start production on "Only Yesterday" at Universal prior to the general reopening of that studio on May 1 providing he can secure two "name" leads for the picture on loan from other major companies.

Practically all sets for the production have been constructed on "U" stages, and with the script fully prepared, Stahl could start production in less than a week when the leads are secured. Prior to the studio shutdown last month, the director was trying to borrow Irene Dunne and John Boles for the top spots.

National Board Gives 'Hell On Earth' A Boost

New York.—The Committee on Exceptional Photoplays of the National Board of Review has unanimously commended the international film, "Hell On Earth."

William Fitelson, of Aeolian Pictures, recently acquired this picture and will show it on Broadway this month.

Beebe On Levine Pix

Nat Levine has assigned Ford Beebe to write the screen play of "I'll Be Hanged If I Do," working title on Mascot's next feature production, which is slated to go into work within the next three weeks. Writer also directs.

Murphy Sets Two

New York.—Dudley Murphy says that, after producing "Emperor Jones" for Krimsky-Cochrane, he will produce "Alice In Wonderland" on his own hook and, after that, Hemingway's "The Sun Also Rises."

Robison Case Resumed

The Sherman anti-trust action of Mrs. Fae Robison against several major distributors and the Film Board of Trade resumes before Federal Judge Cosgrove tomorrow, at which time the defense expects to close its case.

New Term For Kennedy

In signing a new contract with Radio to star in a group of six comedies for 1933-34 release, Edgar Kennedy holds the right under the agreement to accept free lance work at other studios between pictures.

Cohn Film Propaganda

Maxwell Cohn's production, "Dark Waters," is slated to be a medical propaganda film for the Canadian Medical Association. A tie-in with Canadian Columbia is said to have been effected for its general release.

G. B. Stern To Europe

G. B. Stern, completing her writing deal at Radio, returns to London May 12. She has completed screen plays for "Long Lost Father" and "Little Women."

Barry Trivers Freed

Barry Trivers, having completed his original story, "Funny Page," for the William LeBaron unit at Paramount, is no longer with the company.

Exhibs Protest Film Stars On Air

New York.—The Motion Picture Theatre Owners of Missouri have sent a protest to Will Hays against the appearance of motion picture stars on radio programs at night, contending that this competition is injuring attendance at the theatres.

Radio Expects Hepburn Back In About Two Weeks

Radio's plans for producing "Morning Glory," which is up on the production schedule with a starting date set for April 10, have been held up, awaiting Katharine Hepburn's recovery from her operation in New York.

Her doctors say she will be up and about by the middle of the month, with Radio hoping to place the picture in work about a week after its scheduled date.

Personals For Powell

Dick Powell leaves next week for New York to start a twelve week personal appearance tour throughout the east for the Warner, Loew and Paramount theatres, doing four weeks on each circuit. The William Morris office made the deal.

Exchange For Snitzer

New York.—Lou Snitzer, former theatre man of the middle west, has formed the Northern Film Corporation, with offices in New York, and will handle state rights pictures worthy of being roadshowed. His first is "The Seventh Commandment."

Al Selig At Mayfair

New York.—Al Selig, formerly with Columbia and Paramount, is handling publicity for Walter Reade and Joe Plunkett, in connection with the opening of the German film, "M," at the Mayfair.

Denny At Sennett's

Reginald Denny, heading Angelus Productions, releasing through Mayfair Pictures, has taken quarters at Sennett's. He starts his first picture Wednesday, writing, directing and playing the leading role himself.

Aline MacMahon East As Warners Sue

Warner Brothers filed suit in Superior Court Saturday against Aileen MacMahon for $2157, claiming that amount as damages incurred when she failed to appear for recording a scene in "Golddiggers of Broadway" last Wednesday night.

No official of Warners could be reached yesterday for details of the situation, and Miss MacMahon left suddenly for New York Saturday night. It is not known whether or not the company gave the player a layoff on contract following the difficulties of Wednesday.

The court action of Warners against a contract featured player who was being groomed for starring spots is decidedly unusual in the industry.

Joan Lowell Will Star In Van Beuren Picture

New York.—Joan Lowell will star in the marine and animal adventure picture which Herman Raymaker will produce and direct for RKO-Van Beuren. The picture will use some of the highlights of Joan Lowell's novel, "Cradle of the Deep," besides adding wild animal sequences that will be made in Central America.

The expedition is now headed for the Caribbean Sea, and will be gone about six months.

Behrman-Storm Team

S. N. Behrman and Jane Storm have been assigned to work with John Blystone on the set at Fox during the shooting of Lilian Harvey's "My Lips Betray." Writers are trimming dialogue.

Para. and Green Dicker

Paramount is considering Harry Green for a featured role in "The Great Magoo," the Gene Fowler-Ben Hecht play, to co-star Fredric March and Miriam Hopkins. Al Lewis is supervising.

Holmes Heads Unit

Radio has assigned Ben Holmes to direct the unit of "Maiden Cruise" shooting exteriors at Yosemite and Santa Barbara.

Katz Company Starts

(Continued from Page 1)

ful, their returns will be greater under our plan than has ever been possible under the old arrangement. If their efforts are not successful, they will have only themselves to blame and their sole loss will be in their own creations. Our organization will do all the financing as part of our contribution. That will also include the executive conduct of the units by experienced showmen, with no charges for this operation placed against the overhead of the product of those units."

This new organization will combine the best elements of the screen and stage for the productions of both. Successful plays will be transferred to the screen and successful artists, writers and directors may have their efforts shown before the footlights.

The headquarters of the company will be in Hollywood and the various branches will be worked from this point. Sam Katz will remain permanently in this spot, guiding the picture end, and Sam Harris, Max Gordon and Mark Hyman will look after the stage end from the New York base, with at least one of this trio remaining in Hollywood during some portion of the year.

The Marxes have proven themselves one of the greatest box-office magnets in pictures. Their last production for Paramount, "Horse Feathers," was one of the three most successful pictures of 1932. Their initial effort for the Katz organization will probably be "Of Thee I Sing," although this has not been definitely announced.

'ZOO IN BUDAPEST' A GEM: LASKY'S FIRST GOOD B. O.

Most Beautiful Picture In Years

"ZOO IN BUDAPEST"
Fox-Lasky

Direction .....Rowland V. Lee
Original .....Melville Baker, Jack Kirkland
Screen Play.....Dan Totheroh, Louise Long, Rowland V. Lee
Photography .....Lee Garmes
Cast: Loretta Young, Gene Raymond, O. P. Heggie, Wally Albright, Paul Fix, Murray Kinnell, Roy Stewart, Frances Rich, Niles Welch, Lucille Ward, Russ Powell, Dorothy Libaire.

Ladies and gentlemen, this reporter wishes to inform you that the Jesse Lasky production, "Zoo In Budapest," is far and away the most beautiful picture that has been made in many days. We doubt if there has ever been a production with such gorgeous photographic qualities, beautiful backgrounds and such an idyllic theme to fit into those backgrounds as this first Lasky production for Fox. Its unreeling amazed a capacity audience at its preview and it will prove of equal amazement to every ticket buyer during its release.

Giving due credit to Mr. Lasky for the entire production, one must immediately go to Lee Garmes, the photographer, in allocating the greatest credit for the entertainment success of this charming picture. We have been looking at pictures in some form or other for the past 20 years, but never have we seen anything that could compare with the photographic qualities of "Zoo In Budapest." Every shot, every set-up is a masterpiece of photography.

Even minus a story, without the services of an expert cast, without the swell direction effort of Rowland V. Lee, this picture would still have been a "money" picture because of its unusual photography. Description is useless in this case. The picture must be seen to realize fully what the camera can really do when in the hands of an artist such as Garmes.

The entire story is confined within the walls of the zoo in Budapest. The romance is furnished by a zoo attendant (Gene Raymond) and an escaped orphan (Loretta Young). The drama, the main weakness of the production, is due to a situation, late in the picture, created by an elephant's stampede, his freeing most of the beasts from their cages and their capture. This part did not ring true, but, maybe, when it is cut and the many shots showing the elephant wrecking the lion house with such consummate ease are eliminated, the hoped-for dramatic punch may be possible.

The success of the picture (and we believe it will be successful) will be as a result of the fine photography and the charming manner in which the slight story has been directed and acted. There is shot after shot, taken individually of different animals, and each and everyone is a painting, deserving a place in any museum. The kindly manner in which these animals are handled by their keepers and the general sincerity of every character in the story will win the applause of any audience.

Gene Raymond adds another exceedingly fine performance to his growing collection. Loretta Young's loveliness, plus her expert workmanship, made of her character an adorable person. O. P. Heggie, Wally Albright and the entire cast were well chosen and completely satisfactory.

This is the first picture directed by Rowland V. Lee since his foreign sojourn and certainly entitles him to his pick of assignments on almost any lot.

"Zoo In Budapest," Mr. Exhibitor, is the type picture that will be talked about in your location long after it has been played. You will do well to get as many customers in for its showing as your exploitation abilities will permit, for the more that see it, the more will come to your box office at your next change of program.

Winnie Sheehan Is Exonerated

After due investigation, it has been found that Winnie Sheehan did not throw those "stink" bombs during the preview of Jesse Lasky's picture, "Zoo In Budapest," Saturday night.

Warners Re-tag The New Arliss Picture

Warners, after getting a preview look at "The Adopted Father," starring George Arliss, have changed the title to "The Working Man," and will handle it as a special attraction much in the same fashion, with big ballyhoo etc., that "42nd Street" is being handled.

New Offer For Karloff

London.—British International is understood to be dickering with Universal via cable for another deal for Karloff's services. The negotiations are not expected to go through, since the home studio will demand the player shortly for work on pictures for the new year's slate.

Betty Furness Back

Betty Furness, radio contract player, has returned from a three weeks vacation trip to New York, and gets an assignment in the cast of "Emergency Call," which stars Bill Boyd.

Alfred Jackson To Para.

Alfred Jackson is the latest addition to the Paramount writing staff. He has been assigned to work on stories that are in charge of associate producer William LeBaron.

Field On 'Declassee'

Salisbury Field joined the Radio writing staff Saturday to work on the screen play of "Declassee" for Ann Harding.

'Kid From Spain' Big Hit In London

London—The Samuel Goldwyn production of "The Kid From Spain" is repeating its big American trade here with the British. It looks as if the Eddie Cantor picture will have a long and extremely prosperous run.

"Cavalcade" and "Cynara" continue their good business. The big shot of the present week in new attractions is Paramount's "She Done Him Wrong" at the Plaza, with Mae West panicking the audience with her antics on the screen. "Men Must Fight," from MGM, is at the Empire. "Grand Slam" from Warners is at the Regal.

Three British pictures, all holdovers and doing good business, are "Soldiers of the King," "Up For The Derby" and "Good Companions."

Business generally, both in London and throughout all of England, is better now than it has been at any time in the last eighteen months.

Wurtzel Unit Starting First At Western Ave.

The Sol Wurtzel unit at Fox-Western starts its first production today when Al Werker places "It's Great To Be Alive" in work.

Raoul Roulien, Edna May Oliver, Herbert Mundin, Emma Dunn and Dorothy Burgess are in the top assignments. Screen play is by Arthur Kober.

Mowbray With Lasky

Jesse L. Lasky has signed Alan Mowbray for a role in "Berkeley Square," which he will produce for Fox. The William Morris Agency made the deal.

New Bid For Gibson

Radio is negotiating with Paramount to borrow Wynne Gibson for the lead in Vina Delmar's story, "A Chance At Heaven," on completion of her role in "On Probation" for the B. P. Schulberg unit.

Landau To Paramount

David Landau has been engaged by Paramount for a featured role in "On Probation," which the B. P. Schulberg unit is producing.

Para. Receivership Up

(Continued from Page 1)

ordered a complete investigation into the affairs of the Paramount-Publix Corporation on the ground that the Federal District Court has failed to give consideration to valid objections to the receivership.

The election of a trustee in bankruptcy was set for today, but Judge Manton's action may have the effect of acting as stay on this step in the proceedings.

Yesterday in NEW YORK with HELEN GWYNNE

Should you happen to go to see the Russian picture, "Shame," take particular note of the musical scoring. It's worth going to see for that alone. And the composer of that music, Shostakovitch, is about to be singularly honored next month by the League of Composers. . . . Shostakovitch's scores for pictures represent a spiritual synchronization between music and action. In other words, his music is as much a part of the inherent drama, romance or comedy as any action on the screen and is fast developing a new technique in the use of music in pictures. . The League of Composers is an American organization which devotes itself entirely to the playing of music by living composers only. It's membership is not restricted to Americans, but includes composers of note in all parts of the world. Louis Gruenberg, most widely noted for his opera, "Emperor Jones," is one of its leading lights. . . . And the thing is this, that at next months' concert by this league there will be shown a brand new Russian picture, the music of which is by Shostakovitch. And that's the first time a movie ever meant anything to a music lover. Anyway that name, Shostakovitch, fascinates us and we're only just beginning to spell it fluently.

•

It'll be all over but the shouting by the time the Cantor picture gets under way in Hollywood. Arthur Hornblow will be in New York for about another month, what with conferring with Kaufman and Sherwood on the script; going over costume sketches with John Harkrider; talking things over with Richard Day, and momentarily expecting a director from the coast. . . Besides which Arthur is helping along the birth of an original for Anna Sten, by Leo Birinski and Edwin Justus Mayer. Outside of that, there's absolutely nothing to keep him here.

•

Another interesting thing we just found out is why so many people are flocking to the Yiddish play, "Yoshe Kolb." Every night sees a new batch of celebrities who utter liberal quotes. And the reason for it is that it's the first play to employ a completely movie technique in its telling. The play is in thirty-two scenes, each about two minutes in length. And the effect is kaleidoscopic to say the least. . . . Peggy Wood eating lunch and dictating reams of letters in Sardi's. She's just about the busiest person we've seen in months or more. Acting in one play and rehearsing another which opens in Washington April 17. It's called "Just Out" by Edouard Bourdet. . . . Johnny Weaver gets back to town from England April 6. . And Peggy Fears and Dorothy Hall are on the high seas London bound till fall and gone.

Benefit For Temple

Mae West and Bebe Daniels will head the list of stars to appear at the benefit performance to be given at midnight on April 15 for the Temple Israel,

MGM To Hit Production Peak For Next 6 Weeks

With the company far behind its releasing schedule for the current season, MGM is stepping up production and the next six weeks will see the studio hitting peak activity, surpassing any similar period for that company during the past year.

Among the pictures being readied for shooting are :"Stranger's Return," which King Vidor directs, with Miriam Hopkins and Clark Gable; "Night Flight," directed by Clarence Brown; "Strange Rhapsody" starring Kay Francis, with Nils Asther opposite; "Midnight Lady," featuring Loretta Young and Franchot Tone, with William Wellman directing; "Beauty," a George Fitzmaurice production; Johnny Weissmuller in "Tarzan And His Mate"; "Hollywood Revue of 1933"; Ed Wynn's filmusical comedy; "The Harbor"; and "Tugboat Annie," which Mervyn LeRoy directs with Marie Dressler and Wallace Beery teamed.

Three pictures are currently in work, "Dinner At Eight," "When Ladies Meet" and an untitled feature with Lee Tracy featured. Several productions are currently in the editing stages, with the company anticipating having all of them ready for release prior to May 15. The group includes "Service," "Today We Live," "Reunion in Vienna," "Hell Below," "The Barbarian" and "Made On Broadway."

New Offices For Marxes

The Marx Brothers have moved to Radio studio to occupy offices there during the period of their radio broadcasts from that studio.

Lewis Quits M. P. Herald

New York.—"Chick" Lewis, who ran the Managers Round Table department for the Motion Picture Herald, has resigned.

Lamont To Europe

Charles Lamont, Educational director, sails for Europe on vacation May 19, following completion of the next two Moran and Mack short subjects.

First McLean Picture A Thompson Original

Douglas McLean's first picture as an associate producer for Paramount, "Mama Loves Papa," is expected to go into production within a week or two.

The story is an original by Keene Thompson, and Nunnally Johnson is doing the screen play.

Doris Kenyon To Radio

Radio wants Doris Kenyon for a featured role in "Ad Man," with Richard Dix and Karen Morley, which William Goetz is producing. The deal is set, pending the approval of the role by Miss Kenyon.

West and Gray Coming

Jack Curtis is bringing Buster West and Alexander Gray to Hollywood for a dip in pictures. West returns from a nine months tour of Germany, while Gray i s of "Desert Song" note.

Serial On Kit Carson

Mascot Pictures' next serial is set as "Fighting With Kit Carson." Colbert Clark, Barney Sarecky and Wyndham Gittens are writing the screen play for Nat Levine.

'Newsreel' Advisors

Eddie Kaw, manager of the Pathe Newsreel for Los Angeles, and cameraman Frank M. Blackwell have joined Radio as technical advisors on "Newsreel."

Bonfils Life For Para.

New York.—Paramount has taken an option on a book by Lou Goldberg, based on the life of the late Frederick Bonfils of the Denver Post.

New One For Auten

New York.—Captain Harold Auten has secured the world rights to "Savage Gold," an exploration picture produced by Commander George Dyott.

Tradeviews

(Continued from Page 1)

ery angle of this business. He has proven his worth throughout every minute of his picture career, and has long been recognized as the foremost exhibitor of pictures. One of the founders of First National, he dictated the production policy of that company throughout its successful career and more recently demonstrated his understanding of production by lifting Paramount out of a prolonged production slump to a one-two rating for best pictures.

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Working side by side with Katz are the two greatest stage showmen of the day, Sam Harris and Max Gordon, both accounting for more stage successes in the past five years than all other managers combined. Both have the full confidence of every man or woman who had anything to do with the fashioning of that entertainment.

Producing Artists Inc. is the answer to the prayer of every creator, who, for years, has been seeking reward for his or her works in a percentage of the profits. It is the answer to the plea of men and women who wish to work unhampered by a supervision that has always proved a stumbling block in their efforts to create.

•

This new organization is the first of many thrusts that will be made on OVERHEAD and all the bad elements of expense that go with it. The cost of its pictures will be the COST of those pictures, and not thousands upon thousands of dollars for "home office" and general studio overhead, for executive gold bath tubs, office buildings, cathedrals of motion pictures and that fund for the starving relatives and friends that has cheated this business out of millions in the past and prevented the real creators from getting their just cut.

From The Hollywood Reporter

"HIGH GEAR"
Goldsmith

Direction ..... **LEIGH JASON**
Story and Screen Play..... **LEIGH JASON**, Rex Taylor, Charles Saxton
Photography ..... Edward Kull
Cast: James Murray, Joan Marsh, Jackie Searl, Eddie Lambert, Ann Brody, Theodor von Eltz, Lee Moran, Mike Donlin, Gordon De Main, Douglas Haig, Wesley Giraud.

It is surprising what an independent producer can do when he really determines to make a good picture or bust. Here is a picture, "High Gear," as trim and neat an independent picture as could be asked by any man-jack in the business. To see it is to remove in part, if not entirely, the slur that has connoted the term "independent." It is an excellent sample of what entertainment is and should be.

Every independent producer in the industry should see this picture to find the answer to why independent product must be judged by the same set of standards laid down for major product, despite the divergence of budgets. "High Gear" will match any major studio production, barring specials naturally.

Its formula is as old as them thar hills. Yet, its presentation on the screen, its "treatment," technically speaking, is as fresh as a baker's bun hot out of the oven. An automobile racing champ loses his nerve in a speedway accident, but regains it at the critical moment. Old? Yes, but look at it on the screen in this version and you won't dare say so.

Everything seemed to conspire to make this picture outstanding. Jimmy Murray, as the racing champ, lends thorough credence to his portrayal. He could easily have murdered it with over-acting. Joan Marsh, playing opposite him, makes you believe in her characterization, while Eddie Lambert and Ann Brody contribute comedy that's funny. Jackie Searl and Theodor von Eltz add interesting performances. **LEIGH JASON'S** direction, and the story work by the director, Rex Taylor and Charles Saxton, are largely responsible for the fine quailty.

Don't be afraid of it for key spot showings, Mr. Exhibitor. Go it great guns. It's the McCoy.

•

From The Film Daily

"HIGH GEAR"
65 mins.

VERY GOOD AUTO-RACING DRAMA WITH CLEVER COMEDY RELIEF AND PLENTY OF SUSPENSE.

With an excellent cast, fine settings and an interesting story to work with, director **LEIGH JASON** has turned out a fast action melodrama that should click with the fans.

•

From the Hollywood Screen World

"HIGH GEAR"

. . . . deserves the orchids for giving the exhibitors one of the best independent pictures to come out of Hollywood in many moons. "High Gear" is a honey. . . it compares favorably with the average big-time product, and is sure to click at the box-office. It has a depth of genuine heart interest for the kids and grown-ups alike. Pathos, rapid-fire action, and comedy galore are combined to make this a piece of fanfare that will stand up with any man's audience. . . . . **LEIGH JASON** did a great job directing, and never allows the tempo to lag for a moment. . . . .

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From Variety

"HIGH GEAR"

Attention to production details and to careful cast selection combine to make this a neat piece of entertainment, which proved unusually satisfactory to the preview audience. . . . Picture introduces Eddie Lambert as a feature length comic, with the vaude single proving a knockout. . . . It has speed and plenty of human interest. . . .

Director LEIGH JASON

•

Management H. E. Edington-F. W. Vincent, Inc.



GARY COOPER

co-starring
with Joan Crawford
in the
Metro-Goldwyn-Mayer
production

"Today We Live"

PICTURES Now SHOOTING

Columbia

"COCKTAIL HOUR"
Cast: Bebe Daniels, Kenneth MacKenna, Muriel Kirkland, Jessie Ralph, Sidney Blackmer, Barry Norton.
Director ..... Victor Schertzinger
Original ..... James K. McGuinness
Screen Play ..... Richard Schayer, Gertrude Purcell
Cameraman ..... Joseph August

"ANN CARVER'S PROFESSION"
Cast: Fay Wray, Gene Raymond, Claire Dodd, Jessie Ralph, Claude Gillingwater, Sam Armstrong, Edwin Stanley, Arthur Pierson, Frank Albertson, David Sprott, Edward Keane.
Director ..... Eddie Buzzell
Original and Screen Play ..... Robert Riskin
Cameraman ..... Teddy Tetzlaff

Fox

"ADORABLE"
Cast: Janet Gaynor, Henry Garat, C. Aubrey Smith, Herbert Mundin, Blanche Frederici, Hans von Twardowski.
Director ..... Wilhelm Dieterle
Original by ..... Paul Frank, Billie Wilson
Screen Play ..... George Marion Jr., Jane Storm
Music and lyrics: Werner Heymann, Richard Whiting, George Marion Jr.
Cameraman ..... John Seitz

"MY LIPS BETRAY"
Cast: Lilian Harvey, John Boles, El Brendel, Una O'Connor, Henrietta Crosman, Maude Eburne.
Director ..... John Blystone
From play by ..... Attila Van Orbok
Screen Play ..... Hans Kraly
Music and Lyrics ..... William Kernell

"5 CENTS A GLASS"
Cast: Charles "Buddy" Rogers, Marion Nixon, Joseph Cawthorn, Dan Jarrett.
Director ..... Frank Craven
Original and Screen Play ..... Frank Craven, Sam Mintz

"THE POWER AND THE GLORY"
Jesse L. Lasky
Cast: Spencer Tracy, Colleen Moore, Helen Vinson, Ralph Morgan.
Director ..... William K. Howard
Original and Screen Play ..... Preston Sturges
Cameraman ..... James Wong Howe

"HOLD ME TIGHT"
Cast: Sally Eilers, James Dunn, Frank McHugh, Noel Francis.
Director ..... David Butler
Original Story ..... Gertrude Rigdon
Screen Play ..... Gladys Lehman
Cameraman ..... Ernest Palmer

"IT'S GREAT TO BE ALIVE"
Cast: Raoul Roulien, Gloria Stuart, Edna May Oliver, Herbert Mundin, Robert Grieg, Dorothy Burgess, Joan Marsh, Emma Dunn, Edward, Edward Van Sloan.
Director ..... Al Werker
Screen Play and Dialogue Arthur Kober
Cameraman ..... Robert Planck

MGM

"THE CHASER"
Cast: Lee Tracy, Madge Evans, Frank Morgan, John Miljan, Virginia Cherrill, Joan Standing, Herman Bing, Greta Mayer, Sid Saylor, Sam Hines, Tom Nawn, Charles Butterworth, Tenen Holtz.
Director ..... Jack Conway
Original ..... Howard Emmett Rogers, Chandler Sprague
Screen Play ..... Bella and Sam Spewack
Cameraman ..... Gregg Toland

"DINNER AT EIGHT"
Cast: Marie Dressler, John Barrymore, Wallace Beery, Lionel Barrymore, Jean Harlow, Madge Evans, Karen Morley, Franchot Tone, Lee Tracy, Jean Hersholt, Herman Bing, Hilda Vaughn.
Director ..... George Cukor
From play by ..... George S. Kaufman, Edna Ferber
Screen Play ..... Frances Marion
Cameraman ..... William Daniels

"WHEN LADIES MEET"
Cast: Robert Montgomery, Ann Harding, Myrna Loy, Alice Brady, Sterling Holloway, Luis Alberni, Frank Morgan, Martin Burton.
Director ..... Harry Beaumont
From play by ..... Rachel Crothers
Cameraman ..... Ray June

Paramount

"DEAD ON ARRIVAL"
Cast: Ricardo Cortez, Gloria Stuart, David Manners, William Harrigan, Jack LaRue, Shirley Grey, Vince Barnett, Johnny Hines, Gertrude Short, Kitty Kelly.
Direction ..... George Somnes, Alexander Hall
Original ..... Jules Furthman
Screen Play ..... Allen Rivkin, P. J. Wolfson, Manny Seff
Cameraman ..... Karl Struss

"THE EAGLE AND THE HAWK"
Cast: Fredric March, Cary Grant, Jack Oakie, Sir Guy Standing, Forrester Harvey, Russell Scott, Leyland Hodgson, Kenneth Howell, Craufurd Kent, Jacques Jou-Jeurville.
Directors ..... Stuart Walker, Mitchell Leisen
Original Story ..... John Monk Saunders
Screen Play ..... Bogart Rogers, Seton I. Miller
Cameraman ..... Harry Fischbeck

"INTERNATIONAL HOUSE"
Cast: Peggy Hopkins Joyce, W. C. Fields, Stuart Erwin, Sari Maritza, Burns and Allen, Col. Stoopnagle and Bud, Bela Lugosi, Edmund Breese, Franklin Pangborn, Harrison Green, Lumsden Hare, James Wang, Ernest Wood, Clem Beauchamp, Henry Sedley, Etta Lee.
Director ..... Edward Sutherland
Original Story ..... Lou Heifetz, Neil Brant
Screen Play ..... Francis Martin, Walter DeLeon
Cameraman ..... Ernest Haller

"THE SONG OF SONGS"
Cast: Marlene Dietrich, Brian Aherne, Richard Bennett, Hardie Albright, Alison Skipworth, Helen Freeman.
Director ..... Rouben Mamoulian
Original by ..... Herman Sudermann, Edward Sheldon
Screen Play ..... Leo Birinski, Samuel Hoffenstein
Cameraman ..... Victor Milner

"COLLEGE HUMOR"
Cast: Bing Crosby, Jack Oakie, Richard Arlen, Mary Carlisle, Burns and Allen, Mary Kornman, Lona Andre, Joe Sauers.
Director ..... Wesley Ruggles
Original by ..... Dean Fales
Screen Play ..... Frank Butler, Claude Binyon
Music and Lyrics ..... Arthur Johnston, Sam Coslow, Leo Robin
Cameraman ..... Leo Tover

"JENNIE GERHARDT"
Cast: Sylvia Sidney, Donald Cook, H. B. Warner, Louise Carter, Cora Sue Collins, Edward Arnold, Gilda Storm, David Durand, Greta Meyer, David O'Brien, Betsy Ann Hisle.
Director ..... Marion Gering
Original ..... Theodore Dreiser
Cameraman ..... Leon Shamroy

"SUNSET PASS"
Cast: Tom Keene, Randolph Scott, Harry Carey, Kathleen Burke, Fuzzy Knight, Kent Taylor, Leila Bennett, Patricia Farley, Vince Barnett.
Director ..... Henry Hathaway
Original ..... Zane Grey
Screen Play ..... Gerald Geraghty, Jack Cunningham
Cameraman ..... Archie Stout

RKO-Radio-Pathe

"THE SILVER CORD"
Cast: Irene Dunne, Laura Hope Crews, Joel McCrea, Frances Dee, Eric Linden.
Director ..... John Cromwell
From play by ..... Sidney Howard
Screen Play ..... Jane Murfin
Cameraman ..... Charles Rosher

"MAIDEN CRUISE"
Cast: Phil Harris, Charlie Ruggles, Helen Mack, June Brewster, Chic Chandler, Shirley Chambers.
Director ..... Mark Sandrich
Original Story ..... Mark Sandrich, Ben Holmes
Screen Play ..... Allen Rivkin, P. J. Wolfson
Cameraman ..... Bert Glennon

"EMERGENCY CALL"
Cast: William Boyd, Wynne Gibson, William Gargan, Edward Arnold, George E. Stone, Betty Furness.
Director ..... Edward Cahn
Original ..... John B. Clymer, James Ewen
Screen Play and Dialogue ..... Houston Branch, Joseph Mankiewicz.

Universal

"KING OF THE ARENA"
Ken Maynard Prod.
Cast: Ken Maynard, Lucille Browne, Bob Kortman, Michael Visaroff, Jack Mower, Jack Rockwell, John St. Polis, Fred Mackeye, Robert Walker, William Steele, Ed Coxen, Frank Rice.
Director ..... Alan James
Original by ..... Hal Berger, Ray Bouk
Screen Play ..... Alan James
Cameraman ..... Ted McCord

"PHANTOM OF THE AIR"
Cast: Tom Tyler, Gloria Shea, William Desmond, Hugh Enfield.
Director ..... Ray Taylor
Original by ..... Ella O'Neill, Henry McRae
Screen Play ..... George Plympton, Basil Dickey

Warner-First National

"GOLD-DIGGERS" OF 1933"
Cast: Warren William, Joan Blondell, Ruby Keeler, Dick Powell, Aline MacMahon, Guy Kibbee, Ginger Rogers, Tammany Young, Ned Sparks.
Director ..... Mervyn LeRoy
Dance Director ..... Busby Berkeley
From story by ..... Avery Hopwood
Screen Play ..... David Boehm, James Seymour
Music and lyrics ..... Harry Warren, Al Dubin

"VOLTAIRE"
Cast: George Arliss, Doris Kenyon, Margaret Lindsay, Alan Mowbray, Theodore Newton, Reginald Owen, David Torrence, Helena Philips, Murray Kinnell, Leonard Mudie.
Director ..... John Adolfi
From play by ..... George Gibbs, Lawrence Dudley
Screen Play ..... Maude Howell, Paul Green
Cameraman ..... Tony Gaudio

"CAPTURED"
Cast: Leslie Howard, Douglas Fairbanks Jr., Paul Lukas, Margaret Lindsay, Robert Barrat, William Le Maire, Frank Reicher, Philip Faversham, Arthur Hohl, Reginald Pasch.
Director ..... Roy Del Ruth
Original ..... Philip Gibbs
Screen Play ..... Edward Chodorov
Cameraman ..... Barney McGill

"BREADLINE"
Cast: Richard Barthelmess, Loretta Young, Aline MacMahon, Gordon Westcott, Robert Barrat, Joseph Cawthorn.
Director ..... William Wellman
Screen Play ..... Wilson Mizner Robert Lord
Cameraman ..... James Van Trees

"GOOD-BYE AGAIN"
Cast: Warren William, Joan Blondell, Wallace Ford, Genevieve Tobin, Helen Chandler, Hugh Herbert.
Director ..... Michael Curtiz
From playby ..... George Haight, Allen Scott
Screen Play ..... Ben Markson
Cameraman ..... Arthur Todd

"MARY STEVENS, M.D."
Cast: Kay Francis, Lyle Talbot, Glenda Farrell, Thelma Todd, George Cooper, Ed Gargan.
Director ..... Lloyd Bacon
From novel by ..... Virginia Kellogg
Screen Play ..... Rian James
Cameraman ..... Sid Hickox

FINANCING KILLING CHANCES OF INDIE DISTRIBS' TIE-UP

Move Would Stop Exchange Advances

New York.—The efforts of the majority of small independent producers to form and control their distribution outlet through a selling combination for their product, has struck a snag that may kill the idea altogether. That is in the financing.

Heretofore the best part of the production financing for members of these groups has been (1) advances from State Right men, (2) money advanced by financial men on the strength of contracts signed by different exchanges throughout the country. With the formation of their own distributing organization, all advance payments and deposits, all finances from sources, labs and otherwise on the strength of signed contracts, will be eliminated, with the only hope of those behind the movement being a drive for exhibitor deposits and contracts, which does not seem possible at this stage of the game.

In addition to the above, forces which did not go for the proposal, other producers and exchange men, are doing their best to kill off this movement because they feel that, if the matter is successful, it will eliminate most of the independent exchange owners and force them either to join the organization or form an exchange combination of their own. They feel the time is not ripe for either move.

'Fu Fu Dust' Will Boost 'Samarang'

Bennie Zeidman announces that one of the exploitation ideas for his coming tropical picture, "Samarang," will be the distribution to the audience of packages of "Fu Fu Dust," which, he says, is the "Powder of Passion" of the tropics.

Rork and Rex Bell Set For Zane Grey Company

Sam Rork is reported joining the production company formed by Zane Grey to produce a group of western pictures with Rex Bell. Bell finishes shortly with Monogram where he is slated for two more westerns.

Harold Lipsitz, who resigned as story scout for the Sol Wurtzel unit, is to join the company as story editor.

Harry Ham With Golder

Severing relations with the Schulberg-Feldman office, Harry Ham today affiliates himself with the Lew Golder agency.

Monogram Meeting For Atlantic City

New York.—The third annual convention of Monogram Pictures will be held at the Ambassador Hotel, Atlantic City, starting April 24. At least 100 franchise holders and salesmen will attend.

The Monogram program for the coming year will have more features and fewer westerns, and plans are being laid for increased production budgets. The New York premiere of Monogram's "Oliver Twist" will be held at the Rivoli April 12.

Peterson To Fox

Dorothy Peterson has been signed by Fox for a featured spot in David Butler's "Husbands Cost Money," the department store yarn featuring Sally Eilers and Jimmy Dunn. The Joy and Polimer office office set the deal.

Morgan Out of Radio

Byron Morgan has turned in his screen play on "Flying Circus" and has gone off the Radio payroll. Russell Birdwell directs.

New Title For Roach

New York.—Hal Roach is titling the new Laurel and Hardy feature "The Devil's Brother," a rather free translation of "Fra Diavolo."

Warners Announce Closing Saturday

Warners have set this Saturday, April 8, as the closing date of the studio, with Darryl Zanuck, Jack Warner and William Koenig leaving the following Monday for New York for conferences with New York execs.

All pictures in production are expected to be in the can by then with the exception of the last two put into work, "Good Bye Again" and "Mary Stevens, M.D." No definite date has been set for the reopening, but it is expected about the first week in Jun.

New Writer At Col.

Columbia has engaged Florence Ross, New York, newspaper woman, as a member of its writing staff. She joins the company today.

Mayer Takes Rialto

(Continued from Page 1)

took two pictures which had been turned down as not good enough for the Paramount Theatre. These were "Hell To Heaven" and "A Lady's Profession," and both of them clicked, the latter getting moderate raves from the critics.

Mayer, whose theatre experience was gained with a string of houses Indiana which Publix took over sor time ago, now has set his deal to ta over and run the house for himse and, from the present outlook, wi make a very good thing out of it.

TO ALL PRODUCERS:

Today we are submitting to all major studios simultaneously a full dialogue shooting script of our original story:

"THROW THE RASCALS OUT!"

This blanket submission is necessitated by the precise timeliness and the immediate challenging importance of our theme and material.

SAMUEL ORNITZ
JOHN BRIGHT

And . . . We Thank You!

VILAS THEATRE
Eagle River, Wis.

W. R. Wilkerson,
The Hollywood Reporter,
Hollywood, California.
Dear Mr. Wilkerson:

You have no idea the great values some of us exhibitors get out of your reviews of the previews of pictures. Of course critical opinions reach us months before we play the picture and give us an opportunity to plan advertising and exploitation on pictures you report to be good and inform our patrons of the coming of the attraction.

The object of this letter, Mr. Wilkerson, is to ask if it would be possible for you in reviewing pictures, to use but one review to a page so that both lines of your banner head would refer to but one picture. My reason for asking this is the fact that we take your review and mount it on a one sheet board and display it in our lobby, weeks ahead of our play date. If your banner line is used for two pictures, one good and maybe the other not so good, our display idea is lost.

Of course this request is selfish with me but I know the idea is used by many exhibitors in this territory, for we have found the reviews in The Hollywood Reporter to be right in over 90 per cent of the cases and the only published reports on pictures we pay any attention to.

Very truly,
MARGARETE ASHTON

The Hollywood Reporter

Vol. XIV. No. 14. Price 10c. TODAY'S FILM NEWS TODAY Tuesday, April 4, 1933

COL. RESTORES FULL PAY

TRADEVIEWS by W. R. WILKERSON

•WHAT, if any companies will follow Harry Cohn's lead and restore their workers to full pay? By that we mean the companies which had no business in asking for that donation in the first place, companies that are in sound financial condition, principally Metro-Goldwyn-Mayer and Warners.

We understand that Radio will come through today or tomorrow and it will make better news for that company to kill the cuts than the Columbia story of today, for Radio really needed help and we are certain 99 per cent of its employees realized that need. But what about the others? What about Metro-Goldwyn-Mayer, acknowledged the richest company in pictures, an organization that never has missed paying a dividend, a company understood to be carrying a surplus of better than $5,000,000? What will it do?

•

And Warners?

We are given to understand they have no idea of refusing further donations even though the past two weeks business has placed them back in the BLACK after three or four weeks of red figures. Not only are they not thinking of restoring their plant and organization to full salary, but they have informed all check grabbers that pay day will stick as of each Saturday, (instead of Wednesday in the past) thereby causing a hold-out of a full week's pay from everyone. Formerly, the three Warner Brothers had the use of three days of salaries belonging to studio workers; now they have seven. And if you think the interest on that money will not make them a picture or two at the end of the year, you're crazy.

•

There is little hope or reason to ask Paramount and Fox to kick through because neither organization has the money. Those cuts will probably last through the eight week period with no further loss of morale in either organization.

We venture to say, however, if the Emergency Committee were really privileged to look over the books of MGM and Warners, it would prove very embarrassing for those companies, for they neither needed the cut at the time it was made, in the sense of their appeal, nor do they require

(Continued on Page 3)

Bill Mizner Gone

Wilson Mizner, playwright, screen writer, wit, tramp, bon vivant, adventurer, died at his rooms in the Ambassador Hotel at 10:45 o'clock last night. The loss of no other man could have left the vacancy that his death will cause in many places, in many circles. He knew everyone, and everyone knew and liked him. From Broadway to Hollywood there will be mourning today, for Bill Mizner was the kind of man for whom men mourn.

MGM Buys Rights To Roosevelt Book

New York—Metro-Goldwyn-Mayer has purchased the screen rights to Franklin D. Roosevelt's book, "Looking Forward."

It is understood that the company plans to use only the title and the preface of the book and will pin the title on the picture being directed by Clarence Brown, now called "Service."

Chevalier-Taurog Combine To Continue

Paramount, being satisfied with results of the Taurog-Chevalier combination on "A Bedtime Story," has decided to follow up on this team for the next Chevalier "She Laughs Last," the Gene Fowler original.

Carole Lombard is slated for the lead opposite Chevalier.

100 Pct. Salaries In Effect As Of Yesterday—RKO, Warners, MGM Figured to Join at Once

Columbia Pictures yesterday announced immediate restoration of full salaries to all employees of the company throughout the world. The salary cut, which went into effect March 6, lasted only four weeks with this company, instead of the eight weeks scheduled.

Announcement of the restoration was made in a message by Harry Cohn, now in New York, after a conference with his brother Jack, and other executives. In addition to notifying the studio, Cohn also wired the news to the Academy Emergency Committee.

Columbia thus becomes the first company to put salaries back, Harry Cohn having told the employees when the cuts went in that he hoped the company would be the first to rescind them. The restoration of full pay affects 43 exchanges in the United States, 30 foreign offices and about

(Continued on Page 2)

Warners May Build Studio In The East

New York.—Warner Brothers have purchased 250 acres of land along the waterfront at Freeport, Long Island, according to a story published in the Nassau County News.

The paper figures that the company may have plans to build an Eastern studio on that site.

Financial Split of Loew's and Fox Seen

New York.—The severance of financial connection between Loew's Inc. and the Fox Film Corporation is believed to be foreshadowed by the failure of Film Securities Corporation to make full payment on the $20,000,000 of the notes due Saturday.

Film Securities paid $600,000 semi-annual interest and $1,730,000 on account of principal. This represented a payment of $86 on each $1000 note, and the noteholders promptly protested. Application for foreclosure on the collateral is expected immediately.

Dorothy Tree To Col. On Long Term Contract

New York.—The William Morris office has signed Dorothy Tree on a long term ticket with Columbia, starting May 1. She leaves for the coast in about two weeks.

Looks as if Columbia intends lining up quite a stock company of players, judging from its activities locally in looking over stage people.

Thompson To MGM To Work On Musical

Harlan Thompson has been signed by Metro-Goldwyn-Mayer to work with Herman Mankiewicz on a story that is to be done as a musical.

Kent Here Tomorrow

Sidney R. Kent, president of Fox Films, is due in tomorrow from New York. He is expected to spend at least two weeks conferring with production heads of the studio on balance of pictures for the current season, and preliminary lineup of product for 1933-1934.

Pat Garyn Resigns

New York.—Pat Garyn, general manager of National Screen Service, has resigned, effective April 8.

LEGALITY OF PARAMOUNT SUBSIDIARIES IN DOUBT

New York.—Possible illegality in the creation, some months ago, of certain subsidiaries of Paramount-Publix and the transfer to them of assets of the parent company was admitted in the U. S. Circuit Court of Appeals yesterday by Attorney Clark, of Root, Clark and Buckner, counsel for the Paramount recievers. Mr. Clark said that their investigation of an illegal phase of this proceeding tends to show that there is cause for action to set the transfers aside.

Mr. Clark's statement came after Judge Chase, sitting in the case with Judges Hand and Manton, had elicited from Attorney Goldmark, representing

(Continued on Page 4)

Universal Will Make 'Man Without A Country'

New York.—Universal is planning to produce Edward Everett Hale's famous story, "The Man Without A Country." The company made the story as a silent about fifteen years ago.

Cohen Here Thursday

"Manny" Cohen, production chief of Paramount, is enroute from New York and will arrive Thursday. He will spend two weeks at the local studio and then return east for further conferences at that end.

SUPPORT THE MOTION PICTURE RELIEF FUND

THE Hollywood DAILY REPORTER
TODAY THE NEWS TODAY

W. R. WILKERSON.....Editor and Publisher
FRANK POPE.....Managing Editor

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FIFTEEN OF RADIO'S TWENTY PICTURES FINISHED IN APRIL

RAMBLING REPORTER

Friendly advice note: Better go have your childhood vaccination looked over on account of there's a local epidemic of smallpox, which is being kept very sub rosa in the papers . . . so take heed. . . . Norman Krasna and Barbara Weeks are blazing! . . . One of the more playful collegiates threw a stink-bomb during a preview at the Westwood Theatre Saturday night . . . and the illusion was perfect, it being an animal picture. . . . Lothar Mendes planning a trip to Berlin to bring his mother back here. . . The Eddie Lowes back from La Quinta and wild about the place. . . . Cy Bartlett and Boots Mallory are getting thicker 'n' thicker. . . . Elsa Maxwell is having a high ole time up in Frisco. . . What white-haired writer is swelling out of all proportion with his recent prosperity?

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The Eddie Gouldings, the Wells Roots, the Charles Butterworths, Mrs. Paul Lukas, Alice Glazer, the Ralph Blums, at the Sam Hoffensteins' tea Satiddy afternoon. . . . A close inspection of Richard Bennett revealed that he bit on something he hadn't ought —and broke a few teeth. . . . A famous actress and a certain art director certainly picked one heck of a place to "hide out" last week. . . . Dick Rodgers, Ernst Lubitsch, Oscar Levant, Moss and Larry (no relation) Hart, Charlie Lederer, furnishing more or less musical entertainment at the Mankiewicz party Sunday night . . . the Ken MacKennas (Kay Francis), Ad Schulberg, the Harlan Thompsons, the Max Gordons, Dorothy Rodgers, looking very smart, the Zeppo Marxes also there.

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Margaret Ettinger, back from that New York debauch, dancing at the Beverly Wilshire. . . . Lowell Sherman, with Geneva Mitchell, the Leslie Howards, William Gargan, the Frank Joyces, the David Selznicks, Janet Gaynor, the Sunny Chalifs, Ivan Lebedeff, a.t.p. . . . The bust-up of what Hollywood marriage has been indefinitely postponed by the advent of the stork? . . . Countess Frasso blew back to town, fifteen pounds thinner and full of good cheer.

Work To Be Rushed On Big Productions

Radio has gone full blast on the production of its years' program of pictures, with 15 of the 20 promised for release during 1933 to be finished by May 1.

"Silver Cord," with Irene Dunne and Joel McCrea, will wind up today. "Maiden Cruise," with Phil Harris and Charles Ruggles, will finish at the end of the week.

The program to start and finish during the next four weeks will include "Emergency Call," a Sam Jaffe production, with William Boyd, Betty Furness, William Gargan and Wynne Gibson; the Drumgold-Shackleford treasure hunt story being made under the supervision of Merian C. Cooper; the sequel to "Kong," titled "Jamboree"; "Little Clown Lost," with Joel McCrea and Dorothy Jordan; "Flying Circus," with Ralph Bellamy, Eric Linden and Bruce Cabot; "Bed of Roses," with Constance Bennett; "Ad Man," with Richard Dix; "Careless," with Norman Foster, Zasu Pitts and Gregory Ratoff; "Newsreel," an Otto Brower action drama; "Morning Glory," with Katharine Hepburn and Adolphe Menjou; "Prelude to Love," with Ann Harding"; "Hidden in the Dark," with casting being done now.

The above is probably the most ambitious program ever tackled by a major plant since the inception of talkies.

Chadwick Offering Travel Pix To Futter

I. E. Chadwick has offered forty one-reel travel pictures to Walter Futter as material for the John Medbury Travelaugh series. The pictures were made by Chadwick a number of years ago as part of the "Post" series.

Col. Restores Pay

(Continued from Page 1)

1500 employees in all.

The announcement is said to be the forerunner of one of the best financial statements the company has ever made, showing a fine net profit for the first quarter of the year and generally sound conditions for the company.

It is expected that Radio Pictures will be the next to restore salaries, B. B. Kahane saying last night that he expected to receive figures from the east today that would permit of the announcement. MGM and Warners also are expected to follow the lead of Columbia at once. The former, with "Rasputin," "White Sister" and "Gabriel Over The White House," is believed to be collecting more money now than at any time this year.

From an inside source it is learned that Warners are entirely out of the red, due to the bank holiday, and well into the black as a result of business done on "42nd Street" and other current releases.

Harry Cohn Laid Up With Appendicitis

Harry Cohn is laid up in New York with an attack of appendicitis, according to wires received last night. The Columbia studio had had no direct word from him, hearing only that he was ill. Whether or not an operation will be necessary was not known last night.

Marx Bros. Try To Buy 'Grasshoppers'

The Four Marx Brothers are negotiating with Paramount to purchase "Grasshoppers," original story which was prepared by that company as a starring vehicle for the comedians prior to their cancellation of the Paramount agreement

If they do not get together with Paramount for the yarn, they may do a screen version of "Of Thee I Sing" as their first production for the new Producing Artists Inc. group, headed by Sam Katz.

Educational Starts Three Shorts This Week

Educational is reported having effected the transfer of production money from New York to the coast and the trio of short subjects he'd up on that account are assured to go into work this week.

Instead of an Andy Clyde starting, as was announced, a Moran and Mack comedy goes into work. Charles Lamont directs.

Marsden In 'Jamboree'

Radio yesterday signed John Marsden for an important role in "Jamboree," the deal going through the Al Kingston office. Robert Armstrong and Helen Mack get the top spots under the direction of Ernest Schoedsack.

Break For Extras

The most important scene in "Fellow Prisoners" is scheduled to be photographed Friday night at the Grand Central Airport in Burbank, where Roy Del Ruth will use 75 airplanes and nearly 1,500 people.

Garmes To London With Gilbert Miller

Lee Garmes has been signed by Columbia to photograph the picturewhich Gilbert Miller will produce in England for that company. Just when he will sail is not set, as present plans call for him to stay in New York long enough to photograph "Emperor Jones," which Krimsky and Cochrane will make there.

Miller sails for Europe Friday. The production is called "How To Take A Wife" and the cast will be headed by Leslie Howard and Cedric Hardwicke. The story is an original by Jo Swerling. No director has been set, but Miller may direct it himself.

Willard Mack Directs Picture For Bryan Foy

Bryan Foy started work yesterday on "Shall We Tell Our Children," an independent venture without a pre-arranged release, although he has been distributing through Columbia.

Story is Willard Mack's, with the writer directing. Jean Parker has been borrowed from MGM for the cast, which comprises Minna Gombell, Ben Alexander, Maurice Murphy, Bryant Washburn, Patsy O'Rourke and Betty Grable.

Hart Postpones Trip

Moss Hart has postponed his New York trip temporarily as MGM purchased an original idea from him for Joan Crawford's next starring vehicle and Hart will remain here to develop the story. The William Morris office made the deal.

Hervey On Original

Harry Hervey has been assigned to write a story under the supervision of E. Lloyd Sheldon for Paramount. He has just completed another original, titled "High Venture."

Bing Crosby Starting

Bing Crosby arrived in town Sunday night and starts this week in "College Humor," which Wesley Ruggles is directing for Paramount.

'Jungle Bride' To Roxy

New York.—Monogram has booked a second picture into the Seventh Avenue Roxy, "Jungle Bride," opening April 14.

WARNING

Mr. L. B. Mayer, Mr. A. L. Rockett, Mr. Carl Laemmle, Mr. B. B. Kahane, Mr. Jack Warner, Mr. Harry Cohn, Mr. B. P. Schulberg, Mr. Charles R. Rogers, Mr. Sam Katz, Mr. Emanuel Cohen and all executives: Don't answer this advertisement; because I am a **KILLER** of inefficiency and waste—because I am poison to yes men, crooked executives and all others who have thrown this industry into its present chaotic condition. I am now employed in an executive capacity next to the head man of a major studio. I have a fine education and reputation, but don't hold it against me. I am white, young, married and abhor Hitler.

GOD KNOWS YOU NEED ME LIKE A CRIPPLE NEEDS A CRUTCH.
Write, wire or phone Box 432, Hollywood Reporter.

"PHANTOM BROADCAST" GOOD: CHEVALIER PICTURE WEAK

Story, Direction, Cast Excellent

"PHANTOM BROADCAST"
Monogram

Produced by.... W. T. Lackey
Direction .... Phil Rosen
Screen Play..... Tristram Tupper
Photography ..... Gil Warrington

Cast: Ralph Forbes, Vivienne Osborne, Arnold Gray, Gail Patrick, Paul Page, Pauline Garon, Harland Tucker, Rockcliffe Fellowes, George Nash, Mary McLaren, Carl Miller, Althea Henly, "Big Boy" Williams, George Hayes.

William T. Lackey has made for Monogram release one of the best pictures this organization has ever had and one certain to cause a lifting of the brows on the part of many major producing organzations, to say nothing of the Monogram exchangeman and the many exhibitors he serves. It's certain to meet with success and may also pave the way for a revamping of ideas on the part of many other independent producers in accepting Lackey's formula of getting a story first and then giving consideration to the rest of the production afterwards, reversing the usual formula.

This Tristram Tupper yarn has plenty of meat for those seeking screen entertainment. It tells you of one Norman Wilder (Ralph Forbes) possessing a voice that entrances radio listeners, but a body twisted with deformity. Because of this, he engages a phantom body, Arnold Gray, to go through the motions of singing during the broadcasts. The name and fame of this singer is one of the sensations of the land, so much so that a big racketeer decides to muscle in on the finances of that fame. But in order to do so, the gang realizes it must get rid of the "hunchback," an effort that is thwarted by a clever twist. But where the gangsters did not get him, the police did, because of his confessing the murder of his phantom to protect another. This other was really innocent, but the hunchback did not find out about it until too late.

The story has plenty of originality, is ably directed by Phil Rosen and photographed by Gil Warrington.

Ralph Forbes, as the hunchback, gives the best characterization of his screen career and one that should grab him instant recognition throughout the entire industry. Vivienne Osborne was excellent as the moll, Gail Patrick gave a sincere performance with her bit. Arnold Gray, Paul Page, "Big Boy" Williams and Rockcliffe Fellowes were okay in their roles, as was every member of the cast.

When this reviewer reports that "The Phantom Broadcast" is the best independent picture from every point of view he has seen in many a day, there is hardly any better recommendation that can be given exhibitors. You will like the picture, as will your patrons and, after all, that's the object of this business.

Paramount Stock On Produce Exchange

New York.—The stock of Paramount - Publix, recently dropped from the trading list of the New York Stock Exchange, is now being traded in on the Produce Exchange. The closing quotation yesterday was 22 cents a share.

Cantor-Jessel Grab $51,500 For Last Week's Play

Des Moines.—The vaudeville road-show, headed by Eddie Cantor and Georgie Jessel, grabbed the touring vaudeville record for all time during the seven days play of last week with a box-office take of $51,500. They played New Orleans, Houston, San Antonio, Fort Worth, Dallas, Tulsa and Kansas City, each town for a single performance.

The start here yesterday on the final week of this tour looks like another record-breaker, as the house was sold out, with hundreds standing.

And they say there is a depression in the amusement business.

John Arnold President of ASC For Third Time

John Arnold was re-elected president of the American Society of Cinematographers last night. This is his third term, it being the first time that anyone has headed the organization three years in succession. Other officers chosen were:

First vice-president, Victor Milner; second vice-president, Charles Clark; third vice-president, Elmer Dyer; treasurer, George Schneidermann; secretary, William Stull.

Colin Johnson To Fox

Colin Keith Johnson has been signed for an important part in "Berkeley Square" through the Morris office. This Lasky production is about set to start.

Baxter-Jordan Team

Fox has slated Warner Baxter and Miriam Jordan to be co-featured in Harry Hervey's tropical yarn, "The Devil In Love." Howard Estabrook is writing the screen play.

Radio Wants Astaire

Radio is dickering for the services of Fred Astaire for an all-star musical it intends making early in the summer.

Tradeviews

(Continued from Page 1)

such donations right at this time. The continuance of that slice in their employees' salaries will continue the heavy losses in company enthusiasm, an ingredient that not only makes pictures, but sells and exhibits them as well.

Story and Cast Fail To Jell

"A BEDTIME STORY"
Paramount

Direction ... Norman Taurog
Original ... Roy Horniman
Screen Play: Benjamin Glazer, Waldemar Young, Nunnally Johnson.
Music and Lyrics: Ralph Rainger, Leo Robin.
Photography ... Chas. Lang
Cast: Maurice Chevalier, Helen Twelvetrees, Edward Everett Horton, Adrienne Ames, Earle Foxe, Leah Ray, Baby LeRoy, Betty Lorain, Paul Panzer, Henry Kolker, Gertrude Michael, Ernest Wood, Reginald Mason, George MacQuarrie.

This new Paramount-Chevalier picture is probably the poorest that has ever been made with this star. There is little to recommend it in way of entertainment other than a very engaging kid in the person of Baby LeRoy, whose every scene is good for chuckles and laughs. But after all, it is a Maurice Chevalier production.

Paramount evidently went over the balance sheet of "Love Me Tonight" in looking about for a yarn for a new picture for the French star. What the last one did to the company exchequer in way of production costs, this new one has just reversed. Not that that would have anything to do with it, had it been turned into a good show, but this one reeks of economy, with only Edward Everett Horton standing out, and an economy that hurt.

This Baby LeRoy, however, is SOMETHING. One of the cutest and youngest of screen artists. But it takes more than a brilliant baby to put over a Chevalier picture and, what it takes, "A Bedtime Story" does not have.

The picture starts out great guns and holds great promise, but it sags in the middle and goes to sleep in its own bed during the later sequences. Story hinges around an orphan baby planted in the Chevalier car, a romance between the nursemaid (Helen Twelvetrees) and Chevalier, and a complication or two thrown in at convenient moments.

Chevalier is Chevalier, minus the big productions in which Paramount has mounted him formerly. He sings two or three songs with an accent (or was it bum recording) that made it hard to understand from where we sat. Helen Twelvetrees was an uninspiring feminine lead, Edward Everett Horton walked away with every scene he appeared in, and the rest of the cast ran from indifferent to bad.

The story was no great shucks and, as a consequence, direction had little significance.

Those of you who played "Love Me Tonight" and took a tumble with it, better give a look to this one before setting in your time, for if the Chevalier name caused customers to go by your house with that big musical to back him up, goodness knows what will happen when "A Bedtime Story" is flashed on your screen.

Yesterday in NEW YORK with HELEN GWYNNE

What a publicity break the opening of "Kid From Spain" got in the British newspapers. And on a question of diplomacy and international relations, too. It happened like this: as you may or may not have seen by the papers, the Soviet government recently imprisoned five British employees of the Metropolitan Vickers Company for alleged sabotage. Commissar Litvininoff thumbed his nose at Sir Esmond Ovey, the British ambassador, when he called on him. . . . Immediately the attention of Downing Street turned to the Soviet's ambassador to England, Max Maisky. He would have to take the rap. Imperiously, the Hon. Stanley Baldwin announced in the House of Commons that M. Maisky had been summoned. . . . But the headlines of the Daily Express and other newspapers said that the Foreign Office had been unable to reach H. Maisky. He was "in conference," his embassy reported. He was "engaged." He could not be disturbed. . . . When they asked what the busy ambassador would be doing in the evening they got the reply that he didn't have to account for his time to the Foreign Office. . . Finally the next day's papers ended the mystery of the too busy H. Maisky with a front page picture, showing the Russian ambassador ushering a cutie to her seat at the premiere showing of the Eddie Cantor bullfighting cinema, "The Kid From Spain." . . . And they can now bill it as the picture that kept an entire nation waiting.

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Well, someone has finally given Hal Horne the air. And he's taking it gracefully through Jackie Osterman on the Jo-Cur wave set program over CBS every Sunday afternoon. (Adv.). . . . And he's really written a very funny character in the form of Jackie's stepson who seems to be a composite picture of Gracie Allen's brother and a lotta people you've met in the industry. . . . What fun Jimmy Durante is having with "Strike Me Pink." Every once in a while, when he spots a lotta friends in the audience, he walks onto the stage and the show's book goes flying into the orchestra pit. Along with anyone who happens to be on the stage at the moment. It's practically a new show every night.

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There's a new kind of treasure hunt being practiced around town. It was started by Russell Medcraft, Dwight Wiman and a Mr. Adee. Hare and hounds, we used to call it, but the boys seemed to think that if, as and when you found them, you really had something, hence it's a treasure hunt. . . . The men get a head start of about half an hour and start going places, leaving clues about as to where the next landing is to be. The Plaza clue was left in the gents' room. And imagine trying to find three men there anyway. . . . However, the gals had bribed the fellers' taxi driver and had brought along Mrs. Adee's bloodhound, and when they caught up with them at the Empire State building, Russell Medcraft was nearly knocked over by the dawg.

'DE MORTUIS NIL NISI BONUM', GENE FOWLER PLEA FOR SHAW

St. Bernard's Gibes Are From the Grave

By GENE FOWLER

Several impulsive citizens recently saw fit to attack George Bernard Shaw for remarks attributed to him during his Hollywood junket. Viewed from every angle, such assaults are deplorable.

Mr. Shaw has been dead for two decades. It is true he would be the last (were he still among the quick) to admit that he has been lying in state; his Islamic beard done up in mothballs; his once limber larnyx frapped with RIGOR MORTIS; his parchments the wonder of archeologists. Let us bow before the sepulchre. Let us pound with the forehead as we gaze on the urn with its shilling's worth of sour ashes.

It was not Shaw, it was the ghost of St. Bernard that stalked recently through local studios. The Chinese MOTS that seemed to emerge from his Cedars of Lebanon beard were not quips but gibes. They actually were a flock of venerable bats that have made a practice of honeymooning each spring in the Shavian face-broccoli. The dusty whir of bat-wings was mistaken by our more gullible yeomen as the pontificating gutturals of the late Master.

Let us not criticize Shaw for speaking (from the spirit world) unkindly of Miss Helen Keller, who is blind, anymore than we would criticize Miss Keller were she to speak unkindly of Shaw, who is dumb. For in Shaw we have seen, in our own time, an admirable example of the Dumb misleading the Dumb.

It was not Shaw's fault that, by proxy, he achieved eminence in the American arena. Critics—those tsetse flies of art and letters—foisted him on the local scene. These ignoble arbiters, these pop-gun artillerymen, these snipers and licksplittlers for anyone who is arrogant in prose or rhyme—they gave us Shaw. They spread scented fans over his works, canonized his garrulities, and infected a mass of readers with sleeping sickness.

Shaw biographers became more numerous than the roe of a Fulton Street shad. Yet Senor Cervantes had written him to the life long, long ago, and in chapters gusty with windmills and gay with tin armor. There were Fabian Societies and Shavian Societies. Lavender-mannered men and iron-jawed females vied in heaping bilious-green bays on the property-box skull of the Cream of Wheat Mephisto. Although he himself wheezed on his literary death-bed, St. Bernard heard the charivari of the sycophants, chewed some carrots, hastily borrowed a pulmotor from Boreas, got up, egad, and hung by the heels from a trapeze to let some blood filter through to his noggin. And then he became the Prince Charming of the Old Ladies' Home.

Henry Arthur Jones—sick unto death as his Victorian dream vanished like a minstrel's song—cried out against the didoes of this senile, capering joey. Old Frank Harris, sweating from spleen and a Paris-pampered pancreas, entered a grandsires' tourney with Shaw. Frank died of ill humor, but not until he had won the title of Prince of Wails. And meanwhile England didn't worry much at all about Shaw and his monkey-gland antics. Britons, of course, wondered a bit about America and its Shavophobia.

It is possible that Shaw is being backed by the Birth Control people. The theory being that one look at him and an entire world of sweethearts will eschew matrimony or its equivalent. On the other hand, it is conceivable that attacks against Shaw are inspired by the Nudists. They have seen pictures of him in a bathing suit, and fear he will repeat his display on Star Spangled beaches. Their cult then would collapse like an old opera hat.

Not only is it unkind of America to resent Shaw's cadaver as it is being displayed in Chautauqua windows, it is likewise striking a blow at Farm Relief. If treated with respect, the Shaw ghost would consign the Shaw body for sepulture in the Great American Desert, and I can think of no greater natural source of concentrated fertilizer than Shaw, dead or alive.

Holman's Father Dies

Funeral services were held Saturday for Howard V. Holman, father of Russell Holman, of Paramount.

Clarence Brown and Alice Joyce Marry

Virginia City, Nev.—Clarence Brown, MGM director, was married here Friday to Alice Joyce, former film star. Justice of the Peace Sylvester Crocker officiated, with Mr. and Mrs. H. S. Bulmer witnessing. It is the third matrimonial trip for both the bride and groom.

Para. Acts Questioned

(Continued from Page 1)

Paramount, the admission that,through the creation of Film Productions Corporation, the bankers would be and are preferential creditors and would get their money first. Mr. Goldmark was somewhat loath to make this admission.

As a result of the hearing, which was on an application by bondholders for a writ of prohibition, the three judges decided to postpone the election of a trustee, which was scheduled for yesterday, and held it over for one week. Briefs will be furnished by counsel for each side and the entire case will be reviewed.

Attorney Podell, representing Adolph Zukor, stated that ninety per cent of all creditors had urged that Zukor be made a receiver, although he did not want the responsibility.

Sideshow Ballyhoo In Lobby of Para.

New York—The Paramount Theatre has turned its lobby in to a combination sideshow and Midway as a ballyhoo for "Murders in the Zoo."

Outside are a giant and a midget, making announcements. The inner lobby has a snake exhibit and an illusion of a girl without a body. Just beyond them a six-day bike rider circles around, and there are also a Coney Island weight-guesser, a poet who composes any kind of ode for you, on any subject, in one minute, groups of wax models, a cigar store Indian and a singing parrot.

And still the picture is only doing fair business.

Agreement Reached In Ralston-Chadwick Suit

I. E. Chadwick's organization yesterday submitted to a settlement of the claim against it for $2,000, suit for which was filed by James Ryan, representing Esther Ralston.

George Webb, husband of the player, placed the matter before the District Attorney's office for investigation. The producer's offer to settle for $1,750 has been rejected and full settlement is anticipated.

MacFadden Buys Mag.

The MacFadden Publications have purchased the defunct Movie Mirror and probably will revive it. The suspension of the publication was announced a few days ago.

'Privilege Car' Opening

"Privilege Car," with Betty Compson and Walter Miller heading the cast, opens at the Hollywood Playhouse tonight.

'King Kong' Dated Into 30 Key Spots

New York.—The Radio Pictures special, "King Kong," has been set to open in about thirty key spots within the next three weeks. The dates already closed are:

April 7, Warner Theatre, Atlantic City.

April 13, RKO Orpheum, Portland, Oregon, and Missouri, St. Louis.

April 14, Regent, Grand Rapids; Golden Gate, San Francisco; Brown, Louisville; Apollo, Indianapolis; RKO Orpheum, Terre Haute; RKO Mainstreet, Kansas City; RKO Orpheum, St. Paul. Two other bookings for this date include the Butterfield Circuit of theatres outside of Detroit and a group of theatres located in Canada.

April 15, RKO-Keith, Lowell, Mass.; RKO-Keith, Portland, Oregon; RKO-Palace, Akron; RKO-Palace, Cincinnati; RKO-State, New Brunswick; RKO-Rivoli; Toledo; Emboyd, Ft. Wayne; Orpheum, Omaha; Palace, Chicago; Fox, Atlanta; RKO-Keith, Dayton and the New York RKO-Metropolitan Circuit to the 18th.

April 16, RKO-Orpheum, Salt Lake City; Grand Theatre, Evansville, and Strand Theatre, Carthage.

April 22, Regent, Springfield, Mass. and Regal, Hartford

Para. Suing Quittner

New York.—Paramount has instituted suit for legal costs incurred in defending the suit brought by Quittner, of Poughkeepsie, which the latter lost. The company is seeking to recover $2,000. Quittner is thinking of apepaling the verdict, after the cost question is decided.

Guild Nominations

The executive committee of the Screen Writers Guild meets tomorrow night to nominate three candidates for each office for the coming year. Membership will elect officers at the annual meeting Thursday night at the Writers Club.

Delay On Trustees Imperils FWC Assets

The Fox West Coast circuit and its subsidiary companies suffered losses of approximately $375,000 during the recent bank holiday, and the bankrupt theatre organization needs $265,000 immediately in order to protect leases and equities in valuable properties. These figures were presented yesterday by W. T. Carman, of the law firm of O'Melveny, Tuller and Meyers, legal advisors for the receivers, at the hearing before Referee in Bankruptcy Samuel McNabb.

Attorneys representing a majority of creditors, holding a large portion of the claims against the theatre circuit, stated conferences were being held to agree on three trustees to handle the affairs of FWC. It is understood that William H. Moore, president of the Los Angeles Board of Trade, has been agreed on unanimously; Charles Skouras has practically been set for the second trustee; and the attorneys have three candidates from whom to select the other member of the group.

Because financial matters of the circuit are vital at the moment, Attorney Carman opposed continuance of the case until Thursday, and asked that a hearing be held today for selection of the trustees to prevent heavy losses to the circuit. He pointed out that FWC owes about $150,000 for March rents of its theatres and subsidiaries, and bond issues totalling $113,000 are due shortly.

He further stated the theatre company could lose heavily by defaulting on these payments, and election of the trustees was absolutely essential to preserve assets. Referee McNabb asked attorneys to hasten selection of the three trustees so action could be taken at today's session, and if the trio are not agreed on, the case will be continued daily until they are selected.

The Star Who Puzzles Elstree

Constance Cummings Eats Well, Works Hard

by A. JYMPSON HARMAN

American film stars are supposed to have peculiarities. That is what makes them so interesting. But Constance Cummings has the wrong kind of peculiarities. She does not run true to form.

Elstree is puzzled about Miss Cummings. She is, as you know, making a comedy there, with Frank S. Lawton for hero and Monty Banks for director.

Monty still believes he is dreaming when he finds his star waiting to go on the set, ready made-up, at 8:30 every morning. Stars aren't expected to be punctual like that.

He is just as puzzled when he asks her to stay late an hour or so, and she makes no demur. He is staggered when she turns up the next morning—on time as usual.

Shut Out

They have been trying to give Miss Cummings a good time on her first visit to London. Alfred Hitchcock and his wife, Alma, took her around for a day or so before production of the film started.

She went to the royal film matinee at the New Victoria, and arrived twenty minutes after the King and Queen—to her own chagrin.

Indeed, it was I who rescued her from the stern doormen who would not let her in. I happened to know where Alma Hitchcock had left her seat ticket.

She was taken to the Tower by a British International Pictures official. "And here," said that person, "is the spot where Mary Queen of Scots was beheaded."

"Learn your history," said Miss Cummings briefly. "That was at Fotheringay."

Early To Bed

But those jaunts were before the film started. Now they cannot get the star to budge an inch out of her way between her London home and Elstree.

"All right," she says. "I'll 'step out.' But not till this picture is finished."

Sixty London cinemas were making her famous in Harold Lloyd's "Movie Crazy" last week—but she would not make a personal appearance at one of them.

This extraordinary star goes to bed at 9:30 and gets up at 6:30. She is living in Benn Levy's house near Cheyne Walk, Chelsea.

When she gets home she has a bath, puts on a negligee, and has dinner—alone. She has Mr. Levy's butler and housekeeper to look after her.

She has the run of Mr. Levy's rather exclusive wine-cellar—and drinks beer.

Chimney-Pots

She hates the view of chimney-pots from her Chelsea home, and says she will never get used to stairs. Chimney-pots and stairs are scarce in Hollywood's bungalow communities.

But she loves the books of plays in her temporary home. She is thrilled to death to think that in the house opposite "The Beggar's Opera" was written, and that Carlyle lived around the corner.

Chelsea Buns

I had tea with Miss Cummings one day last week. We sat on the staircase of a disused "set," amid all the dust and noise of a studio in the hands of the screen-constructors.

Miss Cummings is not one of those stars who retire to a heavily-scented, over-heated dressing-room every time there is a halt in "shooting."

It was about three-thirty, and the girl from Hollywood was saying regretfully, "I really must not eat so much lunch. It makes me sleepy."

Ten minutes later she was drinking tea and eating one Chelsea bun, half of another bun and a packet of sweet biscuits. She likes Chelsea buns, not because she lives in Chelsea, but because they have currants.

Miss Cummings' meals horrify the other stars at Elstree. The first day she arrived she had soup and salad for lunch—the Hollywood way.

The second day she ate a full-course English lunch and she has done the same ever since.

Poor Mr. Lawton

I came to the following conclusions about Constance Cummings.

She likes doing the things she likes.

She really does enjoy reading.

She will not go out at nights when she is filming because she cannot do without a fair measure of sleep.

And she has an impish sense of humour. It was cruel, the way she made poor Lawton laugh when he was trying to put over some serious lines.

But they all agree at Elstree that Connie is a great girl.

—Reprinted from THE LONDON EVENING NEWS, March 13, 1933

Constance Cummings

Management

SELZNICK–JOYCE

Joan's Love Story Hits London Press

London.—The Sunday Express is serializing the Joan Crawford-Douglas Fairbanks split-up under the heading of "The Love Story of Joan Crawford."

The Sunday Chronicle gave the event three columns and pictures.

The Sunday Times crashes its space with "Why I Left My Husband," by Joan Crawford.

Cedric Belfrage has a spasm under the caption, "Joan and Doug—The Reason Why."

Tim Whelan On Three For British Gaumont

London.—Tim Whelan has finished his first assignment for Gaumont, "It's A Boy," and immediately goes into his second, "Loose Nuts," with "Three and a Half Musketeers" to follow.

Britisher Wrote MGM's 'Gabriel'

London.—According to the "Express" here, Colonel T. F. Tweed is the anonymous author of the book, "Gabriel Over The White House," which Metro-Goldwyn-Mayer has made into a picture. Tweed was formerly Lloyd George's chief of staff.

German Film Fantasy Gets O.K. From London

London.—The German picture, "Emil and the Detectives," has created a lot of talk here as a result of its showing at Cinema House, Oxford Circus. The story was evidently inspired by the Pied Piper of Hamelin and has been excellently produced

BRITISH PRODUCTION

Assoc. Talking Pictures
Basil Dean, producer
"LOYALTIES"

Cast: Basil Rathbone, Heather Thatcher, Cicely Byrne, Miles Mander, Joan Wyndham, Alan Napier.
Director .....Basil Dean
From play by.....John Galsworthy
Screen Play.....W. P. Lipscombe
Cameraman ..... Bob Martin

British and Dominions
Herbert Wilcox, producer
"SUMMER LIGHTNING"

Cast: Ralph Lynn, Winifred Shotter, Dorothy Bouchier, Horace Hodges, Helen Ferrers, Esme Perce, Miles Malleson.
Direction .....P. McLean Rogers
Cameraman .....Cyril Bristowe

"BITTER SWEET"

Cast: Anna Neagle, Fernand Graavey, Ivy St. Helier.
Director .....Herbert Wilcox
Original by.....Noel Coward

Paramount British
J. G. Graham, producer
"ANNE ONE HUNDRED"

Cast.....Bette Stockfield, Giles Isham
Director .....Henry Edwards
Screen Play .....Donovan Pedelty

British Lion
Sam Smith, producer
"UNDER PROOF"

Cast: Henry Kendall, Betty Astelle, Barbara Gott.
Director .....Leslie Hiscott
Original by.....Brandon Fleming
Screen Play.....Michael Barringer
Cameraman .....Alex Bryce

Gaumont British and Gainsborough
M. E. Balcon, producer
"THE MAD ENGLISH"

Cast: Jack Hulbert, Cicely Courtneidge, Garry Maish.
Directors .....Jack Hulbert, Robert Stevenson
Original .....Douglas Furber
Screen Play.....W. P. Lipscombe, Sidney Gilliatt
Cameraman .....B. J. Knowles

"THE GHOUL"

Cast: Cedric Hardwicke, Boris Karloff, Dorothy Hyson, Anthony Bushell, Ralph Richardson, Ernest Thesigier.
Director .....T. Hayes Hunter
Original .....Roland Pertwee, John Hastings Turner

"ORDERS ARE ORDERS"

Cast: Charlotte Greenwood, James Gleason, Frank Collier, Donald Calthrop, Cyril Maude, Glennis Lorrimer.
Direction .....Walter Forde
Screen Play: Sidney Gilliatt, Leslie Arliss, Stafford Dickens.
Cameraman ..... Glen MacWilliams

British International
John Maxwell, producer
"HEADS WE GO"

Cast: Constance Cummings, Binnie Barnes, Gus McNaughton, Claude Hulbert, Frank Lawton.
Director .....Monty Banks
Story and Dialogue.... Fred Thompson
Screen Play.....Victor Kendall

St. Margaret's
Julius Hagen, producer
"THE MAN OUTSIDE"

Cast: Henry Kendall, Joan Gardner, Gillian Lind, Michael Hogan, Cyril Raymond, John Turnbull.
Director .....George Cooper
Screen Play..... .....Fowler Mear
Cameraman .....Sidney Blythe

"I LIVED WITH YOU"

Cast: Ivor Novello, A. W. Bascomb, Ida Lupino.
Director .....Maurice Elvey
Original .....Ivor Novello

Sound City
N. G. W. Louden, producer
"THE GOLDEN CAGE"

Cast: Anne Grey, Jill Sande, Anthony Kimmins.
Director .....Ivar Campbell
Screen Play.....Windham Lewis, Pamela Frankau
Cameraman .....D. O. Stretton

Warners-First Nat.
Irving Asher, producer
"A BOLT FROM THE BLUE"

Cast: Viola Keats, Hal Walters, Violet Farebrother, Molly Fisher.
Director .....George King
Original ..... Brandon Fleming

REELING AROUND LONDON

Terry Morse, erstwhile Warner-F N. cutter over here, en route home after a year in merrie old England. . . Bob RKO Martin is lighting Basil Dean's "Loyalties" at Ealing. . . . Phil Tannura off to Paris for Korda, and Hal M. Young back from that gay city for a spell. . . . Where the devil is Otto Ludwig? He went to France for the Chaliapin pic and nobody has heard of him since. . . . Lady Pamela Smith, sister to the lady who tried her hand at film criticism recently on the "Sunday Express," is having film tests these days. . . . Jean Forbes Robertson having talkie tests here, and 'tis rumored she is vurry good. . . . Diana Cotton likes being photographed with her Great Dane dawgs . . . Ho hum! Paramount sent Donovan Pedelty to Dublin to take a look-see at the Irish Abbey Players; and when he got there he discovered that they were still in New York!!! yeah, honest! . . . There is a George Hill working in pics over here now. . . . Oliver Baldwin, Stanley's son, who has gone "movie" with London Films, at the Cafe Royal . . . and Peter Proud, Gainsboro art director, there with one of Epstein's models. . . Hugh Williams clicked again in a show called "Green Bay Tree." . . . Excerpt from Metro advert: " . . . the same studio which conceived the 'Sin of Madelon Claudet'." . . . all we can say is, my! my!

•

Too bad those Columbia technical advisors on "Bitter Tea" allowed the cast into the temple with their shoes one. . . . We suppose there were technical advisors on the pic? . . . who cares? we don't! . . . James Gleason (with a cane) goes to work at Gaumonts, and is liking it a lot. . . Chan Balcon waxes bitterly sarcastic and enjoys it too. . . . What about that Denison Clift epic that British Lion was going to make? . . . Alex Bryce took the "hay out of his hair" and came up to take a look at the big city; he has been lighting most of the Beaconsfield product. . . . Joan Barry looking very demure in brown. . . . It was good to see Joan Bennett in a good role in "Pier 13" . . . and, by the way, William Stanton did a nice drop of "drunk"; congratulations, Bill. . . . Victor Saville will next make a pic from the book "I Was A Spy," with Madeleine (Society) Carroll in the stellar role. . . . John Myers is engaged; it's exclusive! . . . Victor Kendall, B.I.P. scenario writer, has walked from that studio.

•

Clive Brook described all about the earthquake to the papers here and Diana Wynyard and Elizabeth Allen talked on the bank holiday. . . According to the "Daily Express" Mrs. Raymond Massey, who was recently on the coast with Para, is "Blessed Eventing" . . . Rene Clama and Maurice Ostrer have been and gone and said "I Do." . . . Connie Cummings getting per-lenty press space here. . . . So Paul Stein is back at B.I.P. . . . and is that true, Jameson Thomas, that you are returning? We would like to see you back, Jimmie. . . . That affair betwen the blonde star and the producer is going very nicely, thanks; but the wife and also the other star under contract are THAT jealous but they just can not do a thing about it!

'Jewel Song,' B.I.P. Musical, Finished

London.—"Jewel Song," the big musical that has been in work for some time at British International has been finished and is in the cutting room.

A full symphony orchestra of 75 pieces worked from the first shooting day to the finish, and the local film crowd are looking for something unusual in this production.

Jose Collins is the prima donna, and Dennis Hoey and Darrol Richards are chief in support. Harry Hughes is the director.

Cicely Courtneidge Gets Raves In London

London.—All on this side are of the opinion that finally a British producer has found a British feminine star. She is Cicely Courtneidge, and her stardom in pictures as a result of her fine work in "Soldiers of the King," made by Gaumont.

Jean Forbes-Robertson Wanted For Lasky Cast

London.—Jesse Lasky ordered a test of Jean Forbes-Robertson for a part in his Fox production of "Berkeley Square." Test is now in Hollywood and Miss Forbes-Robertson is awaiting word.

French Stars Set For 'Bitter Sweet'

London.—Herbert Wilcox has finally decided on his male lead for the production of Noel Coward's "Bitter Sweet." He is none other than Fernand Graavey, a young Belgian who, a very short time ago, was working here for around $20 a week, but who is now the sensation of Paris with a weekly check of better than $3,500 coming to him.

With the signing of Graavey, all negotiations for Ramon Novarro have been called off.

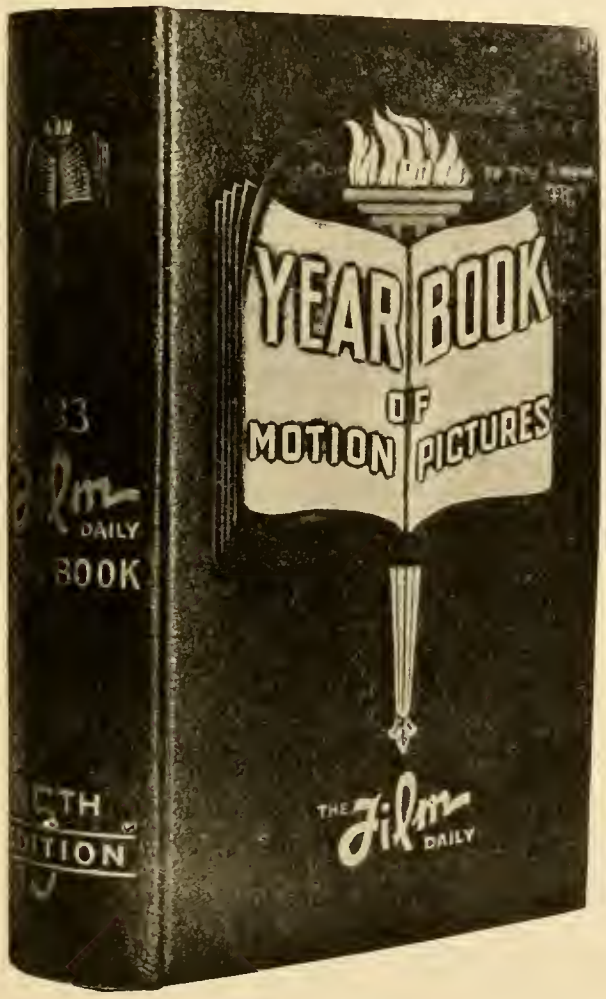
B.I.P. 'Explain Dear' Looks Good For Hit

London.—The latest British International production, "Let Me Explain, Dear," starring Gene Gerrard, got off to a great start here as a result of its private showing. It is booked into Metro's luxury theatre, the Empire, for a run.

Futter Abroad

New Yor.—Walter Futter is figuring on a business trip to Europe before returning to the coast. He came here a few weeks ago with his animal adventure feature, "India Speaks," which Radio will release.

IT'S OUT!



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Who Directed What - - - ?

And When ?

And For Whom?

The Third Annual

Directory of Directors

of The Hollywood Reporter

OUT MAY 1

The Hollywood Reporter

Vol. XIV. No. 15. Price 10c. TODAY'S FILM NEWS TODAY Wednesday, April 5, 1933

NEW 25 PCT. CUT ON WAY

TRADEVIEWS

BILL MIZNER

•WHEN Wilson Mizner went upstairs, it meant more than the passing of an individual. Wilson was the lone survivor of a colorful era in the growth of a New World. He sat at Life's ringside and saw old champions stagger beneath the belaborings of younger fists. He witnessed the comings and the goings of soldiers of fortune in a generation that knew no softness; that dreamed not of the day of decadence that was to dawn. And when his brave playmates died, one by one, he stood single-handed and fought off the apostles of hypocrisy with a lustiness worthy of a Rabelais and a sagacity comparable to that of Dr. Samuel Johnson.

•

That great age of robust swashbuckling, which was incident to the pushing westward and northwestward of a frontier, had gone. But in Mizner we saw an heroic lingering of the old spirit. And American chivalry was not dead until Wilson closed his strangely wise, but mirthful eyes.

Many lives, no doubt, will be written with Wilson as the protagonist. Unfortunately, most authors will dwell preeminently on his racing quality of mind, his ready wit, his rapier-thrusts and his anecdotal portrait. But to the ones who knew him best, he will be remembered for his inner sentimentalities, his unflagging kindness, his courageous struggles—for those lived beneath the glamorous mask.

•

And anyone who tries to write of him as one apart from the era in which he moved will fail—and will deserve to fail. And anyone who attempts to over-sentimentalize his virtues and to under-state his lovable vices will be doing an insult to one who laughed as heartily at himself as he did at a merry-go-round world, with its gas-inflated riders on sawdust horses.

No. Do not ask me to attend his funeral, for I do not think Wilson is dead so long as one atom of his legend remains; so long as one note of that ribald laughter lingers in the the far places where the gods catch good echoes in nets of finest silk. He will be remembered for his faults long after we are forgotten for our virtues.

God got very bored Monday night and simply had to call Mizner home.

—GENE FOWLER.

Audiences Cheer 'Gabriel' In N. Y.

New York.—Quite the most unusual audience reaction ever given the motion picture is the daily occurrence at every show at the Capitol here for the Metro-Goldwyn-Mayer production of "Gabriel Over the White House." The audience at each performance reacts enthusiastically with applause all through the picture and at the end there is cheering.

Zukor Rumored Starting All Over

New York.—Broadway yesterday was discussing a well-authenticated rumor that Adolph Zukor would shortly resign as President of Paramount-Publix and as receiver for that company, and begin laying plans for the formation of a new production and releasing organization.

The resignation rumor was given credence by virtue of the Circuit Court of Appeals reviewing the alleged ille-

(Continued on Page 4)

Seymour On Original

James Seymour was signed by Warners to develop an original story to be the next all-star musical made by that studio. The Bren and Orsatti office made the deal.

All Members of Hays Office Here Next Week in Effort to Institute General Reduction

New York.—It was announced yesterday that most of the members of the Hays organization would leave here Thursday for Hollywood, there to meet with the Producers Association in the Hays annual western meeting. The meeting of the two bodies is said to have been occasioned by the vital problems that have beset the industry for the past year, and a general confab will result in an effort to remedy this unsatisfactory condition.

Insiders here are of the opinion that this big movement westward of the home office heads of all companies to join the producer group in Hollywood is for the purpose of putting through a 25 per cent salary slash for all individuals making $500 a week or over, 20 per cent for those making $200 or over, 15 per cent for those drawing pay checks totalling $100, and 10 per cent for employees making $50.

The viewpoint here is that this proposed cut it not without justification, providing it goes all up and down the

(Continued on Page 3)

DeLeon-Myers Teamed

Paramount has assigned Walter De Leon to collaborate with Henry Myers on the screen play of "Funny Page," Barry Trivers' original story which William LeBaron is producing.

Unions Take 25 Pct. Cut And Cleveland Theatres Re - Open

Cleveland.—An agreement has been reached between the Cleveland theatre owners and the union stage hands and operators, by which these unions accept a cut of 25 per cent in salaries, this permitting the re-opening of eighty local theatres Friday. The reduction runs until August 1.

The union musicians refused to take any cut, so no musicians will be used in any of the theatres. This will prevent Loew's State and the RKO-Palace from running stage shows and they will go to straight picture policy.

The committee which negotiated the agreement, acting with Mayor Ray Miller, was composed of E. A. Schiller, of Loew's; Major Thompson, of RKO, and Willard Patterson, of Warners.

Edgar Allan Woolf On Skits For 'Revue'

Edgar Allan Woolf has been assigned by MGM to write the skits for the stars to be incorporated in the story of "Hollywood Revue," which Harry Rapf is producing.

The stars for whom material is being written are Clark Gable, Joan Crawford, Marie Dressler, Wallace Beery and Jean Harlow. Edmund Goulding is directing and Alexander Leftwich is associate director.

Bob Sparks Promoted

Robert Sparks, member of Paramount's editorial board, went up another notch when he was made assistant producer to E. Lloyd Sheldon. Spark's new duties begin immediately.

Halliday With Connie

John Halliday gets a featured spot in the cast of "Bed of Roses," Constance Bennett's next starring production at Radio.

ACAD. COM. WILL DECIDE WHEN FULL PAY RETURNS

The Academy Emergency Committee, basing its findings on the results of audits being made by Price, Waterhouse, will decide on what date each producing company shall restore full salaries. The producers, at a meeting held last night, agree to supply these figures and an agreement was reached as to the formula and index which will be used as a base to establish the proper date or dates.

In other words, although Columbia has restored salaries and other companies are believed to be on the point of doing so, the restoration date will be determined by the audits, even if the results make such restorations retroactive.

Producers have agreed to supply the

(Continued on Page 2)

Murray Roth To Direct His Own Story For 'U'

Murray Roth was signed by Universal yesterday as a director, his first picture to be "In The Big Money," which he wrote in collaboration with Howard Emmet Rogers. Eph Asher will supervise. The Nat Goldstone office handled the deal.

Richy Craig To MGM

Richy Craig was signed yesterday by MGM to write the script for the Jack Pearl filmusical, based on the "Baron Munchausen" radio character. The writer joins the staff today to work under the supervision of Harry Rapf. Herbert Weber negotiated the deal.

ALFRED E. GREEN Directed "BABY FACE"

THE Hollywood DAILY REPORTER

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THE LOW DOWN

There's a funny angle to the test of Ruth Channing which resulted in a contract for her. We are told that some time ago Jean Harlow, who was much interested in Jay Whidden at the moment, arranged for a test for him, hoping it would land him a screen career. Soooo they made a test of the crooner, and, just to help things along, they chose Miss Channing to play opposite him in the test because she was a Harlow type. Well, the net result was that the girl landed a job, while Whidden landed outside the studio gates.

•

A writer with plenty of charm and a well-earned lousy reputation, thinks he is head man with a well-known screen ingenue at the moment, and, to all appearances, he is. He is getting plenty of dates and a lot of attention, but he doesn't know WHY. The actress had been keeping company with a young actor steadily until a few weeks ago, and right up to the minute of their last fight, was crying publicly because he wouldn't marry her. The writer came along just when she needed him most for jealousy-making purposes. So far, nothing encouraging has developed, but the girl is still determined to be the actor's bride—because she's currazy about him—"can't help it."

•

Dorothea Wieck, imported German star of "Girls In Uniform" whom Paramount brought over last week, almost did a walk-out on the company after a series of disappointing incidents. It seems Paramount didn't expect her boat to land until a few days after it did, with the result that no one from the company met her at the dock and, afer some inquiry, the organization learned that someone had made reservations for the actress and her uncle-manager at the Algonquin Hotel. So then Paramount woke up and d d some swell wangling to pacify the girl, moving her to the Waldorf, sending bouquets and tickets to the legit shows. La Wieck is expected in Hollywood any day now and will find at least two stories waiting for her.

New York REVIEWS

"GABRIEL OVER THE WHITE HOUSE"

MGM prod.; director, Gregory LaCava; writers, Carey Wilson, Bertram Bloch.
Capitol Theatre

World-Telegram: Vivid, expertly played and thoroughly entertaining film.

Sun: The talkie is, in short, an up-to-date imaginative and highly possible political thriller.

American: The film tells the story of America today, tells it with thrilling, tingling effectiveness, omitting no trial nor tribulation, and suggesting remedies for ills and evils that will elevate each audience to the heights of inspired patriotic fervor. It is your drama, and mine, and America's. And it is tremendous. Perhaps the most tremendous the world has ever known. For upon its outcome depend civilization and humanity itself.

Mirror: A stunning and impressive film. Inspiring, gripping, wildly dramatic.

Journal: A picture that will hold you spellbound with its terrific strength; leave you breathless with its dynamic import and send you out exhilarated with its stirring vision.

Post: Its Chauvinism, its note of panic, destroys its validity as historical drama and makes it sound as if it had been written by an hysterical old lady who had been listening to tabloid headlines shouted into her ear trumpet. Without this violent propaganda, "Gabriel Over The White House" would have been an interesting and dramatic film.

Times: It is a curious, somewhat fantastic and often melodramatic story, but nevertheless one which at this time is very interesting. Although the White House seems to be a relatively cramped place in some of the scenes, Gregory LaCava, the director, has handled the incidents in the Senate and in the open air with the desired imagination and forcefulness

News: It is a stirring picture, directed in a masterly manner by Gregory LaCava, who has sketched in the large events of the story with broad and sweeping strokes. He had grand material to work with.

Herald-Tribune: As a good, fast-moving, combative melodrama, "Gabriel Over The White House" has its decided points. It is destined to be the most discussed photoplay of the year.

"THE KEYHOLE"

Warner Bros. prod.; director, Michael Curtiz; writers, Alice D. G. Miller, Robert Presnell.
Radio City Music Hall

Herald-Tribune: Poor Miss Kay Francis is beset by unworthy males and, it might be added, by an unworthy story, in the new picture.

Times: The story is a little too obvious to be much more than a good-natured piece of work.

Journal: "The Keyhole" is a pleasant little program feature that offers nothing new in the way of a plot or plot construction, but tells its slim story agreeably with the assistance of a good cast.

Sun: If the picture had held up to its first half it would have wound up as better than average entertainment As it stands, it is only mildly satisfactory.

News: "The Keyhole" is a shoddy tale that presents a glamorous pictorial effect because it is beautifully mounted and because it has been cleverly directed by Michael Curtiz and well acted by its competent cast.

American: Aside from the unappealing characters, the story is drab and dull, nor has it been greatly aided by the direction of Michael Curtiz. Technically it is mediocre and as entertainment something less than that.

Post: This transposing of the story into a comedy key is perhaps the best thing that could have happened, because unmitigated romance of the kind provided by principal actors would have done much to destroy Mrs. Miller's story, the able dialogue with which it has been provided and the swift and skilful direction which Michael Curtiz has given it.

Mirror: The situations are deftly handled. The romantic developments are treated with great charm. The melodramatic ones are restrained and plausible. Smart comedy is neatly introduced. Lovely settings and smart clothes put a high polish on the production.

World-Telegram: This admirable supporting talent is unable to make something out of a melodrama that fails to be either exciting or unusual.

"MURDERS IN THE ZOO"

Paramount prod; director, Edward Sutherland; writers, Philip Wylie, Seton I. Miller.
Paramount Theatre

American: It is a delightful whimsy in which o'd Doc Atwill murders John Lodge by an injection of snake vemon, shoves ex-panther-woman Kathleen Burke to a dreadful death in a festering slime of crocodiles, and is himself quite completely crushed in the coils of a huge constrictor.

News: If mystery dramas are to be measured in terms of goose pimples and crawling flesh, then this one is good.

Mirror: The director, the writers and the performers appear to have been at their lowest level of inspiration for "Murders in the Zoo."

World-Telegram: Not very blood-curdling, in spite of its gruesome deaths, "Murders in the Zoo" leaves the state of mystery films just about where it found it—considerably punch drunk.

Vital Meeting of Writers Tomorrow

Constitutional amendments making possible an organization along the lines of the Dramatists Guild will be proposed at the annual meeting of the Screen Writers Guild, at the Writers Club, at eight o'clock tomorrow night. These amendments, recommended by the Guild's board of directors, are said to meet the approval of a majority of professional scenarists.

Writers have been joining the Guild at the rate of more than twenty a day for the last week in order to vote upon these amendments. All professional motion picture writers are urged by the board to join the Guild at or before the Thursday night meeting so that their votes may be recorded. This meeting includes the annual election of officers.

Mitchell To MGM

MGM signed Grant Mitchell through the Dave Thompson office yesterday for a leading role in "Night Flight," which the David Selznick unit is producing. Clarence Brown directs. Oliver H. P. Garrett is on screen play.

'42nd Street' In Two

Warners are holding "42nd Street" for a fourth week at the Warner Downtown, and the picture also goes into the Warner Beverly for simultaneous showings with the Downtown. Picture played three weeks at Warner Hollywood and Downtown.

Gardner Opens Office

Jack E. Gardner, formerly of the Vincent and Gardner office, has opened an artist manager's office in the Guaranty Building. His first important deal is the new Edgar Kennedy term contract with Radio.

Two Roles For Maxwell

Edwin Maxwell has ben signed for the cast of "Emergency Call," the Bill Boyd picture at Radio, and also for a role in "Dinner At Eight" at MGM.

Com. to Get Figures

(Continued from Page 1)

Academy committee with complete and final information on incomes and expenditures of all companies for the eight week period prior to March 6, besides comparative figures on the past four weeks.

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Hugh Herbert
Management
BREN & ORSATTI

THREE TRUSTEES SELECTED IN FWC BANKRUPTCY ACTION

Chas. Skouras, Irwin and Moore Named

William H. Moore, Jr., Charles P. Skouras and Charles Irwin were nominated trustees in bankruptcy for Fox West Coast Theatres by a majority of creditors representing a large portion of the claims, before Referee in Bankruptcy Samuel McNabb yesterday.

Because of urgent financial problems confronting the defunct circuit, and the opposition which would have developed from other creditors if the claims of either Wesco Corporation or Fox Film, aggregating $15,000,000, were voted, attorneys for neither of the two companies voted. Other creditors were prepared to request action to prove these claims before appointment of the trustees, which would have seriously threatened valuable assets of the circuit through delays of meeting financial obligations.

Legal representatives of the Alexander Pantages claim reserved the right to attack the qualifications of either Skouras or Irwin at any time, which was agreed to by Referee McNabb, when no objections were raised from other creditors. It was pointed out that Charles Skouras, one of the nominees for trustee, had been an official of the corporation prior to the bankruptcy action.

Each of the trustees nominated will be required to post a bond of $50,000, and the action was continued until today so the three could qualify. Voting of claims at yesterday's session was allowed with the proviso that such a procedure would not preclude the contest of any of the claims by the trustees later. After today's brief session for qualifying and appointing the three trustees, Referee McNabb will continue the case until April 13 for examination of the bankrupt.

Trouble Brewing

Mervyn LeRoy is issuing invitations for a party tomorrow night and, when someone asked him the reason for the celebration, he explained: "We're going to ring the old beer out and the new beer in."

Poggi And Roberti In Next Cantor Picture

The Sam Goldwyn organization has scheduled the next Eddie Cantor picture to start July 15 under Frank Tuttle's direction. Grace Poggi has the spot opposite the star, while Lyda Roberti is set for a featured assignment.

N. Y. Unions Quit Exhibition Bus.

New York.—Through a deal made with Lee Ochs, of the Manhattan Playhouse Co., the operators union has stepped out of the exhibiting end of pictures and turned the running of their series of open air theatres over to Ochs on a basis that gives him all profits, with Local 306 guaranteeing him against any loss.

Through this deal, Ochs kicks out the operators of the Empire group and restores operators from 306 to his booths. With the scram of Empire, the $50,000 mortgage obligation it assumed for Ochs is now transferred to 306.

The only remaining indie circuits now using Empire operators are A. H. Schwartz and the Springer-Cocalis group.

New Radio Title

"Diplomaniacs" has been set as permanent title for the Wheeler-Woolsey feature comedy, which Radio was making under temporary title of "In The Red."

Nils Asther Set

Nils Asther is slated to play the role of the doctor in "Dinner At Eight," which David O. Selznick is producing for MGM.

Double Features At Rialto Theatre

New York.—With the change of bills at the New York picture houses this week, the Rialto goes to double features. The first pair booked by Arthur Mayer, who is now running the theatre, are "Destination Unknown" and "Forgotten Men," opening Friday.

Other new arrivals this week are: Today, "Sucker Money" at the Globe; tomorrow, "Cavalcade" at the Radio City Music Hall, and "The Mind Reader" at the Paramount; Friday, "Out All Night" at the RKO-Roxy, and "Infernal Machine" at the Seventh Avenue Roxy; Saturday, "Parole Girl" at the Palace. "42nd Street" goes into the sixth week of its run at the Strand and "Gabriel Over The White House" stays at the Capitol, where business is big.

John Flinn To Handle Exploitation For Para.

New York.—John C. Flinn has been appointed special exploitation director for Paramount and will handle all arrangements for the coming national sales convention. He leaves for Hollywood tonight.

Scott To Columbia

Columbia has borrowed Randolph Scott from Paramount for the cast of "Cocktail Hour," which Victor Schertzinger is directing, in return for the loan of Donald Cook. Bebe Daniels has the top spot.

New 25 Per Cent Cut On The Way

(Continued from Page 11)

line and includes everyone. Not like the recent 50 per cent slash in Hollywood when the unions walked out cold and quite a percentage of the creative element refused to sign waivers that would provide for the studios relieving them of half their pay for eight weeks.

The New York executives are of the opinion that the Hollywood crowd greatly manhandled their 50 per cent emergency appeal and have no intention of permitting them to handle this new situation with the same bad results. As a consequence, they are going to preside at the meetings, armed with facts and figures showing the necessity of these salary savings to meet the economic condition of the country. One of the members of the Hays group told this reporter: "Costs must come down and must come down immediately if any of us are to remain in the business. It is impossible to secure a sufficient gross on pictures today to pay the overheads of those productions and their distribution. The salary slashes are just a drop in the bucket, but most necessary.

"The real slashes are to be made in the operation of studios, the absolute elimination of all contracts for people where there is not necessary work provided from the time the contract starts until it is completed. Big overheads result from hundreds of people, drawing fat salaries, sitting around for months and months with nothing to do because the studio head lacks sufficient vision to provide work for them.

"Story costs must be dropped to a reasonable figure. We can not and will not run prices up on published material or plays for pictures simply because we find another organization after the material. There has to be sane buying, and little buying for a while. Those millions of dollars worth of stories in studio vaults will have to be dug out and put to use; studios paying big groups of writers must demand a certain amount of original stories from those writers if they are to continue on the payroll. We simply must save this business and the only way it can be saved is with good pictures, made, released and exhibited at a much lower overhead than at present."

The Hays members to go to Hollywood are: Adolph Zukor, M. H. Aylesworth, Will Hays, Nicholas Schenck, H. M. Warner, R. H. Cochrane and Harry Cohn. Sidney Kent arrives in Hollywood today and Emanuel Cohen is due there tomorrow. The conferences will start next Monday.

Hollywood.—The possibility of the visit of the Eastern executives being for the purpose of trying to effect a general salary cut was discussed at last night's meeting, and the producers' committee stated that, so far as they knew, there was no basis for the report. They were told plainly that, if such an attempt were made, there would be a determined opposition from all branches of salaried employees in the industry.

JACK E. GARDNER

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Australian Companies In Production Spurt

Sydney—Picture production in Australia is looking up. Within the past few months several new producing companies have been organized. One of the largest is Emu Films Ltd., registered with a capital of 50,000 pounds to produce films of Australian character. The stockholders include a number of Sydney business men.

Another company is Silversound Films Ltd., of Melbourne, which has a capital of 20,000 pounds. This company plans to produce Australian films by Australian authors, as well as a number of shorts and some musical and comedy films. British International Pictures is also reported preparing to build a studio here, but nothing definite as to the plans has been announced.

Several companies have been formed to manufacture supplies for the industry. Among these is Motion Picture Supplies Ltd., which will make projection machines. Both members of this firm were formerly with Harringtons Ltd., in the same line. Cummings Brothers Ltd. is another concern which will manufacture sound equipment, and the Duffy Radio Company is going into the manufacture of short wave radio sets, with picture equipment as a side line.

These new companies, with the expansion of Cinesound Productions which, in addition to its Bondi studio, is opening another near here, bespeak plenty of activity in the Australian picture field.

Del Ruth Sought To Direct Bennett Pix

Radio is negotiating with Warners for the loan of Roy Del Ruth to direct Constance Bennett's next picture, following "Bed of Roses." Del Ruth is finishing up "Captured" for Warners this week.

Film Produced For City Light and Power Bureau

A picture showing the operation of a municipally-owned electric system has been produced for the Los Angeles Bureau of Light and Power by the Metropolitan Industrial Pictures.

There are sequences showing the source and creation of electrical energy, construction at Boulder Dam and the distribution of power. The picture has a descriptive talk by Gayne Whitman.

Mrs. Jackson Funeral

Funeral services for Mrs. Louise Hunter Jackson, mother of Barbara Hunter, film cutter, will be held at 2:30 o'clock this afternoon at St. Paul's church, Pomona.

Guy Usher To Col.

Guy Usher has joined the cast of "Ann Carver's Profession," which Eddie Buzzell is shooting for Columbia.

McCarey-'U' Deal Cold; Will Make 'Plum Juice'

The Leo McCarey-Universal deal for the former to direct and produce a series of six comedy features has gone cold.

It is reported that McCarey will make an independent picture, titled "Plum Juice," which he will also direct and for which he is trying to borrow Jack Oakie from Paramount. He will rent space at Universal to make this picture.

Harry Green To Para.

Paramount yesterday closed its deal with Harry Green, setting the player for "Too Much Harmony," with Jack Oakie and Skeets Gallagher. Production is the sequel to the company's previous picture, "Close Harmony," and is an original by the same author, Elsie Janis.

Zukor May Start Again

(Continued from Page 1)

gal stripping of the Paramount-Publix assets. Zukor and his supporters anticipate an unfavorable decision by this court which may force the dissolution of the recently formed subsidiaries, (Paramount Productions Inc., Paramount Distributing Inc., and the foreign producing and releasing organization of the company) plus a return of all the assets to the parent company, with the eventual sale in bankruptcy of these assets for the benefit of the creditors.

3 Days of Benefits For Quake Relief

All theatres in Long Beach are participating in the staging of three benefit shows which will be held at the State Theatre in that city today, Thursday and Friday. The gross receipts for the three evening shows will be turned over to the city relief fund, as arrangements have been made for donations of employees' time, pictures, etc., in addition to personal appearances of several picture players each night.

Those in charge expect that close to $7,500 will be raised by the three performances.

Open Forum

Hollywood Reporter.
Gentlemen:

Monday you published a story stating that Zane Grey Inc. had set a deal with Sam Rork for him to join us in the production of a series of Zane Grey pictures featuring Rex Bell.

Lina Elise Grey, president of this company, has asked me to carry on to you her request that you publish a denial of this story, which will be sincerely appreciated.

Yours very truly,
ROMER GREY.

Ralph Bellamy Back

Ralph Bellamy arrived from a New York trip yesterday, and immediately goes into the cast of "Flying Circus" at Radio.



THE Hollywood REPORTER

Vol. XIV. No. 16. Price 10c. TODAY'S FILM NEWS TODAY Thursday, April 6, 1933

ACTORS URGED TO UNITE

TRADEVIEWS by W. R. WILKERSON

•NOW that most of the producer conspiracies have been unfrocked, unmasked, it may be well for those at the head of production here to give a thought about those PRODUCTIONS. Conspire a little in that direction and get some GOOD PICTURES MADE.

Whatever problems this industry faces are the problems that can only be solved in Hollywood through the making of ATTRACTIONS. There has been little or no work done in that direction for a solid month. Everyone has been talking, eating and sleeping CUTS. That cut thing has cost the industry millions; more millions than it will ever be able to count. Let's FORGET about the thing; let's make pictures.

•

How about concentrating on the making of pictures minus any thoughts of bankers? How about building box office attractions? How about worrying about the take at that box office? How about a realization that, if it does not come in over that counter, there will be no money for more pictures? There has to be an end to the borrowing; let's end it now. Let's make GOOD PICTURES. They will pay off and return a good profit, even in these depressed days.

We had a very important producer tell us yesterday: "This cut thing just about ruined this business—it's too bad it was ever thought of—it would have been far better for us to have closed the studios during the bank holiday."

But that milk has been "spilled" and the crying now will do no good. Let's wipe away those tears and get back to work.

•

You who feel you have been taken advantage of, forget it. It can't and will not happen again. Pictures have to be made, GOOD PICTURES, and if you continue to give up most of your thoughts to the cut thing, you will not be able to make any contribution towards the making of GOOD PICTURES. So let's get back to work.

There are millions of people throughout America and the world, waiting with money in their hands for the showing of good pictures, and there are enough hands and enough money resting in those palms to shoot this business back to its proper level IF those good pictures are made. They can and will be made if all of you get back to work. How about it?

Dividend Declared On MGM Preferred

New York. — The regular quarterly dividend of $1.62½ a share was declared on the preferred stock of Loew's Inc. at the meeting held yesterday. It is payable to stockholders on May 15.

Trustees Bonded In FWC Bankruptcy

Bonds in the amount of $50,000 each for the three trustees in bankruptcy for Fox West Coast Theatres. William H. Moore Jr., Charles Irwin and Charles Skouras were approved yesterday by Referee in Bankruptcy Samuel McNabb.

The trustees will immediately select counsel to represent them, and the bankruptcy action was continued to April 13, at which time various witnesses will be examined.

Erwin and MGM Dicker

MGM is negotiating with Stuart Erwin for a long term contract. The comedian just completed a three-year contract with Paramount.

Academy Membership To Act With Other Groups Advised; Will Resist Further Cuts

Initial steps to launch a powerful actors' organization for protection of that group were made last night at an open meeting of players at the Beverly Wilshire, sponsored by the Actors Branch of the Academy.

Primarily called to acquaint players who had signed contract and salary waivers for the eight week period with details of the negotiations with producers, the meeting developed into a drive for new members of the Actors' Branch, with declarations made that the workers of the industry will have to be vigilant in protecting their interests against future horizontal salary slashes by various major companies.

One of the greatest advantages credited to the Academy branch as the organization to give the players the maximum protection was the fact that the actor group would have the fullest co-operation of the writers, directors and technicians in resisting attempts of the companies to lower salaries or impose other unsatisfactory

(Continued on Page 6)

Any New Pay Cut Strenuously Denied

New York.—The Hays office denies emphatically that there is any thought of putting in a new 25 per cent cut at the end of the eight week period of the 50 per cent slice. Will H. Hays stated:

"There has been neither thought, word or suggestion of such a cut. Our trip to California at this time is for the regular annual meeting of the Producers Association."

N. L. Nathanson and Hays Talk About Paramount

New York.—The report that N. L. Nathanson is to move into Paramount in a high executive position was revived today by reason of a long conference held by him with Will H. Hays.

It is expected that Nathanson's association with the company will be announced soon.

Seff To Warners

Mannie Seff moves over from the B. P. Schulberg unit at Paramount to Warners Monday to write the script for a musical production. It will be one of the three filmusicals slated on Warners' next year's schedule. Deal went through the Frank and Dunlap office

'Salt Water' For 'U'

Universal has bought a play, called "Salt Water," written by Dan Jarrett and Frank Craven, and will use it as a vehicle for Slim Summerville and Zasu Pitts. The Lew Cantor-C. S. Humphrey office made the deal.

Job For Roy Davidson

New York.—Columbia has signed Roy Davidson as technical director. He will have charge of all mechanical devices for Columbia's productions.

Leland Hayward Coming

New York.—Leland Hayward is leaving for the Coast Saturday by plane.

FOX EXPANDING ABROAD: MAY TAKE OVER JOINVILLE

New York.—Fox Film has ambitious plans for foreign production and may take over the Paramount Joinville studio, with Robert Kane in charge as director of European production. Kane has been organizing film units in France for Fox for the past six weeks and sailed for New York yesterday on the Paris for conferences with Sidney Kent.

If the present plans for Fox go through, its expansion in France, together with its interest in British Gaumont and its German production under Erich Pommer, will place it in a dominant position in Europe.

The taking over of the Joinville plant depends largely upon developments in this country with regard to liquidation of the Paramount interests in France.

Sidney Kent, who arrived in Hollywood yesterday, is to hold a series of conferences with the Fox production heads with reference to closing the studio temporarily. The plan is to shut down until the program for the new season is set.

Helen Hayes Summoned For MGM 'Night Flight'

Helen Hayes who, with her husband, sailed for Europe with the Irving Thalbergs, has been called back to play the lead in "Night Flight," for MGM. Clarence Brown will direct.

'U' To Re-issue Two

London—Universal will reissue "All Quiet on the Western Front" and "King of Jazz," the latter in all-color. The former goes out June 1, while the latter is slated for August 7.

Offer To Cummings

New York.—Gertrude Lawrence, who is planning to produce a play this season starring herself, has cabled Constance Cummings in London an offer to take co-star billing.

Harriman To Re-open

New York.—It is reported that the Harriman National Bank will re-open next week, with payments to all depositors being guaranteed by the Federal Reserve.

WILHELM DIETERLE DIRECTED 'GRAND SLAM'

THE Hollywood DAILY REPORTER
TODAY'S FILM NEWS TODAY

W. R. WILKERSON.....Editor and Publisher

FRANK POPE.....Managing Editor

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'I COVER THE WATERFRONT' ASSURED OF POPULARITY

RAMBLING REPORTER

The "Dinner At Eight" opening was really the kind referred to as "gala." . . . Everyone turned out and the cast, with one or two exceptions, will bear comparison with Broadway's best. . . . The Clark Gables, the Jack Warners, Minna Wallis, the John Considines, the Clarence (newlywed) Browns, Louis Calhern, Alice White, the Gene Markeys, Virginia Zanuck, the Sunny Chalifs, the Carlyle Blackwells dancing around at the Grove later . . . and by the way, wouldn't it be swell if the cute-faced Dorothy Lee would just DANCE? . . The Jed Buell-Helen Gurley romance is getting intense. . . . Just for a laff, ask Joan Blondell where she was during the earthquake a coupla weeks ago.

•

B. B. Kahane officiated at the producers' gathering Tuesday night—and very well, too. . . . Carole Lombard damaged a rear tooth over the week-end—but she didn't say how. . Where was Erle Kenton going the other dawning (and we mean dawn) with the great, big, enormous package under a blanket? . . . Barbara Bennett arrived in town yesterday—but Morton Downey doesn't get in till Monday. . . . The bust-up of a Hollywood marriage which was delayed by the stork, referred to here the other day, does not apply to the home of an actor, director or exec . . . so guess some more. . . . Didja know that Richard Wallace was once an undertaker? . . . We hear tell that the Sidney Franklins have separated, with Mrs. Franklin residing in Frisco.

•

Alice Glazer has sub-let her apartment to Helen Vinson and moves to the Beverly Wilshire next week. . . . Frank Joyce has a letter on White House stationery—if it isn't already worn out from being shown around. . . . Miriam Hopkins and Jean Negulesco are in the throes something terrible. . . . Mary Pickford will meet Doug in China, IF Doug goes to China.

Colbert, Torrence, Cruze Highlights

"I COVER THE WATERFRONT"
United Artists-Reliance

Direction .....James Cruze
Original by... .....Max Miller
Screen Play... .....Wells Root
Photography ....Ray June
Cast: Claudette Colbert, Ben Lyon, Ernest Torrence, Hobart Cavanaugh, Harry Beresford, Purnell Pratt, Claudia Coleman, George Humbert, Rosita Marstini, Maurice Black, Wilfred Lucas.

"I Cover The Waterfront" is a shrewd concoction of all the elements which are regarded by the best picture chefs today as being indispensable to a dish that will tickle the public palate.

There's a dash of nudism in it when Ben Lyon gets a hot tip from his managing editor that a gal is taking her morning dip au naturel, and we get a couple of eyefuls of what the spectators are convinced is Claudette Colbert, adroitly long-shotted so that only a Pennsylvania censor could object.

There is a liberal dose of Mae West seasoning in Ernest Torrence's visit to Mother Morgan's boarding house, with the pattern of "She Done Him Wrong" reflecting through Claudette's "father, dear father, come home with me now" sequence. Claudette not only covers herself with glory in kayoing the dame who rolled her father for his roll in the best Cagney manner, but keeps the customers on the edges of their seats, wondering what she's going to do next, and prepared for anything. Colbert never tops that first punch, physically or otherwise, but she turns out to be the kind of a daughter an old sea-dog like Capain Kirk would have—minus the penchant for importing live Orientals and feeding them to the sharks when the game is up.

Never by any chance a great picture—doubtless there was no thought of scaling any artistic Everest in the minds of either Jimmy Cruze or Eddie Small, than whom two more practical showmen never lived—"I Cover The Waterfront" is decidedly a good picture, made primarily for entertainment purposes, and warranted to give satisfaction.

Technically a story of a ship news reporter's life and experiences, probably no newspaperman would ever admit that he couldn't have written a better one. Probably that would be true.

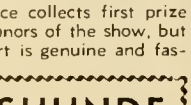
Ernest Torrence collects first prize for the acting honors of the show, but Claudette Colbert is genuine and fascinating. Though not the ideal choice for a waterfront newshound, Ben Lyon delivered a much more convincing and animated portrayal of the reporter hero than he has given in other pictures where, on the surface, he seemed to have been more suitably cast.

Hobart Cavanaugh as a visiting tramp reporter from the east is a natural in the kind of a role usually foisted upon Charlie Ruggles. Maurice Black, as Torrence's first mate, passes out after having his leg ripped off by a tiger shark in a scene that is a tear-jerker, topped by a laugh that may offend devoted Catholics in some sections. The balance of the cast is of equal merit.

Cruze has done a smart, well-paced, nicely timed job of direction, ably seconded by first-rate camera work.

The book's performances as a best seller should help "Waterfront" in many spots. Essentially headline cast and the knowledge that the picture will back up his promises should warrant an exhibitor's shooting the works on this one.

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Academy Branch Acts On Writer Complaints

The committee of the Writers' Branch of the Academy has just issued a list of complaints of writers against producers which it has considered and the majority of which have been settled.

Of 56 cases considered, 24 were decided in favor of the plaintiffs, ten in favor of the respondents, twelve are still pending, and ten were either dropped or withdrawn.

'Bed of Roses' Delayed

The Constance Bennett picture, "Bed of Roses," scheduled to start today, was delayed until Monday. Gregory LaCava will direct.

Allen Jenkins Cast

Allen Jenkins has been added to the cast of "Careless" at Radio.

Picture Stars At Army Day Dance

Joan Bennett and Bebe Daniels, honorary colonels of the U. S. Army, will be officially honored at the Army Day dinner-dance at the Ambassador Hotel, Cocoanut Grove tonight. Colonels Bennett and Daniels will be on the honorary reception committee, which will be headed by Elsie Janis. King Vidor, Edmund Lowe and Victor MacLaglen will also attend.

Conrad Nagel, president of the Academy, will give a short talk to commemorate the sixteenth anniversary of America's entry into the World War.

Charles Gatchell Ends Life By Gas In Paris

Paris.—Charles Gatchell, former editor of Picture Play, the Street and Smith fan magazine, committed suicide by gas in a rented studio in the Montparnasse quarter yesterday. He sent a note to the concierge, which told of his intention and warned against lighting matches in the room.

Gatchell was married to Fannie Kilbourne, novelist, and they have two children.

Warner Gets Divorce

H. B. Warner secured a divorce from Rita Stanwood Warner yesterday without a contest. They were married in 1915 and have three children.

Laura Crews To Fox

Fox has signed Laura Hope Crews for a role in "I Loved You Wednesday," with Warner Baxter and Elissa Landi. Henry King will direct.

Cliff Lewis A Florist

Cliff Lewis, formerly publicity director for Columbia, has turned florist and has opened the Palette and Brush flower store at 8911 Sunsett Blvd.

Agua Caliente
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SATURDAY, APRIL 8th
$5 per person includes DeLUXE DINNER DANSANT with Cocktail and Cordial and ROOM with BATH
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WARNER'S 'LITTLE GIANT' NOVEL AND ENTERTAINING

Del Ruth Wallops; Story and Cast O.K.

"THE LITTLE GIANT"
Warner

Direction ..... Roy Del Ruth
Original and Screen Play..Robert Lord, Wilson Mizner
Photography ..... Sid Hickox
Cast: Edward G. Robinson, Mary Astor, Russel Hopton, Kenneth Thomson, Helen Vinson, Louise Mackintosh, Berton Churchill, Shirley Grey, Donald Dillaway, Helen Mann.

For the second time in a week, we are forced to suggest to Warner Brothers that they find a more potent box-office title for what is now called (for no reason at all) "The Little Giant." The title suggests another heavily dramatic characterization by Eddie Robinson, when, in reality, he bounces through a lively comedy, which, in our opinion is one of the best audience pictures he has ever made.

"The Little Giant" gets off to a fast start, with the recent election, the promise of beer, and Robinson disbanding his gang, retiring as the beer baron of Chicago, and going in for culture and social advancement in a large way. He pays off the boys and his moll, and leaps to the Santa Barbara Biltmore with his pal, who is bored with everything from polo on down.

Eddie thinks he has crashed society when a scheming family foists their daughter upon him, and at his own request, sells him a bond business that has been swindling the public for years. When Eddie gets hep to what's going on, he sends for his Chicago gang, who use blackjack methods to extract enough money from the crooked brokers for Eddie to pay off the bondholders and square himself with the local D. A. Eddie finally proposes to the gal he should have loved in the first place, and ends up on a balcony watching his gang of hoodlums riding riot on the polo field—and loving it.

Except for a slight sag along about the middle, the picture steps right along, with plenty of laughs and excitement all the way. The entire idea upon which the film is based is NEW—brand new. We could bet that there will be a lot of imitations of this Warner film—but they will have to go some to improve it.

Roy Del Ruth does another swell directorial job, getting the most from, yet never for a second overdoing, a situation. The deliberate exaggeration of some of the comedy sequences added to their enjoyment because they went just far enough—and then moved on. And we mean moved.

The story is credited to Robert Lord and Wilson Mizner—and it is a pip, with a lot of amusing dialogue thrown in for good measure.

Eddie Robinson seemed to get as much kick out of his part as audiences surely will, especially since it is a new kind of role for him. Russell Hopton was very good as Robinson's pal, and supporting players, including Helen Vinson, Shirley Grey, Berton Churchill, Mary Astor, Don Dilloway, were O.K.

You can bank on this to please 'em all. A swell comedy, as timely as tomorrow's headlines, with Robinson in the star spot, should furnish a good field for exploitation and profits.

British Honor For Howard Estabrook

The Downing School of Dramatics in London has voted Howard Estabrook an honorary president because of his contribution to "Cimarron." He was picked from all the writers in England and the United States.

Earl Derr Biggers Dies In Pasadena

Earl Derr Biggers, noted novelist and playwright, died in the Pasadena Hospital yesterday from heart trouble. He was 49 years old.

Biggers was the creator of "Charlie Chan," the Chinese detective who has figured in several Fox pictures, and he was also the author of "Seven Keys to Baldpate," which George M. Cohan produced.

New International Distrib Outfit Formed

New York.—J. A. Koerpel, formerly with Publix Theatres, and Arthur Ziehm, have organized the General Foreign Sales Corporation to handle American distribution of foreign product and vice versa. Koerpel is president and Ziehm vice president and general manager.

Don Mullaly Buried

The funeral of Don Mullaly, Warner writer, who died Saturday after a protracted illness, was held yesterday. Interment took place at the Hollywood cemetery.

Katz's New Offices

The Producing Artists, Inc., organization, headed by Sam Katz, has taken office space in the Warner Theatre building.

'Buccaneer' Shelved

Fox has shelved "The Buccaneer," the picture which Walter Morosco was to have produced for that organization.

Cabot-Judge Held

Radio has exercised options on the term tickets of Bruce Cabot and Arline Judge for additional six month periods.

Betty Lawford Cast

Betty Lawford was signed yesterday for a role in "Berkeley Square," which Jesse L. Lasky is producing for Fox.

Screen Guild Board Makes Nominations

The directors of the Screen Writers' Guild met at the Writers Club last night to nominate officers who will be elected at tonight's meeting and to discuss the proposed amendments to the constitution which are planned to reorganize the Guild along the lines of the Dramatists' Guild. There are three nominees for each office.

Nearly 200 new members have been admitted to the Guild within the past few weeks, and it is anticipated that many more will join at the meeting this evening. The recent salary cuts convinced the screen writers that they needed an organization which would give them more protection than they could get from the Guild in the shape it has been in for the past few years, and the changes in the constitution are the result.

Three More Adventure Pictures For Ward Wing

Ward Wing, who headed the "Samarang" expedition, is completing plans to make three more pictures of a similar type. His wife, Lori Bara, is writing the stories, the first of which is "Remo Remo."

Wing leaves for New York Sunday for conferences with Earle Hammons before proceeding to Singapore on his expedition.

Harry Lachman Set

Fox has assigned Harry Lachman to direct "The Devil In Love," starring Warner Baxter, as his next picture. Howard Estabrook is writing the screen play under the supervision of Al Rockett.

McCoy On Original

Columbia has assigned Horace McCoy to write an original screen play for "Transcontinental Flyer." The Louis Sarecky unit produces it as the last of this year's Action series.

Two For 'Berkeley Square'

Fox has assigned Irene Ware and Valerie Taylor to important subordinate spots in the cast of "Berkeley Square," which the Jesse Lasky unit is producing.

Anita Louise Abroad

Anita Louise, Radio starlet, will leave for Europe, at the termination of her contract, to be gone for two years studying voice.

Robin Loaned To Fox

Paramount loaned Leo Robin to Fox for three weeks to write the lyrics to Richard Whiting's melodies for the next Janet Gaynor starring vehicle, "Paddy The Next Best Thing."

John Speaks At Radio

Merian C. Cooper has added John Speaks to his executive staff to act as his financial assistant at Radio.

Yesterday In NEW YORK with HELEN GWYNNE

Well, well, the stockholders and creditors of Paramount finally got themselves a break and, even though it may not come to much, it's the best try we've seen to date. It's been a mighty unfunny farce that's been playing itself out in the law courts for the past few weeks. . . . Two weeks ago Judge Bondy, in a fit of impatience, committed a tactical blunder by posing the question to the attorneys for the creditors: "What would you do if you were in my place?" At which a certain Mr. House got up and answered him fully and in detail, and finished up by telling his honor that he had asked for it and so he had told him. All of which resulted in the fixing of a date for another hearing. . . . BUT, that date was made for four-thirty in the afternoon and, when the time rolled around, Judge Bondy called on the Paramount attorneys first and had them answer questions before the attorneys for the creditors ever had a chance to ask any. And by the time they got through, it was seven o'clock, and the Judge had had an exhausting day, and besides which trustees were to be elected April 3, and the Judge was sure that said election would clear everything up.

•

However, the creditors were not so sure that it would prove any panacea for their ills and so they repaired to the Circuit Court of Appeals and got a postponement of that election and filed briefs for review. . . And possibly all of this may teach future stockholders and creditors to watch the companies they are interested in more carefully. . . . Had they had the good sense to go to bat about all the things they have every right to be against, at the moment theywere about to take place, instead of waiting until they had taken place without protest and then trying to untangle the mess, they'd be a whole lot better off today. . . . Saul Rogers scored a brilliant point when he went to the Circuit Court and it was a delicate procedure, because Judge Bondy has been careful to deliver no opinions as yet, but a point was scored nevertheless and it's the first one that has for the creditors. . . . Too bad that creditors cannot afford to have in their pay constantly an imposing array of legal talent not only to watch over them, but watch the other fellow. There is something to be said for bankruptcy proceedings on the side of the creditors, it's just that they so seldom can take the opportunity to say it.

•

A funny thing happened recently and we won't mention names because the lady involved is such a grand actress and really should be in pictures. This lady had been playing in a local stage hit and a major company called her up for a test. The lady agreed and the juvenile lead in the play agreed most graciously to help her out by playing the test scenes with her. . . . And the company was so pleased with the test that they immediately signed the young boy, and the lady has yet to see the inside of a studio.

FILMDOM'S NEWEST



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IN HER FIRST

"SHE DONE

(From a

ALL-TIME THEATRI

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MAE

"When all has been said
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Cooper, Fredric March,
and MAE WEST has bee
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BRITISH PICTURES CUT U.S. GROSSES IN CANADA

English Favored In First Run Spots

Toronto.—With the Tivoli Theatre here playing first runs of British pictures exclusively, and the Lyceum in Vancouver establishing a similar policy immediately, British productions are making serious inroads into the grosses of the American talkers.

Distribution of British pictures in the Dominion is split between Regal Films and Empire Films. The former handles MGM product in addition to its group of English-made pictures, while Empire has the Canadian rights to Monogram, Majestic and other independent brands.

Two, three and four weeks runs of British features are not unusual in large Canadian cities. The Tivoli gets an average of two weeks on each picture booked. First runs in key spots have played British pictures for extended showings after original bookings of one week. This condition forces American product into smaller houses or eliminates entirely chances of getting first run money in the city.

Current smash for Empire is "My Wife's Family," a B.I.P. production, which ran four weeks in Winnipeg. Regal opened "Rome Express" at the Famous Players Canadian Uptown here last week, and the picture hit record figures.

Despite releasing deals made by English companies with major distributors in the United States, prior contracts of Empire and Regal give these Canadian distributors the Canadian rights to the British productions. Universal holds American rights to "Rome Express," but Canada is not included in the deal. There will be few British pictures made during the coming year which will be open for American distributors to purchase for Canada, which prevents the major companies from participating in the heavy play now being given English productions by both the exhibitors and the public.

Dearth of Foliage Postpones 'Tarzan'

Latest delay in production of "Tarzan and His Mate" at MGM is due to lack of leaves on trees at locations that will have to be used. The picture has been in preparation for more than a year, and was first slated to go into production late last fall, when Johnny Weissmuller was hurriedly recalled from the East.

51,942,962 Patrons In Berlin in 1932

Berlin.—The Tax Administration of this city has just published statistics on the number of picture theatres in operation, the number of seats, attendance, receipts and tax collected during 1933.

The city has 385 theatres with a total seating capacity of 191,491. During the year 51,942,962 persons attended these houses and the total receipts were 40,228,465 marks. The tax department took as its share the sum of 4,116,020 marks.

These figures compare with 55,606,260 attendance, 49,120,365 marks in receipts, and 5,089,194 marks tax in 1931.

Four For 'Circus' Cast

Mary Carr, June Brewster, Eddie Borden and Gary Owen have been signed for the cast of "Fying Circus" at Radio. Russell Birdwell is directing.

New One For Berke

William Berke's next independent production will be "The Down Payment." C. E. Roberts contributes original story and direction. Picture will be released through Imperial.

Lewyn Shorts Give Great Aid To Fund

The "Hollywood On Parade" series of single reels, being produced by Louis Lewyn and released by Paramount, is providing a substantial sum for the Motion Picture Relief Fund, according to M. C. Levee, treasurer.

Lewyn donates 90 per cent of the net profits on the series to the Relief Fund, which gets its share of the income direct from Paramount Distributing Corp. through the voluntary arrangements made at the start by the shorts producer.

With partial returns in on the first few subjects to date, the Motion Picture Relief Fund has received nearly $5,000, and there is a good chance that upwards of $50,000 will be turned over from the entire group.

Riesenfeld Welcomed

Dr. Hugo Riesenfeld, who is in Hollywood to supervise the scoring of the Serge Eisenstein picture, "Thunder Over Mexico," was the guest at a press reception tendered by Upton Sinclair and Sol Lesser at the Roosevelt yesterday afternoon.

250 Extras For Sennett

Mack Sennett has called for 250 extras to work in the stadium scene in his new comedy, "Twin Socks," which George Marshall is directing, with Richard Hemingway and Joyce Compton featured.

Actors Urged To Unite

(Continued from Page 1)

conditions on the workers of the industry. This fact was pointed out by Conrad Nagel, who added that a separate player organization outside of the Academy would not have the advantage of tie-ins with the other worker groups.

Denying that the Academy was producer-controlled or subsidized, Nagel pointed out that the organization had been maintained during its first three years entirely on membership dues, and even today the major companies are not paying half of the expenses of the Academy, despite the fact that the companies have been saved hundreds of thousands yearly through the work of the organization's technical group. Nagel declared the Academy could discontinue the technical work which is benefitting only the producers, and continue functioning from income received from dues.

Robert O'Connor was elected actor member of the Academy Emergency Committee in place of Walter Huston, while Chester Morris received the appointment of alternate to replace Lawrence Grant. Both Huston and Grant will be out of town for the next month, which occasioned the replacements.

Nearly 250 players and agents were present. Conrad Nagel, as temporary chairman, opened the session, turning the gavel over to Walter Huston.

Huston read briefly from statements made to the press by Will H. Hays and L. B. Mayer relative to the salary slash situation. B. P. Schulberg followed with a short talk and was succeeded by J. T. Reed, of the Technicians. Reed sketched an outline of the negotiations between the Emergency Committee and producers.

He expressed confidence in the return to former salary scales by three of the five active major plants within the week, saying, "when the figures are in as of last Saturday at least two more major studios (besides Columbia) will go back to full salary.

He touched significantly upon the anticipated arrival from New York of Eastern executives "who will show the group here how to handle the situation."

Nagel introduced a resolution which, after mentioning the readjustments to which the workers have been subjected in the past two years, and the "spirit of faith and co-operation" with which they accepted the latest cut, continued:

"Therefore, this mass meeting of players held under the auspices of the Academy, goes on record and declares on behalf of all screen players that we are opposed to and will resist to the utmost any attempt to put into effect and general or wholesale reduction of motion picture salaries."

This was adopted.

Others who spoke were William K. Howard, who ironically classified the result of all negotiations as an "orderly arranged funeral"; Cosmo Kyrle Bellew, who proposed a resolution of appreciation for Lawrence Grant's work; John T. Mott, legal counsel, who spoke of the fundamentals of the situation, and M. C. Levee, who emphasized the weapon that the Academy represented to the players as a body opposed to the producers.

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and how did
they get that way?

Do Directors Have
Box-Office Draw?
and what are their
production values?

OUT MAY 1

THE Hollywood REPORTER

Vol. XIV. No. 18. Price 10c. TODAY'S FILM NEWS TODAY Saturday, April 8, 1933

FILM PROBE APPROVED

TRADEVIEWS by W. R. WILKERSON

•REPORTS coming in from all sections of the country further confirm that old bromide, "There is nothing wrong with the picture business that good pictures will not cure." But boys, oh! boys, what the customers are doing to flop pictures, or just ordinary pictures. The exhibitors are not grossing enough to pay their light bills. But on good attractions, on pictures the public likes, the money literally rolls in.

We have nine letters in front of us from nine different and widely separated sections of the United States. Each one of the nine pins a rave to the Warner production of "42nd Street," each claiming he did more business with that show than any attraction for the past 14 months or more.

•

We saw "42nd Street" in a projection room and did not like it; that is, did not think it was any great shucks; figured that Warners started in with this musical where they left off with the old ones two years ago. We must have been wrong. But we wonder just how much the exploitation framed for that picture did for it. And after wondering a bit, we will say it accounted for easily 50 per cent of the cash customers. What do you think?

This business is so constructed today that you must have more than a good picture to separate former movie patrons from their nickels and dimes. You have to have BIG selling angles that MUST be sold.

•

And, as the reverse of "42nd Street" (in an effort to prove our point) take the case of Radio's "King Kong," one of the best exploitation bets of the year, sneaked into almost every theatre it played because Radio DID NOT BACK UP the picture with the necessary campaign to put it over. The result is that "Kong" is not doing 50 per cent of the business the picture justifies.

Irving Thalberg told us a few weeks ago: "The selling approach on a picture is just as necessary as the picture itself. Both of them must be good to attract the money." And, as usual, Thalberg knew what he was talking about and the exhibitors of the country are aware that he knows what he is talking about, but seemingly no organization other than Warners realizes the benefits of a selling approach and SELLING.

Garbo Here April 28 To Make 2 For MGM

Greta Garbo is on the Swedish steamship, Axel Johnson, arriving at San Diego April 28. She has a 52 weeks contract with MGM with two pictures to be done during that time.

Court Delay Holds Up Para. Trustee

New York.—The decision of the U. S. Circuit Court of Appeals in the Paramount-Publix case will not be handed down until after next Monday. This, of course, will delay the election of a trustee, which was set for Monday.

There are three ways in which the court decision may go, if it is unfavorable to the Paramount corporation. It may order the Federal District Court to discontinue the voluntary action in equity; it may order the acceptance of the involuntary plea brought by the bondholders, or it may leave it up to Judge Bondy to join the two voluntary petitions in equity and bankruptcy, with the present receivers retained or new ones appointed.

Binyon and Butler To Do Script For Mae West

Claude Binyon and Frank Butler will write the screen play of Mae West's next Paramount picture, "Barnum's Million Dollar Beauty."

House Rules Body Favors Inquiry By Committee With Extremely Broad Powers

Washington.—A sweeping and thorough investigation of the motion picture industry will be made by a special committee of the House of Representatives if the House accepts the favorable report on the Sirovich resolution, made by the Committee on Rules yesterday. The resolution calls for the appointment by Speaker Rainey of a committee of seven, with extremely broad powers, which will include the right to subpoena witnesses under oath and to travel wherever necessary. The financial and stock transaction ends of the business would come in for special attention.

Sirovich introduced his resolution as a result of information given him that recent receiverships and bankruptcies in the industry have reacted against

(Continued on Page 2)

Russia Admits Two Warner Pictures

New York.—Warner Brothers have succeeded in getting two of their pictures into Soviet Russia for showings.

They are the Richard Barthelmess picture, "The Cabin in the Cotton," and "Svengali," with John Barrymore in the title role. Both pictures were approved by the Amkino representatives in this country before the official okay came out of Russia.

Goldwyn Offers Colman-Sten To British Studios

London.—Sam Goldwyn, here on his annual trip, is negotiating a deal with British and Dominions studio whereby the British producer will get the loan of Ronald Colman and Anna Sten for one or separate pictures in return for the privilege of using any of the people B. and D. has under contract for Goldwyn productions during 1933-34.

The Goldwyns will not tarry longer than another week here, returning to New York and then Hollywood for the production of the new Eddie Cantor picture.

Young and Wellman On 'Nora' For MGM

Metro-Goldwyn-Mayer has definitely decided to do "Nora," regardless of everything. The picture will be directed by William Wellman, with Loretta Young in the part that was to have been Jean Harlow's.

Col. After Powell

Columbia is dickering with William Powell to take a starring spot in "Apple Annie," the Frank Capra production for which Robert Riskin is writing the screen play.

Wanger May Go East

Walter Wanger contemplates making a hurried trip either tonight or tomorrow to New York to look over two of the current Broadway successes as screen possibilities for MGM.

Fowler Yarn For MGM

It is understood that Gene Fowler has been engaged to do an original story for MGM. No title has been set.

Edmund Lowe to MGM

Edmund Lowe will replace Nils Asther in the role of the doctor in "Dinner At Eight" at MGM.

N. Y. LOCAL TO CALL OUT ALL FOX CAMERAMEN

New York.—Cameramen's Local 644, which has been getting the run-around from Fox Movietone for several weeks because of the dispute over salaries, has decided to call its men out, the order being effective tonight at midnight. The order, sent to all members and signed by Business Agent Johnson, reads:

"Unless advised by me to the contrary, you are instructed to refuse service to Fox Movietone or Fox Film, effective midnight, April 8."

It is understood that the plan was submitted to the executives of the IATSE, of which the cameramen are a branch, and approved by them.

The trouble arose when Fox Movietone, which had been paying some of

(Continued on Page 3)

MGM Seeks Director For 'Married An Angel'

With the script of "I Married An Angel" finished by Moss Hart, Richard Rodgers and Lorenz Hart, MGM will lay the story aside until it can find a suitable director and cast

The studio is on the lookout for a director with a Lubitsch touch to handle this Hungarian musical play.

Radio After Bacon

Radio is negotiating with Lloyd Bacan to direct an untitled yarn which William Goetz is supervising. Bacon completes "Mary Stevens M. D." for Warners next week and, if the deal goes through, he will go over to Radio.

ROY DEL RUTH directed "THE LITTLE GIANT"

THE Hollywood DAILY REPORTER

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NEW WHEELER-WOOLSEY MILD; 'MAN FROM MONTEREY' OKAY

RAMBLING REPORTER

Hollywood could have used a good wailing wall yesterday for all the fellers who were trying to buy cases of beer, only to find out that every place that sold it had sold it all within a few hours after they had the right. . . . Herb Somborn invited everyone in town to a "Brew Years Eve" party at the Beverly Derby Friday night—and everyone (plus four extra) showed up and guzzled. . . . Ad Schulberg is at the Cedars of Lebanon, doing nicely after a slight operation. . . . Wonder if the producers know that Ring Lardner (than whom there is none finer than whomer) is at Palm Springs for a long stay, and that he would probably gladly take his pen in hand for a picture assignment.

•

What director received a terrible blow to his ego when he was offered a job as an assistant director at Warners the other day? . . May Sunday is slightly sick-a-bed again. . . . . Mary Pickford has invited her friends to a celebration at Pickfair tonight. . . . Franchot Tone's Dachshund left her fiancee "waiting at the church" yesterday. . . A knock on the door caused a famous Paramount star to fall right out of bed in fright at Caliente over the week-end. . . . Sammy Finn, pal and severest critic of Georgie Raft, is now managing the Diana Dress Shop on Hollywood Boulevard.

•

What famous blonde actress has a terrible yen for Antonio Moreno—and not getting a tumble? . . . And that goes for the ex-husband of a screen ingenue and Mona Maris, who remains indifferent. . . . Moss Hart is a worse driver than Arthur Kober, which is making it tough on pedestrians. . . . Doc Martin fell asleep at a party the other night—but he didn't miss much. . . . Diana Wynyard, Benita Hume, Lilyan Tashman, Daisy Lukas, Ethel Butterworth (with puppy), Alice Glazer (with Sealyham), Barbara Bennett, Vivian Gaye, Eleanor Boardman among the lunchers at the Derby. . . . The Bill Powells (Carole Lombard) are giving their soiree in the bar of the Little Club tonight.

Picture Killed By Poor Writing

"DIPLOMANIACS"
Radio

Director ..... William Seiter
Original Screen Play. ..... Joseph L. Mankiewicz, Henry Myers
Photography ..... Edward Cronjager
Cast: Bert Wheeler, Robert Woolsey, Marjorie White, Louis Calhern, Phyllis Barry, Hugh Herbert, Edgar Kennedy, Richard Carle.

The new Wheeler-Woolsey Radio picture, "Diplomaniacs," is at best a mild comedy, one that suffers terribly from bad writing and abounds in beautiful sets, excellent tunes and a rather competent cast, struggling vainly, under fair direction, to make the best of the material at hand.

We have a hunch the picture that was previewed last night did not present the best that was shot on the Radio stages. It looked choppy, good scenes running too short and bad scenes going a bit too long, with an ending that, for abruptness, takes the cake. A term in the film editor's room will certainly make the picture 100 per cent better, according to our judgment.

What there is of the yarn is an attempted gagging of situations that lead up to Wheeler and Woolsey going to Geneva, representing an Indian tribe, to try to influence the signing of a world's peace treaty. And its pretty weak gagging.

Wheeler and Woolsey do everything possible to get laughs out of their material. Marjorie White and Phyllis Barry are the chief feminine interest, and Louis Calhern is the villain, aided by a swell bit enacted by Hugh Herbert

The music and lyrics by Harry Akst and Eddie Eliscu were very good, particularly one number, "No More War," that was the highlight of the picture.

Bert Wheeler and Bobby Woolsey are definite box office draws and as such will put this production in the better than ordinary money class.

Pathe Exchange Will Elect New Officers

New York.—As a result of the deal by which the Stuart Webb syndicate has taken over control of Pathe Exchange, there will be a meeting April 25 to elect new directors of the corporation.

Gottschalk To Lasky

Jesse L. Lasky has signed Ferdinand Gottschalk for a role in "Berkeley Square," which Frank Lloyd will direct for Fox.

Phoebe Foster At MGM

MGM has signed Phoebe Foster for a role in "Dinner At Eight," which George Cukor is directing for the David Selznick unit.

Life of Al Woods To Be Placed On Screen

One of the yarns to replace "On Probation" and "Hock Shop," both of which were shelved by the B. P. Schulberg unit at Paramount, is slated to be an original story based on the life of Al Woods, the New York theatrical producer.

New Writers' Head Names Committees

John Howard Lawson, newly-elected president of the Screen Writers' Guild, appointed several committees yesterday to further the work started at the Thursday night meeting at the Writers Club.

The most important was the committee to draw up the code of working conditions, as provided in the contract submitted at the meeting It is reported that 125 have already signed this The other committees were one on pubicity, one on membership and one of music and lyric writers

Mr. Lawson said that, on one major lot, every writer had signed the contract. He added that arrangements are being made for the accommodation of those writers unable to pay the $100 contractual fee at once.

Twenty Couples Seek Caliente Spotlight

Twenty Mexican couples have applied for the honor of being marrried at the "mystery wedding" to take place in the Salon de Fiesta of the Caliente casino tonight.

Raquel Torres will select the fortunate pair and will also act as bridesmaid, wearing as a costume a family heirloom valued at $25,000.

Plenty of Action In New Western

"THE MAN FROM MONTEREY"
(Leon Schlesinger-Warners)

Direction ..... Mack V. Wright
Story and Screen play.... Lesley Mason
Photography ..... Ted McCord
Cast: John Wayne, Ruth Hall, Luis Alberni, Francis Ford, Lafayette McKee, Donald Reed, Nena Quartero, Charles Whittaker.

Keyed to the level where entertainment is strictly for the kid trade, "The Man From Monterey" will give those kids their money's worth. It has color and action, although more cutting is needed to quicken its pace at the start, and there is a dash of good, old "Mark of Zorro" flavor for extra measure.

Everything that went into the production was obviously aimed at putting over a picture that would satisfy and nothing more. Adult audiences will recognize its familiar, stamped pattern. But this does not detract from the picture's worth.

During the abolition of the early Spanish land grants in California, the Spanish Dons are asked to register their titles. One such Don is buffaloed by a bald-faced hyena, posing as his pal, into believing the U. S. Government is trying to rook him. Our hyena appears to yearn for the Don's estates. Wayne, of course, busts up the plot right handsome, snaffling the old Don's beautiful daughter.

One sequence gives Wayne the opportunity to stand a mob off with a sword. That's the dash of "Mark of Zorro." Luis Alberni virtually dominates the picture with his comedy, breaking up scene after scene by keeping the mob howling. Ruth Hall, Donald Reed and Francis Ford rate honorable mention. As for Wayne, he's worth better things than westerns.

Lesley Mason's story, Mack Wright's direction and Ted McCord's camerawork are neat. The exhibitor doesn't have to be afraid of it.

House Roles Committee Approves Probe

(Continued from Page 1)

the interests of stockholders but to the advantage of those engineering the transactions.

The terms of the resolution, as approved by the Rules Committee, give the committee power to investigate and inquire into the dissipation of the assets of the companies "through payment of exorbitant and unmerited salaries and other forms of compensation to executives, actors, directors, stage managers and other officers and employees."

A complete study of all the receiverships and bankruptcies is planned and the committee would also go into the building and leasing of theatres and the conduct of the houses. Furthermore, there would be an investigation of "all overt and covert agreements with any person, firms, groups or corporations for effecting and consummating loans or other financial transactions and for the underwriting, distribution, sale, hypothecation of or speculation in securities."

Sirovich charges that various companies have instigated litigation in the federal courts so as to secure control and operation of other companies and that banking groups and their affiliates through them were seeking control of the companies.

He also charged there had been "illegal diversion of assets, alleged fraudulent issues of securities, alleged illegal and harmful speculation" in securities by financial interests.

DACHSHUNDE
GRAYCE GREENBURG
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No. Hollywood
5 Minutes from Hollywood Blvd.

PARA'S 'I LOVE THAT MAN' FAST-MOVING, ENTERTAINING

Good Story, Cast And Direction

"I LOVE THAT MAN"

Paramount-Chas. Rogers Prod.

Director ... Harry Joe Brown
Original Story ... Gene Towne, Graham Baker
Screen Play ... Gene Towne, Graham Baker, Casey Robinson
Photography ... Milton Krasner

Cast: Edmund Lowe, Nancy Carroll, Robert Armstrong, Lew Cody, Warren Hymer, Dorothy Burgess, Grant Mitchell, Luis Alberni, Walter Walker, Lee Kohlmar, Susan Fleming, Harvey Clarke, Esther Muir.

A lot of new angles to polite (and not so polite) racketeering are furnished in "I Love That Man," Charles Rogers' latest for Paramount. And right smartly done, too. The picture is well-paced, the story full of good twists and intelligently developed. The ending strikes us as a bit heavy for the film, which is in a light vein and very humorous, yet many may feel that Eddie Lowe, who plays a double-crosser of many aliases, had it coming to him, after all, when he does a complete fade-out at the finish.

The best feature of "I Love That Man" is in its writing. The story encompasses the old theme of a crook's regeneration, but herein it is embellished with some very amusing situations, original ideas and the kind of fast talk that gets laughs, all of which, according to the credit sheet, have been contributed by Gene Towne, Graham Baker and Casey Robinson.

Harry Joe Brown's direction is responsible for another picture minus a slow spot, and, if this was a first preview, all the more praise to him.

Eddie Lowe is the "super-con man," a man of many rackets, most of them pictured and all of them funny or exciting by turn. He begins by double-crossing another smart guy—and also a couple of his pals—and leaves town with a girl who loves him enough to take his ups and downs with him wherever they are. Every time he makes a big stake, he loses it gambling, but, with some adroit trickery, the girl finally gets him into a respectable business. Eddie is cleaning up selling glass-caskets, when his "respectable" partner walks out on him WITH the company's money. Then his thug-pals show up and to save his neck, Eddie engineers a bank robbery that results in his death just as he has married the girl.

Lowe gives a good, hard-working performance, and gets better as the picture proceeds. He was at his best in the more serious scenes, and does swell work in the finals. Nancy Carroll hasn't much to do as the much-in-love heroine, but does it well. Bob Armstrong, Warren Hymer, Lew Cody, Grant Mitchell, Luis Alberni, Dorothy Burgess and others round out a good cast.

"I Love That Man" gives you a good picture, a good title and a good cast to sell—and you should do good business with it.

Oh Well, It Tastes Almost The Same

The MGM commissary surprised the gang on the lot yesterday by serving real beer. The supply gave out at 12:30, much to the disgust of Fritz Tidden, Cedric Gibbons, Howard Strickling and other wise boys.

"Whitey" Henry washed all the labels off the near beer and ribbed the gang he had had it set aside early in the morning. He had all those "seasoned" beer drinkers guzzling near beer all afternoon and liking it.

AMA Amendment To LaborActVetoed

After passing the state legislature, the AMA amendment to the California State labor agency act was vetoed late last night by Governor Rolph.

The governor's action was anticipated here, inside reports indicating it early this week. The bill would have exempted from the labor act's regulations all employees earning more than $200 a week. It was sponsored by Austin Sherman, attorney, who acted with George Frank, of Frank and Dunlap, for the artist managers group.

'King Kong' Opens In London Easter Monday

London.—The Radio production of "King Kong" will have its London premier at the Coliseum Easter Monday. It is set in for an extended run.

The exploitation and publicity offices of British-Radio have some rather novel exploitation out, much in an American fashion of selling a picture.

Bid For Alice White

After seeing her performance in the stage version of "Dinner At Eight," Louis B. Mayer immediately began negotiations with Alice White for a term contract at MGM.

Pollard Back To 'U'

Harry Pollard returns to Universal after three years at MGM to direct "The Good Red Bricks," which is slated for production shortly after Universal resumes work next month.

Cary Grant Set

Paramount has set Cary Grant for the lead opposite Carole Lombard in "Gambling Ship," which Max Marcin and Louis Gasnier will co-direct. Seton I. Miller and Marcin are doing the screen play.

McCoy Contract To Col.

Irving Briskin has sold his contract with Tim McCoy for eight pictures to Columbia. Briskin returns from a months' vacation May 1 to join the company's staff of associate producers.

Dates For Dropping Cuts Decided Today

The Emergency Committee of the Academy meets this afternoon, at which time the group will check the figures submitted by each company to determine which studios have passed the emergency and shall go back to normal pay. From the data secured, the committee will also decide which of the companies resuming full scales are to make the restoration retroactive.

From reports, it is understood that Warners, Radio and MGM will announce resumption of full salaries after today's meeting, and there is a good chance that every company, with the exception of Paramount and Fox, will go back to full salaries not later than Monday.

'Soviet'Up Again at MGM; Furthmann On Yarn

Jules Furthmann goes back to MGM from Columbia to work on "Soviet," which is up again.

The picture was originally set for Frank Capra's direction, with Furthmann writing. After 20 weeks on the lot, both director and writer were recalled by Columbia. Capra will not direct the picture.

Doris Kenyon Signed For 'Ad Man' At Radio

Radio closed a deal with Doris Kenyon for a featured role with Richard Dix and Karen Morley in "Ad Man," which J. Walter Ruben will direct under the supervision of William Goetz. The Schulberg-Feldman office made the deal.

Ropes For MGM

MGM is bringing Bradford Ropes, who wrote Warners "42nd Street," back to Hollywood as a member of its writing staff, the deal going through the Frank and Dunlap office. The writer, who is enroute from New York, will pick up his first assignment in Chicago. He arrives here Monday.

Ralph Murphy East

Ralph Murphy, under contract to Charles R. Rogers, leaves via boat today for New York on a vacation. He returns in five weeks to direct "Baby in the Icebox," which was recently postponed.

Newsreel Man To Quit

(Continued from Page 1)

its newsreel men more than the scale, cut all of them to the minimum. The union's position was that Fox could not do this unless all the other newsreels did the same, and none of them followed suit.

Hollywood.—So far as anyone at the IATSE headquarters here knew yesterday, the New York order will not affect any cameramen here.

Yesterday in NEW YORK with HELEN GWYNNE

This happened a long time ago, but since it never got into ye publique printes and is really a howl, here it is. A moom pitcher star was about to embark on a European voyage and tour. Just before she left, she informed her New York press representative that in all probability she was about to be decorated by the Belgian government and, if the event took place, she would cable the N. Y. p. a. for him to release in story form to all the papers. . . . Well, about three weeks after she sailed, the p. a. received a cable to the effect that "Soandso was today presented Belgian Griffon." Sooo the p. a. got to work and wrote up a grand feature story and sent it around to all the papers and sat back and waited for the news to take a breathless world by storm. . . . Days passed and nothing happened and finally he investigated. This is what he had written for the press and why it wasn't published: " . . . . in the presence of the King and Queen of Belgium, state officials and high military dignitaries, Soandso had the Belgian Griffon pinned on her breast!" At that, it would have made a funny picture.

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It seems that Peggy Fears and Dorothy Hall didn't sail for London after all. Peggy still thinks she's going, but there's some difficulty about whether she has the right to produce the play. In fact, difficulties are piling up on the little gal and she's more than just hurt by the fact that her name has been left off all advertising and billing on the re-opened "Music In The Air." And there is much to be said for her side. S'too bad. . . . Migahd, what a super-salesman that Hayward man is! Jack Kirkland and Mel Baker, against their will and better judgment, took their first flying lesson this week. Leland had been trying to break down their resistance for days and they used their trump card when they finally admitted they might be persuaded to try it, but after all, it was quite impossible—they couldn't afford it. . . . So up jumped Leland crying, "I'll get you a job and then you can afford it." And P. S. They got the job and now they're flying and too bewildered to know just how happy or sorry they should be. It's a nice working arrangement anyway. Mel and Jack swear they'll do solo flights if a certain story of theirs is sold.

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Olga Baclanova is about to appear on the stage in a Gladys Unger play, at present titled "Twenty-five Cents an Hour." Alfred Aarons will present it, and Tommy Mitchell, of "Whispering in the Dark" fame, will direct. . . . Lester Hammel was in receipt of a letter from a fellow who hasn't been very busy lately which read: "Thought you would be glad to hear that I have landed a good job. I open Monday on the Jury of Surrogates Court to be held in the Hall of Records on Chambers Street corner of Centre Street. E. K. Nadel."

AMERICAN PRODUCERS PLAN NEW WAR ON FRENCH QUOTA

Restrictions Killing U.S. Films in France

Paris.—With the motion picture industry in France in a weakened condition and with the number of pictures to be produced by French companies for the next year cut about one-half from this year's output, picture companies are planning a renewed war on the French quota restrictions which have operated almost as a boycott on American pictures.

These restrictions are in force until next July and it is anticipated that they will be renewed and, perhaps, made more severe at the expiration of the present term. The Paris representative of one of the biggest American companies, speaking of the situation, said:

"Now is the time for us to start our fight unless we are content to sit quietly and permit our business to be strangled. There are 150 French films now being played and the program for the coming year includes only about half that number.

"American pictures are preferred by the French exhibitors, even when they can get plenty of French films. Now, with the French producing industry in its present bad shape, the American companies have the best chance they ever have had.

"We've got to fight and we've got to fight hard. It isn't the French government nor the theatre men who are blocking us over here. It is the French producer, backed by those interests which are determined to create a monopoly.

"Our pictures were successful in France last year in spite of all handicaps, including the quota and the language difficulties. Theatre owners declare that the quality of our films has improved since the advent of sound and, under favorable conditions, we would have no trouble in selling plenty of product here.

"But, unless we give battle, we are going to have the same restrictions imposed on us for at least another year, and it may be that they will be made even worse."

There have been several conferences among American representatives recently and it is probable that some plan for concerted action will be formulated within a short time.

Mike Levee Host At Party In New Offices

M. C. (Mike) Levee played host yesterday afternoon to a large group of friends to open his new offices at 8118 Sunset Blvd. with a beer and pretzel party.

Among those who strolled in were Mr. and Mrs. Leslie Howard, William Powell, Douglas Fairbanks Jr., Mary Pickford, Loretta Young, Frances Marion, Margaret Ettinger, Sam Katz, Jesse Lasky, Barney Glazer, Eddie Mannix, Harry Rapf, Walter Wanger, Marx Brothers, Bert Kalmar, Harry Ruby, Sam Jaffe, Dr. Harry Martin, Sam Harris and Al Green.

Home Folks Are The Best After All

According to a letter received from a member of an African expedition sent out by a major studio: "We have yet to see a monkey and we'll have to shoot some at Selig's Zoo for the picture."

All U.S. Pictures Do Business In London

London.—All the American pictures playing here in the first run houses have been held over and all are doing excellent business.

Currently running are "Cynara," "Kid From Spain" and "Cavalcade." Opening this week are "Luxury Liner" and "Lucky Devils" at the Plaza; "Kong's Vacation" at the Regal, and "So This Is Africa" at the Empire.

Many Stars To Be In Temple Israel Show

Mae West and George Jessel will headline a monster benefit to be given for Temple Israel, of Hollywood, next Saturday midnight. Samuel J. Briskin, of Columbia, is president of the Temple. The show will be in the Fox Pantages.

The entertainers include Burns and Allen, Kalmar and Ruby, Bebe Daniels, Chico Marx, Eddie Buzzell, Phil Harris, Helen Broderick, Benny Rubin, Jan Rubini, Ginger Rogers, Ted Healy, Ben Blue, Leo Forbstein's orchestra and 60 Fanchon and Marco girls. Tickets are on sale at the Temple, 1740 N. Ivar, and Miller's Drug Store in the Warner Bros. Hollywood Theatre.

Fourteen More Writers Join Academy Branch

Fourteen more screen writers have been admitted to the Writers' Branch of the Academy. They are Salisbury Field, Gladys Lehman, Courtenay Terrett, Frank Butler, Seton I. Miller, Keene Thompson, Claude Binyon, Sidney Buchman, Douglas Doty, Ray Harris, S. K. Lauren, Frank Partos, Sylvia Thalberg and John Balderston.

Hollis Moyse and Barney Wolf have joined the Technicians' Branch, and Leslie Howard has become a member of the Actors' Branch.

Mrs. Rogers Directing

Mrs. Lela Rogers, mother of Ginger Rogers, is directing an original comedy, titled "Funny Man," based on the life of the "four-a-day troupers," which opens April 19 at the Spotlight Theatre.

Tarr New Copy Chief

Cedric W. Tarr has been appointed copy chief for the Hanff-Metzger agency in Los Angeles. He has been with Lord and Thomas and Logan for three years.

Lee Shubert Buys His Theatre Assets

New York.—The newly-formed Select Theatres Corporation, organized and headed by Lee Shubert, yesterday bought all the assets of the Shubert Theatres Corporation and its subsidiaries at a bankrupt sale, paying $400,000.

The assets include ownership of interest in the leases of 28 theatres in New York and other cities, in addition to stock in various theatrical productions, and scenery and stage equipment now in warehouses. The bid was the only one made and was the minimum set by the terms of the sale.

UFA-Veidt Picture 'F.P.-1' Just A Bust

London.—The initial showing of the UFA-Gaumont picture, "F.P.-1," starring Conrad Veidt, is an out and out bust. Shown at the Marble Arch it disappointed the audience. However, Conrad Veidt in the starring part was excellent.

Tracy Back At Work

Lee Tracy returned to MGM yesterday, after two days illness, to complete the last days shooting on "The Chaser," which Jack Conway is directing.

Producer-Writer Relation Clarified

If a producer suggests that a writer develop a story or treatment from ideas or material owned by the studio, he is obligated to put the writer on salary or arrange for payment of a specific amount.

This interpretation of a clause in the Producer-Writer Agreement developed from cases involving several prominent writers with one of the major companies, and was announced by Lester Cowan, executive secretary of the Academy, after consultation with writers who sat in on the original draft of the agreement.

Writers who submit their own material or stories to a studio take a chance on acceptance or rejection, and if turned down, can then offer the work to other companies. But where a studio asks for development of a story or idea which it owns, the writer must be compensated for any work done, in view of the fact that he cannot submit his own ideas, based on the producer-owned property, to another company.

Janet Gaynor Wins Divorce From Peck

Janet Gaynor yesterday won a divorce from Lydell Peck on allegations that her husband was rude, suspicious and critical. The couple were married in April, 1929. Peck did not contest the action.

We Have Just Completed Negotiations for the Sale of Talking Picture Rights of the novel

"VIVA VILLA"
TO
M. G. M.

We Are Now Offering Another GREAT BOX-OFFICE NATURAL

"WASTELANDS"
(NOT a Western)

A COLORFUL DRAMATIC ROMANCE OF THE BIG TREES
Directly in Line With President Roosevelt's Reforestation Program

WERTHEIM & NORTON, Ltd.
Sierra Vista at Western HEmpstead 3167

THE Hollywood REPORTER

Vol. XIV. No. 19. Price 10c. TODAY'S FILM NEWS TODAY Monday, April 10, 1933

MY DEAR MR. HAYS:-

Company Heads In For Major Confabs

With the arrival of Will Hays and five eastern heads of major companies last night, Hollywood will see a round of meetings and conferences this week between heads of the companies and their studio executives. M. H. Aylesworth of RKO, R. H. Cochrane of Universal, Nicholas Schenck of MGM, Harry M. Warner of Warner Brothers-First National, and Adolph Zukor of Paramount came in last night to join Sidney Kent of Fox, Carl Laemmle Sr., of Universal, and Joseph M. Schenck of United Artists, who were on the ground. Harry Cohn of Columbia follows later in the week.

Hays issued a statement last night in which he said "the broad purpose of the meeting is to discuss fully such industry policies as are necessary for the stability of the industry. The fundamental problem, of course, is to balance the budget between the outgo, in all branches, with current income from the box-office."

A brief meeting was held last night, with major executive sessions getting under way today.

Para. Distributing Corp. Elects Board of Directors

New York.—At the annual meeting of Paramount Pictures Distributing Co. Inc., of New Jersey, Adolph Zukor, George Schaeffer, Ralph Kohn, Austin Keough and Emil Shauer were re-elected as directors.

'Big Drive' Strong In Phila.

Philadelphia.—"The Big Drive" has entered the second month of its run at the Europa theatre here, with gross on the fourth week equalling business of the initial week of the engagement. The end of the run is not in sight.

Dembow Joins Nat. Screen

New York.—George Dembow, former exhibitor and exchangeman in Philadelphia and brother of Sam Dembow Jr., Publix executive, has joined National Screen Service as assistant to President Herman Robbins.

Schulberg Signs Robertson

B. P. Schulberg has signed Guy Robertson, who has been in New York musicals and plays, to a seven year optional contract. The producer expects Robertson to become more popular in pictures than he was on the stage.

Hollywood Welcomes You And Members of Your Organization —Hopes For Accomplishments

The whole world of amusement, Mr. Hays, is looking forward to the series of meetings you have arranged here. You are to be congratulated, for making these meetings possible. But you can't stop there. Something has to come out of those meetings, something must be done. The past history of your meetings cannot be repeated right at this time. A workable plan for the production of better pictures must be whipped into shape and it has to be the right plan, or you and your whole organization will be washed out and a new collection of leaders brought in.

Mr. Hays, you know this industry pays off on good pictures. The selling of them and their exhibition is a matter of small importance. If you have good pictures, you have a good business. The making of better pictures should be the subject of all your discussions. They can be made and they will be made, if not through the efforts of your collection of executives, by others who will be drafted almost immediately. So, Mr. Hays, let's get some action, let's put an end to the bad condition of our business, let's not evade the issue and dilly-dally around. Let's get something done.

Hollywood, Mr. Hays, was shaken to pieces through the 50 per cent cut, not because of the cut itself, but the manner in which it was hung onto the pay envelope of almost every worker. That deal was the culmination of a long series of bad deals by our industry leaders since the very inception of this business. As a consequence, Mr. Hays, you are now faced with a Hollywood that does not trust its leaders, a Hollywood that is not working, a Hollywood that is not creating.

So, Mr. Hays, we suggest to you and your organization that they give first thought to an attempted restoration of confidence in the men and women who make the pictures. Insist, in your meetings, that there is such a thing as morale among workers, demand that any and everything be done to rekindle that morale. Put an end to that cut thing immediately, the companies that can not afford to place workers on full pay are the companies that should not be permitted to remain in this business; and those that can pay and should pay will be wrecked if they don't pay. Start off with that Mr. Hays, and you will be headed in the right direction. You know or should know that this cut has cost many more millions than you thought it would save.

(Continued on Page 6)

Meetings On Cuts Continue Today

In a protracted session Saturday afternoon, the Academy Emergency Committee examined the figures submitted by the various producers who installed the waivers on eight week salary cuts, and as a result, the group starts meetings with individual studios today.

First session is slated for this morning at Radio, and later meetings will be held at MGM and Warners. It is expected that these three companies will show ability to resume full pay effective this week. There is a chance that one or more of the companies will make the normal scales retroactive to last Monday.

Two Filmusicals In N.Y. For Warners

New York.—Warners are figuring on production of two filmusical features in the East for next season. Pictures would not be dramatic musicals along the lines of "42nd Street" or "Golddiggers of 1933," but more on the order of theme song ideas. Production would be in New York to take advantage of the services of a large group of radio and musical comedy "names" that can be obtained without necessity of sending the performers to the coast.

Mayer Heads Midtown

New York.—Arthur Mayer, recent head of Paramount advertising department, is president of Midtown Theatre Corporation, formed to operate the Rialto. The company expects to get other houses which will be dropped by the major companies and build an independent circuit with those theatres.

Para. Drops Seven More

New York.—Continuing its decentralization of theatres, Paramount-Publix turns back seven houses to original owners in Uniontown, Johnstown and Altoona, Pa.

Red Kann Here

Maurice D. "Red" Kann, editor of Motion Picture Daily, arrived from the East last night with the group of company heads. He expects to be here about 10 days.

Peck Through At Fox

Lydell Peck, Fox associate producer, resigned his post at that studio, effective immediately. He has been with Fox for the past year.

GENE TOWNE - GRAHAM BAKER ORIGINAL AND SCREEN PLAY "I LOVE THAT MAN"
CHARLES R ROGERS-PARAMOUNT PRODUCTION

THE Hollywood DAILY REPORTER
TODAY'S FILM NEWS TODAY

W. R. WILKERSON..... Editor and Publisher
FRANK POPE..... Managing Editor

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THE LOW DOWN

Two big parties added much to the hi-de-hi over the week-end. About sixty guests gathered at Pickfair to celebrate the Beer era, but at midnight a better reason for the festivities developed—it was Mary Pickford's birthday, and she was roundly felicitated. Joe Schenck "banked" a roulette game in the bar for the benefit of the Motion Picture Relief Fund, —and that marble-game should really be named after Jesse Lasky, who spent the evening breaking records for scores. The Walter Wangers, the Leslie Howards, the Clark Gables, the Eddie Lowes, Doug Fairbanks Jr., Countess Frasso, Gary Cooper, Joel McCrea, the Michael Farmers (Gloria Swanson looked simply divine), the Charlie Farrells, the Harold Lloyds, Elsie Janis, Ivan Lebedeff, Jeanne Howard, Al Kaufman were among those who made merry.

The Bill Powells' party at the Little Club for Mr. and Mrs. de Rees, started in the bar at eight-thirty (long before the "public" showed up) with a German Band and all the trimmings for stein-lifting. The party ended with enough guests to fill Grand Central Station, all of whom went completely mad around two A. M. and had a swelegant time.

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It seems that a Hollywood romance now in full force, had its inception in good old California real estate. Well, a little real estate anyway. We refer to a well-known director and a divorcee who are cooing these days. Before the lady was divorced, her husband, in a poker game, lost all his money and also their home over the card table. The aforementioned director won the home and promptly made the wife a present of it. This noble gesture struck an instant response in the wife's heart, and in a short time, she struck out for a divorce. She got it. Since then the two have been inseparable, and it looks as though the director might get the house back again—in an indirect way.

Swing of Art and Asst. Directors to Acad. Due

A group of nearly 75 art directors met secretly Friday night to consider their status during the present unsettled conditions in the industry. Several expressed dissatisfaction with the art directors' local of Federated Studio Crafts, especially as the latter union failed to protect its members against the horizontal wage cuts that were installed by the producers for the eight week period.

Majority opinion was to the effect that the art directors should strengthen their section of the Technicians' Branch of the Academy, and many present holding cards in the Federated local declared they were pulling out of the latter in favor of membership in the Academy.

Inside reports also declare that assistant directors who held cards in the Federated union are planning to pull out of their local and swing over to the assistant Directors section in the Academy. Both the art directors and assistant directors feel Federated leadership was lacking in not forestalling the salary cuts of the various crafts as had been promised.

Directors' Group Meets This Week

Notices will be sent out today by the Academy calling a special meeting of the Directors branch for tomorrow or Wednesday night at the Beverly-Wilshire Hotel. The group will discuss the present situation of the industry, and will invite all non-member directors to the meeting.

Lowe-Gibson In Picture For Schulberg At Para.

B. P. Schulberg plans to co-star Edmund Lowe and Wynne Gibson in Corey Fords' original story, "Nine Points of the Law," now titled "Her Bodyguard." This story has been on and off the Paramount schedule for the past two years and was finally resurrected by B. P. Schulberg to replace "On Probation" on his program.

William Beaudine will likely direct on the one picture deal he has with the Schulberg unit.

Life of Al Woods To Be Placed On Screen

One of the yarns to replace "On Probation" and "Hock Shop," both of which were shelved by the B. P. Schulberg unit at Paramount, is slated to be an original story based on the life of Al Woods, the New York theatrical producer.

Shattuck-Ettinger Wed Saturday at Parsons Home

Margaret Ettinger, publicity representative, and Ross Shattuck will be married Saturday night at the home of Louella Parsons in Beverly Hills.

Three For 'Adorable'

Fox has assigned Stuart Holmes, Albert Conti and Ferdinand Schumann-Heink to subordinate spots in "Adorable," the Janet Gaynor production.

Warners To Meet Bond Payments

New York.—Warners will definitely continue to meet interest on outstanding bonds of the company. From inside sources, it is claimed that Harry Warner has been the heaviest buyer of Warner stock for the past two weeks, and the head of the organization feels the company is ready to shoot ahead fast with a general business pickup.

Wheeler-Woolsey Set For 3 At Radio

Bert Wheeler and Bob Woolsey are set with Radio on a three-picture deal starting September 1, although formal signing of contracts will await their return from a four-month tour around the world. They sailed Friday night on the Mariposa.

The team receives a fifteen-month ticket for their trio of productions and Radio guarantees the pair $5,000 per week against a twenty per cent slice on the gross of their productions.

Four Serials For Majestic

New York.—Following conferences of heads of Majestic last week, the company will include in next seasons' list of releases a total of four serials, "The Three Musketeers," "The Mystery Squadron," "Laughing Devil" and "Fighting With Kit Carson."

Lester Cole To Fox

Lester Cole has finished his writing contract at Paramount and moves over to Fox Western Avenue plant to prepare a screen treatment of a French play which Sol Wurtzel will produce. Paul Martin, new director on the Fox list will make the picture.

SMPE Meets April 24

New York.—The Society of Motion Picture Engineers will hold its spring convention at the Hotel Pennsylvania, April 24 to 28. Economy in production and distribution will be the chief topic.

Tinling Back To Fox

James Tinling returns to the Fox staff of directors to handle "Arizona to Broadway." Jimmy Dunn rates top billing and the Sol Wurtzel unit at Fox-Western produces it.

Col. Cooper Re-elected

Toronto.—Col. J. A. Cooper has been re-elected president of the Motion Picture Distributors of Canada. H. L. Nathanson and M. A. Milligan were re-elected directors.

Fox Sued for $500,000

New York.—Another suit as the result of the failure of Fox Theatres to build a projected house in Boston was filed yesterday by William K. Bean, who asks $500,000 damages.

New AMA Bill Before Assembly

Assemblyman Kent Redwine is expected to re-introduce the AMA amendment to the Labor Agency Act in the Assembly at Sacramento today. Governor Rolph vetoed it Friday, stating he was doing so since it was applicable to all industries.

The bill has been changed to incorporate a limitation provision so that only employees in the motion picture industry will be exempt from the regulations of the act if they earn over $200 a week.

Big Crowd at Palm Springs For Week-end Gaiety

Palm Springs had a gay crowd over the week-end, with a group of old regulars visiting the desert spot. The El Mirador was capacity.

The list included the Earl of Warwick, Eddie Kane, Sally Blane, Gertrude Michaels, Constance Bennett and son, Eileen Percy, Gilbert Roland, the George Bancrofts, Mrs. C. Gardner Sullivan, the Warren Newcombes, the Townsend Netchers, Dean Markham, Ralph Farnum, the Paul Sloanes, Ernst Lubitsch, Sam Hoffenstein, Mae Clarke, Edgar Allan Woolf, Marlene Dietrich and daughter.

Paramount Announces Shorts For 1933-34

New York.—Paramount will release 101 single reel subjects and 24 two-reel comedies for the 1933-34 season. Included in the group of one-reelers are Paramount News, Paramount Review, Hollywood on Parade, and cartoons. Deals for production of the 24 two-reelers are now being negotiated with producers on the coast, but Mack Sennett will not be included in the set-up for the new season.

Karl Hoblitzelle Gets His Circuit Back

New York.—The old Hoblitzelle circuit, the Interstate Amusement Company in the Southwest, has been turned back to Karl Hoblitzelle by RKO.

He will operate it under the title of Interstate Theatre Circuit of New Orleans, and it is understood that other holdings of RKO and Publix will be incorporated.

Archainbaud Directs 'Big Brain' For KBS

Sam Bischoff has signed George Archainbaud to direct "The Big Brain," the first production that KBS is making for Radio release. Warren Duff and Edward Seward are writing screen play.

Two For Lasky Picture

Jesse L. Lasky signed Henry Kolker and Robert Warwick for roles in "The Power and the Glory," which he is producing for Fox. William K. Howard is directing.

Shumate Out of Radio

Harold Shumate, who has been at Radio for several months working on westerns, has been dropped from the writing staff of that company.

WRITERS' GUILD IN DRIVE FOR MEMBERS HERE AND IN EAST

Lawson Appoints Comm.; Confabs On Working Rules

In its drive for new members and at least 150 signatories to the contract proposed last week, the Screen Writers Guild has appointed a membership committee of 12 which is contacting all writers working for both major and independent companies. In addition, the Guild has two representatives in New York contacting screen writers there to sign the agreement which is being submitted to the writers locally.

The membership committee of 12 gives the Guild at least one representative in each major studio, and a thorough canvass is being made, with the group meeting every day for conferences and reports.

John Howard Lawson, newly elected president of the Screen Writers Guild, has appointed seven members to the Code Committee, which is to draw up the rules and working conditions code under which every member of the Guild must work, if and when the pact is adopted by the membership. A special committee of three has been appointed to look after the music and lyric writers.

A meeting of the board of directors of the Guild will be held tonight at the Writers Club, at which time reports will be made of developments in plans formulated at the general membership meeting last week.

Lack of Cameramen Halts Van Beuren Party

New York.—The Joan Lowell-Black Hawk expedition, which is to make an adventure picture for Van Beuren, is still tied up in Gravesend Bay. The recent action of Van Beuren in cutting the cameraman to the minimum scale has made it impossible for him to get either camera or sound men.

Seiler Sells Interest Held In Foy Productions

Lew Golder, as president of Foy Productions, Ben Stoloff, vice-president, and Bryan Foy, secretary-treasurer, have combined to buy out the fourth interest held by Lew Seiler. The trio now divide one hundred shares of stock between them.

Plagiarism Survey Starts

Frank Woods and John Goodrich, appointed by the Writers' Executive Committee of the Academy to survey frequent charges of plagiarism and infringements made against individuals and companies, will meet tonight and have invited nine other writers to join in the preliminary discussions.

Three Shorts For Healy

MGM has extended the Ted Healy deal for one short subject to include a series of three. Walter Kane, of the Weber agency, handled the deal.

Cromwell Renewed by Col.

Columbia has renewed the option on Richard Cromwell's contract for another six months period.

Powers Pictures Liabilities $160,000

New York.—Liabilities of Powers Pictures, now in bankruptcy, total $160,000. Complete schedules of the company's assets will be filed by Harry S Kosch, attorney for Powers. The unsuccessful negotiations for distribution of British International Pictures in this country was the major cause in this action, according to report

Franklin Denies RKO Rumors

New York.—Harold B. Franklin laughed at rumors around town that both he and Hershal Stuart were resigning from RKO. The reports evidently arise from the fact that Franklin's old contract expires on April 15 and a new contract has not yet been arranged.

KBS Wants Wynne Gibson

Sam Bischoff is negotiating with Paramount for the loan of Wynne Gibson to take the lead in "The Deluge," for KBS Productions. Conrad Nagel is being considered for a featured role. John Goodrich and Felix Feist are working on the script with the latter also to direct.

Frankie Darro To Warners

The first player contract to be signed by Warners for next year's slate was handed to Frankie Darro on a one-picture deal, assignment awaiting the studio's re-opening. Al Kingston handled the deal.

Pangborn In 'Careless'

Radio has engaged Franklyn Pangborn for the comedy assignment in "Careless," which William Seiter is directing. The Beyer-MacArthur office set the deal.

Eilers-Dunn Teamed

Sol Wurtzel is figuring on again teaming Sally Eilers and James Dunn in "Arizona To Broadway," an original story by William Conselman and Henry Johnson for Fox.

Harvey Thew To Universal

Harvey Thew swings over to Universal's writing staff from Radio on a one-picture deal to work under Henry MacRae's supervision.

Russian Films For Loew's

New York.—Effective this week, Loew theatres here will give midnight performances each Tuesday night of Russian features.

Lou Smith Promoted

New York.—Lou Smith, last with the Rialto Theatre, has been assigned to handle all fan publicity for the Paramount home office.

Warners Close: Resume June 1

The Warner-First National studios cut down to a skeleton staff Saturday, with members of most departments taking layoffs until the plant reopens June 1. A small group of writers are still on the payroll preparing scripts for pictures that go into work when production resumes.

Although "Mary Stevens, M. D." and "Voltaire" were finished last week, the "Captured" and "Good-Bye Again" units work the first part of this week finishing up minor shots. Busby Berkeley also cleans up dance ensemble shots tomorrow for "Golddiggers of 1933."

MPTOA Unit for Delaware

Wilmington, Del.—Sixteen exhibitors, representing practically every theatre in the state of Delaware, have formed an MPTOA unit to protect theatre interests in the state. Many of the exhibitors have been affiliated with the MPTOA group in Philadelphia. A. Joseph Defiore was elected president, Reese Harrington is vice-president and C. Evans secretary-treasurer.

Sutherland Enroute West

New York.—Eddie Sutherland, Paramount director, left here Saturday night for Hollywood, having completed numbers with Rudy Vallee, Cab Calloway, Col. Stoopnagle and Budd, and Baby Rose Marie, which will be inserted in "International House," which Sutherland directed on the coast recently.

Pair Start At Radio

Radio starts two pictures today, "Careless," the Maurine Watkins play featuring Ginger Rogers, Norman Foster and Gregory Ratoff with William Seiter directing under the supervision of H. N. Swanson, and Constance Bennett's "Bed of Roses," which Gregory LaCava is directing under the supervision of Pandro Berman.

Exhib Sues Distribs

Milwaukee.—J. E Honthaner, an exhibitor, has filed suit against several distributors and circuits under the anti-trust laws, alleging that he is unable to secure product.

Votion Abroad For S-J

The Selznick-Joyce agency will send Jack Votion to England within the month to assist Tonny Howard, who is now in charge of the London office of Selznick-Joyce.

Ned Sparks To Col.

Columbia has signed Ned Sparks for a featured role in "Apple Annie," which Frank Capra directs as his next assignment. The Beyer-MacArthur office set the deal.

Mason On Original

Sarah Y. Mason has been signed by Universal to write an original screen play. It will be Lois Weber's first directorial job for that company.

Yesterday in NEW YORK with HELEN GWYNNE

With the general spring cleaning taking place, a number of bright new things that seem to have plenty of promise are on their way for the new season on Broadway In fact, it looks as though the legit is about to suffer a sudden rush of plays to the stage. Two goodies come in next week: "The Threepenny Opera," which is a revised musical version of the "Beggars' Opera," being presented by Gifford and Cochran; and the new Maugham opus, "For Services Rendered," which Sam Harris is producing with Fay Bainter, Richie Ling, Elizabeth Risdon, Jean Adair and Jane Wyatt, (who scored heavily with the critics in the short-lived "Evening,") heading the cast. This is the play about which a London critic said that Maugham had underlined his meanings so heavily that the Mother in the play did everything but come out on the stage with an electric sign spelling Cancer on her breast.

•

And for the following week there will be Susan Glaspell's "The Comic Artist," produced by that depression wonder, Arthur Backhard; "Little Ol' Boy," written and finally produced by Albert Bein. Cagney once threatened to appear in this during the time he and Warners were making such nasty faces at each other. John Drew Colt heads the cast now. "Strange Gods," by Jessica Ball with Minor Watson; "Enchantment" by and with Laurette Taylor put on by Harry Moses completes that schedule. And for the last week in April, Peggy Wood will try again in "Just Out" with Ernest Truex sharing stellar honors and Lee Shubert hoping for the best. "Man Bits Dog," all about tabloid newspapers, will be brought in by Theron Bamberger. "Nine Pine Street," which Ina Claire abandoned earlier in the season, after a rewrite job by John Colton and Carlton Miles, will be produced by Margaret Hewes. Lillian Gish is supposed to be in it. "Hilda Cassidy," by William Rapp and Henry and Sylvia Lieferant, is also due after much discussion. And plenty more is on the list for May. "Shooting Star," the play about Jeanne Eagels, will bring Francine Larrimore back to the stage and will mark renewed activity on the part of Crosby Gaige.

•

And Nazimova is considering the lead in "Love Story" which Joseph Verner Reed and Theresa Helburn will produce. There's lots more that makes things look brighter and is filling casting offices to capacity these days. Eddie Hatrick went to the Dutch Treat Dinner for a good time and went home with a broken leg. He says he slipped on an alleged carpet. Sarah Monyek of the Sheldon Dick-C. Louis Rubsamen office was this week married to Philip Newman. And that's the first time in ages you've seen a colyumist say it just that simply and unadorned. Hope nobody thinks us too bold. And we think it pretty smart of that most talked-of-stage star to be going places and doing things with "your favorite colyumist," as he so cleverly phrases himself.

ROWLAND V. LEE

Directed

"ZOO IN BUDAPEST"

◆

A Jesse L. Lasky Production

◆

A Jesse L. Lasky Production

O. P. HEGGIE

Plays
Doctor Grunbaum
in

"ZOO IN BUDAPEST"

GENE RAYMOND



as

ZANI

in

"ZOO IN BUDAPEST"

A JESSE L. LASKY PRODUCTION

MY DEAR MR. HAYS:-

(Continued from Page 1)

Things like that can not be done with any hope of savings. So forget the cut, call it off and then get down to the business of formulating a plan for the making of better pictures.

Good pictures, Mr. Hays, are created, not manufactured For too long a period our production heads have been trying to make pictures on a model plan in much the same fashion that an automobile or an automobile part is made. first a model, then thousands of duplicates. Each and every successful picture (and we must have successful pictures) is the result of an individual creation and it's your duty and that of your members to deal with the creators in a manner that will inspire them to create. Once this inspiration has been effected, move your meetings over to the Warner lot and conduct them from that base, for your next step is to get the successful pictures made as cheaply as possible.

On the Warner lot, Mr Hays, you and your members will find an organization working 100 per cent (or was before the cut thing came in). You will find no artists sitting around awaiting assignments, you will discover all the writers busy writing stories that WILL go into production, and you will find directors finishing a picture one day to start another almost the following day. Warners are paying their men and women to work—and work they are, or were, before the cut hit them.

Then, Mr. Hays, you might move your meetings to almost any other major studio in town. You will find hundreds of people not working, people who collect princely salaries each week, people who have been waiting weeks and months for assignments. There, Mr. Hays, is your production overhead, the paying of men and women who do not work because the studio head is not smart enough to keep them working, executives who can not plan ahead, executives who grab anybody and everybody to keep them away from competing plants.

If, Mr. Hays, you could find out all the people that are on studio payrolls and who are not given work and add to this the amount of money paid out for material that will never reach the screen, you will then have the difference between the profit and loss of this business. In short, Mr. Hays. the big cost of running this business, that terrific overhead, is due to executive blunders, not the salaries paid to the artist, writer or director, or the cost of building sets or photographing them. If you can whip those executives into a line of thought that will eliminate most of those blunders, you will have the big cost of production licked.

You know, Mr. Hays, and all of us know that this business is going on. Pictures will be made long after this present day generation has passed—for good motion pictures are great entertainment, (in fact, the greatest) and there has never been a day of any generation that did not demand entertainment and show willingness to pay to see it. But whether the members of your organization are to continue to be a part of this industry, whether you are to remain in your position, rests entirely on what is done here in Hollywood this week. Something has to be done now, Mr. Hays.

In an effort to help you and your members in isolating unnecessary evils, Mr. Hays, we will keep up this form of communication during the present week, treating with individual problems that have just been generalized on above.

THANKS

TO

Jerry Hoffman in *The Examiner*

Cohens and Kellys bring laughs at the Hillstreet. . . The 1933 model for Sidney and Murray display some new and radical changes over previous formulas used. . . . George Stevens is entitled to much credit for making it a smooth comedy that runs along easily and entertainingly. This is his first directorial effort and promises much for him.

Muriel Babcock in *The Times*

As for the "Cohens and Kellys." This is an uproarious piece of foolery.

The Rialtan in *Evening Herald*

"Cohens and Kellys in Trouble," which opened last night at the RKO theatre. . . . It just bubbles over with mirth. . . . George Sidney and Charles Murray. . . The hilarious things these funsters do . . . what friends they make . . . well directed by George Stevens.

GEORGE STEVENS

(Management BREN & ORSATTI)

DIRECTOR OF

'The Cohens and Kellys in Trouble'

NOW SHOWING

at the

RKO - Hillstreet Theatre

PICTURES Now SHOOTING

Columbia

"COCKTAIL HOUR"

Cast: Bebe Daniels, Kenneth MacKenna, Muriel Kirkland, Jessie Ralph, Sidney Blackmer, Barry Norton.
Director ..... Victor Schertzinger
Original ..... James K. McGuinness
Screen Play ..... Richard Schayer, Gertrude Purcell
Cameraman ..... Joseph August

"ANN CARVER'S PROFESSION"

Cast: Fay Wray, Gene Raymond, Claire Dodd, Jessie Ralph, Claude Gillingwater, Sam Armstrong, Edwin Stanley, Arthur Pierson, Frank Albertson, David Sorott, Edward Keane.
Director ..... Eddie Buzzell
Original and Screen Play ..... Robert Riskin
Cameraman ..... Teddy Tetzlaff

Fox

"ADORABLE"

Cast: Janet Gaynor, Henry Garat, C. Aubrey Smith, Herbert Mundin, Blanche Frederici, Hans von Twardowski.
Director ..... Wilhelm Dieterle
Original by ..... Paul Frank, Billie Wilson
Screen Play ..... George Marion Jr., Jane Storm
Music and lyrics: Werner Heymann, Richard Whiting, George Marion Jr.
Cameraman ..... John Seitz

"MY LIPS BETRAY"

Cast: Lilian Harvey, John Boles, El Brendel, Una O'Connor, Henrietta Crosman, Maude Eburne.
Director ..... John Blystone
From play by ..... Attila Van Orbok
Screen Play ..... Hans Kraly
Music and Lyrics ..... William Kernell

"5 CENTS A GLASS"

Cast: Charles "Buddy" Rogers, Marion Nixon, Joseph Cawthorn, Dan Jarrett.
Director ..... Frank Craven
Original and Screen Play ..... Frank Craven, Sam Mintz

"THE POWER AND THE GLORY"
Jesse L. Lasky

Cast: Spencer Tracy, Colleen Moore, Helen Vinson, Ralph Morgan.
Director ..... William K. Howard
Original and Screen Play ..... Preston Sturges
Cameraman ..... James Wong Howe

"HOLD ME TIGHT"

Cast: Sally Eilers, James Dunn, Frank McHugh, Noel Francis.
Director ..... David Butler
Original Story ..... Gertrude Rigdon
Screen Play ..... Gladys Lehman
Cameraman ..... Ernest Palmer

"IT'S GREAT TO BE ALIVE"

Cast: Raoul Roulien, Gloria Stuart, Edna May Oliver, Herbert Mundin, Robert Grieg, Dorothy Burgess, Joan Marsh, Emma Dunn, Edward, Edward Van Sloan.
Director ..... Al Werker
Screen Play and Dialogue Arthur Kober
Cameraman ..... Robert Planck

MGM

"THE CHASER"

Cast: Lee Tracy, Madge Evans, Frank Morgan, John Miljan, Virginia Cherrill, Joan Standing, Herman Bing, Greta Mayer, Sid Saylor, Sam Hines, Tom Nawn, Charles Butterworth, Tenen Holtz.
Director ..... Jack Conway
Original ..... Howard Emmett Rogers, Chandler Sprague
Screen Play ..... Bella and Sam Spewack
Cameraman ..... Gregg Toland

"DINNER AT EIGHT"

Cast: Marie Dressler, John Barrymore, Wallace Beery, Lionel Barrymore, Jean Harlow, Madge Evans, Karen Morley, Franchot Tone, Lee Tracy, Jean Hersholt, Herman Bing, Hilda Vaughn.
Director ..... George Cukor
From play by ..... George S. Kaufman, Edna Ferber
Screen Play ..... Frances Marion
Cameraman ..... William Daniels

"WHEN LADIES MEET"

Cast: Robert Montgomery, Ann Harding, Myrna Loy, Alice Brady, Sterling Holloway, Luis Alberni, Frank Morgan, Martin Burton.
Director ..... Harry Beaumont
From play by ..... Rachel Crothers
Cameraman ..... Ray June

"PEG O' MY HEART"

Cast: Marion Davies, Onslow Stevens, J. Farrell MacDonald, Alan Mowbray, Juliette Compton, Irene Brown, Tyrell Davis, Robert Greig, Doris Lloyd
Director ..... Robert Z. Leonard
From play by ..... J. Hartley Manners
Screen Play ..... Frank R. Adams
Cameraman ..... George Barnes

Paramount

"DEAD ON ARRIVAL"

Cast: Ricardo Cortez, Gloria Stuart, David Manners, William Harrigan, Jack LaRue, Shirley Grey, Vince Barnett, Johnny Hines, Gertrude Short, Kitty Kelly.
Direction ..... George Somnes, Alexander Hall
Original ..... Jules Furthman
Screen Play ..... Allen Rivkin, P. J. Wolfson, Manny Seff
Cameraman ..... Karl Struss

"THE EAGLE AND THE HAWK"

Cast: Fredric March, Cary Grant, Jack Oakie, Sir Guy Standing, Forrester Harvey, Russell Scott, Leyland Hodgson, Kenneth Howell, Craufurd Kent, Jacques Jou-Jeurville
Directors ..... Stuart Walker, Mitchell Leisen
Original Story ..... John Monk Saunders
Screen Play ..... Bogart Rogers, Seton I. Miller
Cameraman ..... Harry Fischbeck

"INTERNATIONAL HOUSE"

Cast: Peggy Hopkins Joyce, W. C. Fields, Stuart Erwin, Sari Maritza, Burns and Allen, Col. Stoopnagle and Bud, Bela Lugosi, Edmund Breese, Franklin Pangborn, Harrison Green, Lumsden Hare, James Wang, Ernest Wood, Clem Beauchamp, Henry Sedley, Etta Lee.
Director ..... Edward Sutherland
Original Story ..... Lou Heifetz, Neil Brant
Screen Play ..... Francis Martin, Walter DeLeon
Cameraman ..... Ernest Haller

"THE SONG OF SONGS"

Cast: Marlene Dietrich, Brian Aherne, Richard Bennett, Hardie Albright, Alison Skipworth, Helen Freeman.
Director ..... Rouben Mamoulian
Original by ..... Herman Sudermann, Edward Sheldon
Screen Play ..... Leo Birinski, Samuel Hoffenstein
Cameraman ..... Victor Milner

"COLLEGE HUMOR"

Cast: Bing Crosby, Jack Oakie, Richard Arlen, Mary Carlisle, Burns and Allen, Mary Kornman, Lona Andre, Joe Sauers.
Director ..... Wesley Ruggles
Original by ..... Dean Fales
Screen Play ..... Frank Butler, Claude Binyon
Music and Lyrics ..... Arthur Johnston, Sam Coslow, Leo Robin
Cameraman ..... Leo Tover

"JENNIE GERHARDT"

Cast: Sylvia Sidney, Donald Cook, H B. Warner, Louise Carter, Cora Sue Collins, Edward Arnold, Gilda Storm, David Durand, Greta Meyer, David O'Brien, Betsy Ann Hisle.
Director ..... Marion Gering
Original ..... Theodore Dreiser
Cameraman ..... Leon Shamroy

"SUNSET PASS"

Cast: Tom Keene, Randolph Scott, Harry Carey, Kathleen Burke, Fuzzy Knight, Kent Taylor, Leila Bennett, Patricia Farley, Vince Barnett.
Director ..... Henry Hathaway
Original ..... Zane Grey
Screen Play ..... Gerald Geraghty, Jack Cunningham
Cameraman ..... Archie Stout

"THE SONG OF THE EAGLE"
Chas. R. Rogers Prod.

Cast. Charles Bickford, Richard Arlen, Jean Hersholt, Mary Brian, Louise Dresser, George E. Stone, Andy Devine, Gene Morgan, Bert Sprotte, George Hoffman, Harry Walker, Julie Haydon.
Director ..... Ralph Murphy
Original by ..... Gene Towne, Graham Baker
Screen Play ..... Willard Mack, Casey Robinson
Cameraman ..... Henry Sharp

RKO-Radio-Pathe

"MAIDEN CRUISE"

Cast: Phil Harris, Charlie Ruggles, Helen Mack, June Brewster, Chic Chandler, Shirley Chambers.
Director ..... Mark Sandrich
Original Story ..... Mark Sandrich, Ben Holmes
Screen Play ..... Allen Rivkin, P. J. Wolfson
Cameraman ..... Bert Glennon

"EMERGENCY CALL"

Cast: William Boyd, Wynne Gibson, William Gargan, Edward Arnold, George E. Stone, Betty Furness.
Director ..... Edward Cahn
Original ..... John B. Clymer, James Ewen
Screen Play and Dialogue ..... Houston Branch, Joseph Mankiewicz.

"JAMBOREE"

Cast: Robert Armstrong, Helen Mack, Frank Reicher, John Marston.
Director ..... Ernest Schoedsack
Original and Screen Play ..... Ruth Rose
Cameraman ..... Eddie Linden

"FLYING CIRCUS"

Cast: Arline Judge, Bruce Cabot, Eric Linden, Ralph Bellamy, Cliff Edwards.
Director ..... Russell Birdwell
Original ..... Russell Birdwell
Screen Play ..... Byron Morgan, Louis Stevens
Cameraman ..... Nick Musuraca

Universal

"KING OF THE ARENA"
Ken Maynard Prod.

Cast: Ken Maynard, Lucille Browne, Bob Kortman, Michael Visaroff, Jack Mower, Jack Rockwell, John St. Polis, Fred Mackeye, Robert Walker, William Steele, Ed Coxen, Frank Rice.
Director ..... Alan James
Original by ..... Hal Berger, Ray Bouk
Screen Play ..... Alan James
Cameraman ..... Ted McCord

"PHANTOM OF THE AIR"

Cast: Tom Tyler, Gloria Shea, William Desmond, Hugh Enfield.
Director ..... Ray Taylor
Original by ..... Ella O'Neill, Henry McRae
Screen Play ..... George Plympton, Basil Dickey

IN PHOTOGRAPHING

"ZOO IN BUDAPEST"

A JESSE L. LASKY PRODUCTION

LEE GARMES

was assisted by

SECOND CAMERAMEN
John Schmitz
Warren Lynch
Jockey Feindel
Stanley Cortez

STILL PHOTOGRAPHER
Anthony Ugrin

ELECTRICAL DEPARTMENT
Chuck Henderson
John Blanke

GRIP DEPARTMENT
Fred Richter

SPECIAL CAMERAMAN
Chas. Van Enger

ASSISTANT CAMERAMEN
Warner Cruze
H. C. Smith
Eddie Collins

PAINT DEPARTMENT
Bert Crawford

FOLIAGE DEPARTMENT
George H. Wittlinger
E. Sylvera

Art Director
WILLIAM DARLING

Film Editor
HAROLD SCHUSTER

USING

EASTMAN

SUPERSENSITIVE PANCHROMATIC
NEGATIVE

J. E. BRULATOUR, INC.

New York Chicago Hollywood

THE Hollywood REPORTER

Vol. XIV. No. 20. Price 10c. TODAY'S FILM NEWS TODAY Tuesday, April 11, 1933

THREE STUDIOS DROP CUT

Screen Writers Name Committee To Draw New Code

The Board of Directors of the newly reorganized Screen Writers Guild last night appointed a committee of fifteen to start work immediately upon formulating a Code of Working Conditions which will be the keystone of the writers' movement. Members of the committee are:

Robert Lord, Sam Ornitz, Bess Meredyth, Oliver H. P. Garrett, Rupert Hughes, Bert Kalmar, John Bright, Jane Murfin, Doris Anderson, Robert Riskin, Malcolm Stuart Boylan, S. N. Behrman, Harvey Thew, Howard J. Green and Houston Branch.

This committee will work through sub-committees to draw forth from the new Guild of 210 members all the various viewpoints of different groups

(Continued on Page 3)

Charley Chase Abroad; May Do Picture There

Charley Chase, of the Roach studio, leaves tomorrow night for New York, and sails on the Bremen on Saturday for London, Paris and Berlin.

Hal Roach is already in Europe and Bob McGowan is on his way and, although Chase will not admit he is to make a picture in England, there is a chance that he may be in the one that Roach will make there for MGM

Columbia Asks Loan of Three Warner Players

Columbia is negotiating with Warners for the loan of Warren William, Guy Kibbee and Glenda Farrell, three contract players, for featured spots in the Frank Capra production, "Apple Annie." Robert Riskin is writing the screen play.

Rodgers-Hart Wanted

MGM is dickering with the song-writing team of Richard Rodgers and Lorenz Hart for a 52-week contract. The team has just completed the music, lyrics and book of "I Married An Angel," in collaboration with Moss Hart.

Huston For 'Rhapsody'

MGM has assigned Walter Huston a featured role in "Rhapsody," with Kay Francis and Nils Asther. Richard Boleslavsky will direct and production is scheduled to start next week.

Paramount Trustee Election Thursday

New York.—Referee H. K. Davis, representing the Paramount creditors, has set Thursday as the next date for the election of a trustee. The Federal Court of Appeals is expected to give its decision in the case today or tomorrow.

Newsreel Men Get Notes For Back Pay

New York.—The trouble between Fox Movietone and the newsreel cameramen has been settled, the company agreeing to refund the money that has been taken in cuts. It stipulates, however, that the men must take the refunds in notes, payable May 1, as the company is in financial straits. The money will be held in escrow until that date.

This trouble started when Fox Movietone cut all its newsreel men to the minimum salary, the union contending that it could not do so unless the other newsreels did likewise.

New Ticket and Tilt At MGM For May Robson

Instead of exercising its option on May Robson's contract, MGM has torn up the player's old ticket and written out a new one, giving her a tilt in salary. The Beyer-MacArthur office negotiated the deal.

Announcements Coming From MGM, Warners, Radio Today— Others To Follow This Week

Metro-Goldwyn-Mayer, Warner Brothers and Radio will make announcements today, through the Emergency Committee of the Academy, that they will resume the payments of full salaries as of this week. With the possible exceptions of one or two, it is anticipated that every other company which put the cuts into effect will withdraw them within the next two or three days.

This does not necessarily mean, however, that the employees will lose the amount of money involved in the cuts that have been in effect for five of the eight weeks period. The Emergency Committee was in session all day yesterday and in contact with every studio, insisting that every provision of the standard waiver be complied with and that the figures promised by every studio affected be furnished as these studios agreed.

The committee already has these figures from every company except Fox, Columbia and Educational. Figures from these three are on the way.

(Continued on Page 2)

Boles In Fox Musical

The Sol Wurtzel unit at Fox-Western has scheduled a musical production, "The Forbidden Melody," which will have John Boles in the top spot. William Kernell is writing the music and lyrics.

Seidelman Out As Para. Foreign Mgr.

New York.—Joseph H. Seidelman has resigned as vice-president and acting manager of the Paramount International Corporation, but remains with the company as special foreign representative.

E. E. Shauer takes over the title vacated by Seidelman, and has appointed John W. Hicks Jr. as acting manager of the department, with George Weltner as his assistant. Seidelman leaves for Europe within a few weeks.

Chic Sale Will Star In Railroad Yarn At Col.

Chic Sale has been engaged by Columbia for the leading role in "Full Speed Ahead," a railroad story which goes into production tomorrow.

Diane Sinclair is the leading woman and Lambert Hillyer will direct.

Directors Will Meet

The Directors' Branch of the Academy meets tonight at the Roosevelt Hotel, at which time the group will hear reports on negotiations of the Academy emergency committee from Donald Crisp and William K. Howard, who represented the branch on that committee.

Big Business For 'M'

New York.—The German picture, "M," directed by Fritz Lang, is doing exceptionally good business at the Mayfair and will be held indefinitely. It grossed about $18,000 its first week.

Katharine Hepburn Back

Katharine Hepburn returned from New York last night, and is slated to start in "Morning Glory" at Radio this week, co-starring with Douglas Fairbanks, Jr. Lowell Sherman directs.

MY DEAR MR. HAYS:—

The big problem of motion pictures, Mr. Hays, is production, and the big problem of production is the front office of almost every major plant. There you will find all the reasons for bad pictures, all the reasons for high costs in WASTE. Mr. Hays. These costs are not the salaries of the men and women who really contribute the worthwhile things of this business. What's to be done about those front offices, Mr. Hays? That's the whats and whys of motion pictures.

You know, Mr. Hays, and we know, that eight or nine men have taken the bows for this business for many years and have taken most of the money out of it. They had as much to do with the making of successful pictures, Mr. Hays, as you did. But at the first sign of serious difficulties, those nine men rushed to the

(Continued on Page 7)

SUPPORT THE MOTION PICTURE RELIEF FUND

THE Hollywood DAILY REPORTER

W. R. WILKERSON. . .Editor and Publisher

FRANK POPE..... .....Managing Editor

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RAMBLING REPORTER

There are fifty-eight houses for rent at Malibu, we hear tell—must be a rush to the mountains or something. . . . The Richard Wallaces will celebrate their twelfth wedding anniversary in Venice . . . Italy . . . the place with all the water. . . . The Leland Haywards arrived in town Sunday and are at the Beverly Wilshire . . . Harrington Reynolds is the only writer who survived four and a half weeks on the Culbertson shorts at Radio, but his nerves became so frayed and his temper so bad that after four weeks his wife left him! . . . Stella Block's (Mrs. Eddie Eliscu) exhibition of drawings began yesterday at Bullocks Wilshire. . . . The Lew Levinsons will be blessed-eventing in June. . . Lloyd Bacon, who has just finished "Mary Stevens, M.D.," is now sick in bed . . . Dorothy Rodgers nursing a bad and painful ear. . . Constance Bennett and Gilbert Roland two-someing at places in Palm Springs.

•

A supervisor at Radio is about to have his cards called—and take it from us, he will be found to be holding a bluff. . . . Peggy Joyce tried awfully hard to make a certain actor kiss her at the Little Club Satiddy night—with no success. . . The Dick Barthelmesses, the Ken MacKennas, the Eddie Gouldings, the Watterson Rothackers, the Skeets Gallaghers, among the huge crowd there. . . . Sari Maritza got herself two dollars worth of ticket from a meaney cop in Beverly yesterday. . . . Moss Hart, Sam Harris, Charlie Lederer, maybe Lewis Milestone and the Groucho Marxes will be on the Chief when it pulls out tonight. . . . Horace McCoy has had a date with Helen Vinmont (oil magnate's datter) every night for nineteen months.

•

Bryan Foy says he's going to be a producer—"If I go broke proving it!" . . . Joan and Barbara Bennett, Ricardo Cortez, the Nat Deveriches, Alice White with Cy Bartlett, the Carlyle Blackwells, among the dancers at the B W. Sunday night.

New York REVIEWS

"DESTINATION UNKNOWN"

Universal prod.; director, Tay Garnett; writer, Tom Buckingham

Herald-Tribune: "Destination Unknown" is another of those sea yarns, done badly. If this is allegory, it's very bad allegory.

News: The first half of the picture is not without its thrills and it is well acted by Pat O'Brien, as chief of the rum-runners, and by Alan Hale as the big Swede, and Willard Robertson as one of the sailors.

Post: Tay Garnett's direction of the picture is cautious and reverent, but there is neither the material in the story nor the ability in the actors to evoke the loftiness of the theme. There are times when the pace could have been speeded up and emotions intensified, but even with these improvements it is doubtful if the picture could have attained the high level on which it was evidently conceived.

Mirror: One of those red-meat, rip-roaring melodramas designed to entertain the men. It is a lusty picture, splendidly acted, filled with action and strong suspense.

Times: "Destination Unknown," a picture which reached the Rialto yesterday, is a strange concoction, parts of which appear to have been written on the spur of the moment to fill in the necessary footage. Although it has a certain fund of originality, it is spasmodically illogical and bewildering.

American: A lumbering, groping drama of the sea, this one is heavily melodramatic for two-thirds of its length, then suddenly turns spiritual, significant and full of symbolism all at one and the same time. But nothing saves it from being rather boring, dull and even amateurish It appears to lack clarity in conception and both conviction and skill in execution.

Journal: Action is entirely subordinated to characterization Vague and uncertain in development and slowed up even more by dialect spoken by Alan Hale. It gives the impression that Director Tay Garnett tried hard, but was either confused or overwhelmed by the theme assigned to him.

"MIND READER"

Warner Bros prod.; director, Roy Del Ruth; writers, Vivian Cosby, Wilson Mizner, Robert Lord.

American: Smart lines and good acting balance a rambling story and leave something over on the credit side of the Paramount's new tenant, so that, all in all, it is good program entertainment.

Post: It is slow-paced and obvious and, except in some amusing moments contributed by Allen Jenkins, bereft of interest.

Sun: Certainly the film won't do any harm, as it has a more or less intelligent viewpoint. It is a bit disappointing, however, when one considers its theme. A good deal could have been done with it, and unquestionably will be in subsequent films.

World-Telegram: Although Mr. William strove diligently to show you how charlatans take money away from unsuspecting hicks, he succeeded only in being the principal figure of a singularly ineffective and tiresome cinema

Herald-Tribune: The picture, thanks chiefly to the playing, has its moments, but on the whole it is far too commonplace in its efforts to be strikingly revealing It ends by seeming pretty placid entertainment.

Mirror: It entertains, thanks to the momentum it gathers half-way through its footage, and the smash it packs in its final scenes.

News: If it weren't for the laughs provoked by enkins and William's bold performance, "The Mind Reader" would be pretty dull stuff. It moves along fast enough from one episode to another, but it never seems to be going anywhere in particular at any time.

Journal: The picture has a bright idea and is a fairly entertaining program feature, even though it's some-what slow in getting under way and alternates amusing sequences with some that fall quite flat.

Times: A rather lame but frequently ingenious production.

"INFERNAL MACHINE"

Fox prod ; director, Marcel Varnel; writers, Carl Sloboda, Arthur Kober.

Journal: It's a mixture of melodrama and farce, and while the continuity isn't always as smooth as it might be because of sudden shifts in mood, the film manages to hold one's interest by virtue of an ingenious plot, good acting and better-than-average comedy dialogue.

News: It is well cast, well played and well directed. The story is fresh and original, with a serious theme treated from a comedy angle.

World-Telegram: A slightly cock-eyed, fantastic and thoroughly amusing little satirical melodrama.

Times: The film lacks the speed and dramatic ingenuity needed for a melodrama of this sort, and it makes an indifferent entertainment.

Harold Lloyd Beats Plagiarism Suit

San Francisco.—The decision given against Harold Lloyd by the Los Angeles Federal court in the plagiarism suit brought by the widow of H. C. Witwer was reversed yesterday by the U. S. Circuit Court of Appeals. The court ruled that Mrs. Witwer is not entitled to any share in the profits of "The Freshman" which, she alleged, was taken from her husband's story, "The Emancipation of Rodney."

The majority decision, signed by Justice Wilbur, pointed out that Lloyd had planned for years to produce a college picture and that "The Freshman" was made extemporaneously for the most part

Son Born To Hal Wallis And Louise Fazenda

Louise Fazenda (Mrs. Hal Wallis) became the mother of a son at the Cedars of Lebanon Hospital yesterday morning. The boy, who will be named Harold Jr., weighed 6 pounds, 13½ ounces.

Milner With Meyer

Dan Milner, formerly sound department head for Columbia, has joined the Abe Meyer Synchronizing Service in a similar capacity. "Thunder Over Mexico," for Sol Lesser, is his first job.

Factor Family East

Max, Davis and Frank Factor are leaving for New York Friday. The former two go on business, and Frank, who has just been married, is bound for Europe on his honeymoon.

Three Drop Cuts Today

(Continued from Page 1)

although Fox is being treated as a special case because some of its waivers were signed before the bank holiday. Price, Waterhouse and Company, the auditing firm retained by the Emergency Committee, is checking the figures supplied by the studios and, presumably, will check in New York on the returns sent from there.

All these figures will be carefully checked to ascertain if any of the companies, had they lived up to the letter of their agreement, could have restored salaries before this. If this is found to be the case, the Committee will insist that these companies restore the amount taken by the cuts as of the date when resumption of full payments was justified. There seems little doubt that, in several cases, a portion of the cuts will be paid back and, in one or two instances, the employes probably will get back every dollar taken from them.

DACHSHUNDE
GRAYCE GREENBURG
3607 Cahuenga Blvd.
Hollywood

3 Minutes From Hollywood

EASTERN PRODUCERS WARNED OF DANGER OF SALARY CUTS

Fight Certain If Attempt Is Made

Any attempt at general downward revisions of salaries in the production branch of this industry will result in chaotic conditions, forecast by the militant attitude of employees who are ready to fight any further cuts.

This fact was forcefully presented to eastern heads of the ma,or companies by studio executives at the initial joint meeting of those groups at the Producers Association last night.

Will Hays presented a general report to the gathering, in which he told those present of the imperative need of a readjustment in production costs to meet declining income from theatres. During the round-robin discussions on how to reduce negative costs, the necessity of cutting salaries was brought up, which resulted in the statements that employees would combat any such move to the utmost.

The studio heads are slated to meet this afternoon to discuss plans for reducing costs generally, and another joint meeting will start tonight at 8:30.

In the course of his speech, Will Hays said: "The fact is that the solutions of the problem of producing better pictures at lower costs already are becoming evident in the plans being made by existing factors in the industry.

"The problem of economy in distribution costs is before the motion picture industry as before other American industries. There are signs, on the basis of a recent court decision, that large economies might be possible in distribution costs through proper organization.

"The program of reorganization and rehabilitation now under way will adjust the capital risks undertaken in the industry in the matter of theatre operation. Economies can be and are being effected in the production of pictures and the only limits to further progress in this respect are the limits of business management and efficiency. Compensation can be and is being adjusted to meet the standards of the times. There is no likelihood that creative effort will fail in the production of better and better pictures from the artistic standpoint."

Those attending the meeing, in addiion to Mr. Hays, were: Columbia, Sam Briskin; Fox, Sidney R. Kent, Winfield Sheehan, John J. Gain, Jesse Lasky, Jason Joy; MGM, Nicholas Schenck, Louis B. Mayer, Eddie Mannix; Paramount, Adolph Zukor, Al Kaufman, Emanuel Cohen, C. B. De Mille; Radio, M. H. Aylesworth, B. B. Kahane; Universal, Carl Laemmle Sr., Carl Laemmle Jr., R. H. Cochrane, Henry Henigson; Warner-First Nat., Harry M. Warner, Jack Warner, Darryl Zanuck; United Artists, Joseph M. Schenck, Abe Lehr; Educational, E. H. Allen; Hal Roach, Henry Ginsberg; Harold Lloyd Prods., William R. Fraser. Fred Beetson and Attorney George Cohen were also present.

Garbo, $400,000 Per

Greta Garbo will collect $800,000 on her new ticket with MGM, according to reports. Slated for two pictures, she would draw $400,000 per production for her services.

More Producers In Stage Play Scheme

New York.—Several of the smaller picture companies are reported to be interested in a plan to produce 100 plays on Broadway within the next three years on a subscription plan, similar to that of the Theatre Guild. They are tying in with Leon C. Leventhal, representing the Joe LeBlang interests, Brock Pemberton and Dwight Wiman, feeling confident that the LeBlang hookup with many ticket agencies will ensure a return on the investment.

The reason for the scheme, of course, is the anticipated shortage of picture and legitimate stage material and the idea came from the plans of the new Katz, Harris and Gordon organization.

Two For Butler Cast

Clay Clement and Kenneth Thompson have been engaged by Fox for featured roles in "Hold Me Tight," which Dave Butler is directing.

Lyda Roberti Arriving

Lyda Roberti, who recently finished in the Jack Pearl play, "Pardon My English," arrives in Hollywood today on The Chief.

72 Planes For Pictures

Warners will use 72 airplanes tomorrow night at the Riverside airport for a scene in "Captured," which Roy Del Ruth is directing.

Diana Wynyard Sailing

New York.—Diana Wynyard sails tomorrow on the Empress of Britain for London. She is taking a two months' vacation in London.

Morgan Back To Radio

Byron Morgan joined the Radio writing staff yesterday to develop the screen play of an untitled action drama owned by that company.

Four For 'Adorable'

Fox has assigned Barbara Leonard, Esther Muir, Joe Cairs and Peter Duray to roles in "Adorable," which Wilhelm Dieterle is directing.

Marjorie Gateson Set

Marjorie Gateson has been added to the cast of "Cocktail Hour," at Columbia.

Perc Westmore East

Perc Westmore, make-up artist, is starting for New York tomorrow on his first vacation in seven years.

Bankruptcy Holds Up Para. Story Sales

The consummation of story sales by Paramount is being held up because of legal technicalities due to the bankruptcy of the Paramount-Publix organization. The stories which Paramount is trying to sell are the property of Paramount-Publix and have not been transferred to Paramount Productions Inc., thus forcing any present deals to be held up until the stories clear.

Vina Delmar's yarn, "A Chance At Heaven," is not legally Radio's property until such time as the Paramount situation is cleared, resulting in a probable delay of production at Radio.

Ruth Rose Working On 'Three Came Unarmed'

Radio has taken "Three Came Unarmed" off the shelf and handed it to Ruth Rose for a treatment. The studio is figuring on this yarn to team Joel McCrea and Dorothy Jordan, with Ernest B. Schoedsack to direct.

Straight Pictures For Loew's Ziegfeld

New York.—Loew's will open the Ziegfeld Theatre on April 21 with a straight picture policy. Miss Chelle Janis will be the manager, being transferred from Loew's Hillside Theatre, at Jamaica.

Indie Exhibs Meeting

Independent exhibitors of Southern California meet this noon at the Elks Club to discuss the return of single bills, effective April 27, in all unaffiliated houses in Los Angeles and Southern California.

Radio-Taylor Dicker

Radio is considering Estelle Taylor Taylor for a featured spot in the Constance Bennett picture, "Bed of Roses," which Gregory LaCava is directing.

Committee Named

(Continued from Page 1)

of writers, and will arrive at a thoroughly representative code in this way.

The Code, when finally approved by the Committee, is to be printed and referred to the whole membership of the Guild. It will not become effective until it has the written assent of 75 per cent of the signers to the new Guild contract. In this way, signers of the contract are assured that no code will be accepted unless it is completely satisfactory to all groups and individuals.

The sub-committees are to draw strongly upon not only the ace writers in the general fiction field, but upon the numerous independent writers, writers of musicals, comedy writers and comedy constructionists.

Yesterday in NEW YORK with HELEN GWYNNE

A slip of the tongue, (or malaprop,) to use the classical expression,) occasionally and by accident turns out to be a pretty good comment on a situation. The other day someone wanted to know who-all went out to the coast on that executive special and got the reply: "Zukor, Schenck, Harry Warner and Aylesworth. Those four COMPROMISE the main ones going out." . . . More fun what with the return of beer and the circus in town and one thing or another. We've just discovered that, whether you like beer or not, it seems to be your patriotic duty to drink it. . . . Val Lewton suggested the government could make even more money by taxing the comfort stations. And speaking of Lewton, he quotes his pride and joy, his daughter, on this one. Nina, (that's the daughter,) asked her mother what poppa did going in on the train every morning whether he worked there. . . . So mother carefully explained that Val used that as a means of getting to his office every day and that he worked in his office and wrote all day. "Your father is a writer," she said to clinch matters. Val, having overheard the conversation, called Nina over to him and proudly asked: "What is daddy, darling?" And promptly got the reply, "A nut." Well, out of the mouths of babes—.

•

Mark Larkin gave himself a grand going-away beer party the other afternoon which was supposed to be on from four to six, but when last heard from around ten o'clock at night, Mark was still wondering what to do with all the people in the place. . . . And it's more fun to watch the glee with which the boys on the beer trucks wave bottles at the cops as they go tearing around town. Even the cops have been grinning for the last few days. . . Jimmy Durante holds the record for at least promising to tap more beer kegs than anyone else in town. . . . The Motion Picture Club had an entertaining evening with beer, ladies invited. The waiters at the Algonquin will have to learn all over again how to pour it. We had one who treated it like wine, when everybody knows the most fun in beer is combing the suds out of your moustache. . . Nedicks sold it at five cents the glass and they had to call out the riot squad. And a brewery has already had a strike. Well, all the crowds downtown these days help the picture business too.

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Paul Gangelin met up with a slightly sodden gent in the subway who was more or less settling the affairs of the world and analyzng America and he ended up with, "The spirit of America, Betty Boop. Thass the great American ideal, Betty Boop." And then proceeded to give everyone a treat and let him shake his hand because Jack Dempsey had shaken it that afternoon. . . . In fact, he claimed that the great Dempsey was a lot more democratic than the subway guard, because Jack had shaken his hand so heartily. Thass the spirit, all right, all right. That and Mickey Mouse.

HENRY ARMETTA

as

Matteo

in

"The Devil's Brother"

ART LLOYD

Photographed

"The Devil's Brother"



Stanlio Ollio

'THE DEVIL'S BROTHER'

From the Famous Comic Opera,
"FRA DIAVOLO," by Auber

Our Latest
HAL ROACH-MGM
Feature Production

British Cinemas Took 43,000,000 Pounds in' 32

London.—Simon Rowson, a director of British Gaumont, gave some startling figures about the British film industry at a recent meeting of the Royal Empire Society. He said that last year the total grosses of the British cinemas amounted to 43,000,000 pounds, which, averaging the admission prices, meant that there had been 960,000,000 paid admissions. Of this, 7,000,000 pounds went for amusement taxes, leaving a balance of 36,000,000 pounds for the theatres.

The Cinematograph Films Act of 1927 has done wonders for the British industry, he said. Nearly 500 feature films were registered, at a production cost of nearly 7,000,000 pounds. Studios, capable of turning out 150 to 200 features a year, have been erected at a cost of around 2,500,000 pounds.

"Before the quota bill passed," he said, "95 to 97 per cent American films were being shown on British screens, but this is now reduced to 82 per cent. Instead of the statutory quota of 7½ per cent, British exhibitors in the past year screened 17.83 per cent of British pictures."

Mr. Rowson believed that London is in a fair way to become the film market of the world. There is a good start for an export trade to other English-speaking countries, and the British picture, he said, has definitely ousted the American film from its supremacy in Australia, Canada, South Africa, New Zealand and India. There is also a growing market for British films in Scandinavian countries, Czecho-Slovakia, Spain, Holland, Poland, China and Japan.

Hinsdell Will Stage Molnar's 'Good Fairy'

Oliver Hinsdell, MGM coach and director, is sponsoring the production of Ferenc Molnar's "The Good Fairy" at the Beverly Hills Little Theatre for Professional Players. Hinsdell stages the play.

Marion Clayton, Richard Tucker, Kenneth Thomson, Francesca Braggiotti, Harry Stubbs, J. Irving White, Sidney Christie comprise the cast

One Year Terms For Local 306 Heads

Local 306, projectionists' union of the IATSE, will elect officers for one year terms only in the future.

Radio Alters Title

Radio was forced to change the title of the Lou Brock feature musical, "Maiden Cruise" to "Melody Cruise," due to an approaching law suit by the author of a novel titled "Maiden Voyage." Mark Sandrich is directing and the picture finishes today.

'Free Women' Shelved

Foy Productions has shelved "Free Women," an original story by Ethel Hill, which was previously set for release through Columbia. It will be produced for next year's slate, according to Bryan Foy.

Blumenthal Takes Over Poli Circuit

New York.—A. C. Blumenthal has finally closed negotiations for taking over the control of the Poli Circuit in New England. The transfer of authority will be made immediately.

Little Demand For New Silent Camera

Although the camera and accessory servicing companies in Hollywood have about perfected a silent camera, none of the producers is taking it. The new camera, according to tests made by Bell & Howell, registers several "d. b.'s" below that of the blimp camera devices now in use, eliminating the greater part of the camera purring.

Reason given for the producer's failing to take advantage of this technical advance in film making is that the studios are saving money in every department and decline to lay out extra expenditures for new camera equipment in view of the many thousands of dollars worth they have on hand They say that the blimp type, while unweildy, is just as effective for the demands of production. To use the new camera would also mean changes in other set equipment, mainly carriages for truck shots, these needing remodeling for the improved camera.

Five Comedy Writers For Sennett Shorts

A staff of five comedy writers has been set to collaborate on the next three short subjects which Mack Sennett is making for Paramount release, completing his program for that company. They are Felix Adler, Harry McCoy, Clyde Bruckman, Arthur Ripley and John Waldron, the last of whom is also studio manager.

The pictures go into work at the rate of one a week, closing the slate May 1.

Ted Healy A Writer Now

MGM has signed Ted Healy to a contract as a writer. He is contributing stories for his trio of shorts and is writing several sketches for "Hollywood Revue," in which he will also play a featured comedy part

'Bitter Sweet' Starts

London.—The Noel Coward play, "Bitter Sweet," has gone into production at the British and Dominions studio, with Anna Neagle in the lead. United Artists will release.

Musical At Filmarte

Universal has closed a deal with the Filmarte Theatre for the first run of the English filmusical, "Be Mine Tonight," for a run of four weeks. The picture opens Friday.

REELING AROUND LONDON

Dave Bader and Leslie Williams thinking up novel stunts for their Universal Magazine, British edition . . . Walter Mycroft, B.I.P. scenario chief, at Trade Shows and per-lenty busy at the studios in the daytime. . . Please note Laurence Tony Howard and Val Guest and Redd Davis do NOT write for this paper; London papers please copy. . . . Oswall (Film Society) Blakeston letting his hair grow vurry long indeed. . . . The Balcon brothers and the Bernstein boys must be the busiest brother-teams in the movie business this side, and both teams are pretty hard to beat. . . . . Walter Forde giving his piano the "works" in between shots. . . He likes to entertain himself—and the company. . . Edward Everett Horton showing his mother the town and both liking to be with us, it seems. . . . Betty Astelle looking rather tired after so much work. . . . Norman Arnold always very jovial at press or trade shows; his are O.K. too, we think.

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Pamela Ostrer setting a "nooo" fashion in earrings; sort of a schoolboy marbles effect, if you get what we are driving at! . . . By the by, Pamela around the West-end with young Roy Kellino and they are very much that way about each other two very nice young people. . . . All sorts of people turned up to be in the night shooting of scenes for "Brittania of Billingsgate" at the Speedway; ho, hum, everyone wants to be a movie star! . . . Why don't you give Claire Dodd a real break, Warners, and give her a part worthy of her? She's what they call "kinda smooth"! . . . Glennis Lorrimer likes the Gaumont doctor; she told us so! . . . when "Parachute Jumper" played the Regal a woman screamed when Junior Fairbanks fell on the railway track, and it was not a publicity stunt, believe it or nuts!

They are calling the new Jack Hulbert-Cicely Courtneidge pic "Falling For You"—this has nothing to do with the injury the script girl had when she got tangled up with a brace of skis . . . Garry Marsh was with the outfit, playing in the pic, and on his recent return was asked how he liked Switzerland, Gary replied, "Awful, old boy, nothing but snow!" . . Clifford Mollison spied at the movies and quite enjoying them too! . . . The young man (from what studio) who made a few wisecracks about the woman behind him and found out next day it was the executive's wife, was whom? . . Connerie (Scribe) Chappell admits that he adores Gertie Lawrence. . . . Binnie Barnes' hubby thinks he should be mentioned when we say Billy Watts was seen around with her; well here it is!

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Hollywood is definitely interested in booful lil' Dorothy Hyson; how do we know—we "Cover The Waterfront"! . . . Vera Bryer says she is tired of playing maid parts. . . . Jessie Mathews wearing white hats and mighty cute she looks in 'em, too. . . . Director Harry Lachman writes us all the way from Hollywood to say that everything is jake and that he is around with Elizabeth Allan and Bill O'Brien all the time. . . . Freddie Y. Smith, film editor, was at the Gielgud party last week, so was Beverley Nichols. . . James Gleason wearing a brown beret for his part in "Orders Are Orders." . . . Looks as if Harry (actor) Milton will be Herbert Wilcox's assistant director on "Bitter Sweet" . . T. Hayes Hunter wearing a Dunning blue shirt. . . Cedric Belfrage dining a Hollywood acquaintance at the Cafe Royal; Cedric had not seen her for some seven years. . . . Betty Stockfield greets one very affectionately, if she like you! . . . Arthur McCrae busy acting and writing and so on.

•

There is a famous famous director who thinks Ida Lupino vurry attractive. . . . Tim Whelan received a cable from a Hollywood agent asking for the loan of a hundred dollars; this had been happening many times, so Tim sent him fifty and cabled, "Here is fifty and I am only half the friend you thought me." . . . kinda cute, huh? . . . That Wardour Street exec and his blonde baby are still sizzling! . . Betty Hagen, the daughter of the producer at St. Margarets, will be one of the small part players in "It's A Boy," in which Leslie Henson, Al Burdon and Edward Everett Horton are co-starred. . . . Did yah know that it takes Boris Karloff five hours to put on his make-up for "The Ghoul" which he is making at Gaumont Studios at Lime Grove? . . Universal loaned him to England . . . it must have been quite a thrill to come home again a big hit; at the little theatre near the studio they were playing one of his pictures the day he went up for 'tests' and his name was spread all over the front of the theatre. . . Lovely little Dorothy Hyson is not spending so much of her time at Eton; it is Cambridge now ho, hum!

•

Henry Victor will remain in England awhile before going on to do talkie work in Berlin. . . . Jack Hulbert and wifey Cicely Courtneidge back from ten weeks location work in Switzerland for their new pic together. . . . John Hatsings Truber and Roland Pertwee go to parties together as well as co-write scenarios. . . . My, my! they give the dress designer a big screen credit these days at one studio. . . . Columbia has a "So and So Speaks' complex; first it was "Africa Speaks," then "Hollywood" and now it's "Mussolini." . . . The other night Frank Lawton (with Evelyn Laye: how did you guess?) was at a theatre and word went round that Charles Laughton was present. In consequence everyone bowed and smiled at a fat man with a beard and they all said, "Doesn't he look like Henry the Eighth? What a clever character actor he is!!" Ho, hum, the sillies!

•

R. C. Sherriff is working for Universal doing treatments for them here and mailing them to the studios in Hollywood; he must be one of the few celebs who is not just dying to go to Calif. . . . Lady Pamela Smith, yes, Eleanor's sister, doing talkie tests

MY DEAR MR. HAYS:—

(Continued from Page 1)

creators for help, and help they received. Those loyal men and women, in less than one week's time, signed agreements to donate half their salaries for eight weeks to help in the emergency, if there was an emergency.

●

The discontent we told you about yesterday, Mr. Hays, was not because of the cut, but because of the manner in which it was administered. But that's yesterday's news, Mr. Hays.

What we want to suggest now is for you and your representatives to cause some announcement to be made that will snap that discontent out of those men and women. They want to go to work, they want to accomplish something, they want to make pictures, good pictures. Give them something to work on. Come out with some kind of a program, Mr. Hays, that will give them encouragement. That's all they need—a little encouragement.

And another thing, Mr. Hays, for you, yourself. Do something, say something to offset that part of your New York York speech indicating that "new and trained talent must be sent to Hollywood." You know, Mr. Hays, or should know, that there are more than 10,000 men and women here in Hollywood, trained, but not new. They are KNOWN assets to the people who seek that knowledge. But barely 700 of them are working. Consequently, why do you want to send others here? You lost a lot of friends here, Mr. Hays, by that statement.

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It might be well for you, Mr. Hays, to make a tour of Hollywood while you are here and meet some of these men and women. Look in on the cutters and find out why they can tell, at the end of three or four days shooting, that the picture will be good or bad. Then find out why it takes weeks and months for the front office to find that out, after hundreds of thousands of dollars have been spent. Spend some time with the cameramen, Mr. Hays. You will find that they are not a gang of Bolshevists. They are truly great artists, interested in their work, craving for an advancement in that work.

While touring, Mr. Hays, don't pass up the writers. They will have a lot of CONSTRUCTIVE things to tell you. They have the answers why bad pictures are bad and what makes successful pictures. Look in on the directors too, give them a little of your time. Contact the stars and other artists and get the knowledge of how much they want to work, to make successful pictures.

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You will be astounded, Mr. Hays, at the attitude of those people. They are earnest, loyal, hard-working. They resent being taken advantage of, they openly criticize the continued subsidizing of incompetence in the front office. To date, they have done nothing more than criticize. But the administration of this cut has brought them all a little closer together. There may be some sort of uprising at some later date if there is a continued effort to crush them.

Those men and women, Mr. Hays, know your problems, they know the problems of this industry. Turn your attention to them, divert it from those seeking personal glorification in the front offices. Get your organization to lay out some production plan with a time limit on the productions and the amount of money to be spent. Get that program, announce it, and see what happens.

●

The show must go on, Mr. Hays, the show must go on. Let's not hamper the rising of that curtain or the progress of the play. This is a great business, more cash pouring into it each day than almost any other business. Let's preserve it.

But, to do it, you must get other action, constructive action, at your meetings this week. Long-winded speeches with thousands of meaningless words will not get any place. Start shaking out a lot of front offices or demand that they be shaken out. Insist that those heavy wastes be stopped. You won't have to fool with salaries if you can eliminate waste. Get going, Mr. Hays, the business demands it.

Bryan Foy and Mack In Three-Picture Deal

Bryan Foy and Willard Mack have agreed on a three picture deal for the latter, who will write, direct and act. The first of the trio is "Night of Terror," formerly called "He Lived To Kill."

Second is "Shall We Tell Our Children?" with the third slated to be Macks' stage play, "The Scarlet Fox."

'March of Time' Delayed

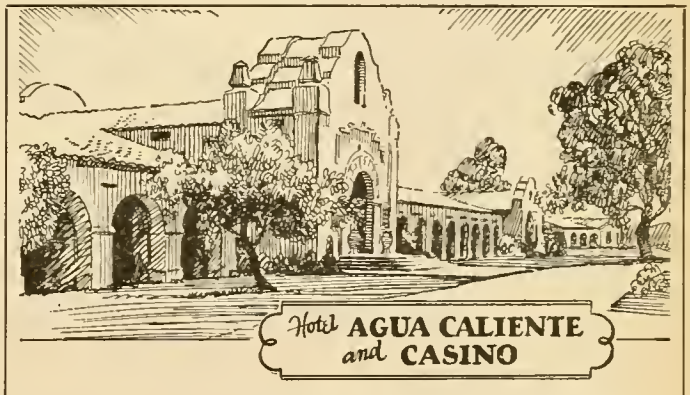
MGM has decided to put off production on "March of Time" until July. The picture was scheduled to start this week with Edward Sedgwick slated to direct. Jack Cummings is supervising.

Film Symposium Sets First Meeting

Instituting a nation-wide movement for better understanding between the public and the film industry, the Motion Picture Symposium will hold its initial luncheon at the Biltmore Hotel April 19.

Five hundred guests, social leaders and representatives of clubs, schools and other groups, have been invited to the open meeting in the Sala de Oro at the hotel.

A discussion between these groups and representatives of Hollywood film studios on the motion picture industry will be the paramount purpose of the meeting.



Agua Caliente provides one grand place for a little golf, for a cooling dip in the Spa or a bit of restful relaxation—and remember, the beer here is that good old 6 per cent brew, aged three months and drawn right from the wood'—there's a difference!

New Low Summer Rates

Rooms with lavatory and toilet, $3 single, $4 double. Rooms with bath in Hotel or Villas, $5 single, $6 double. Also low rates on suites. Daily luncheon and entertainment in the Patio, with bottle beer or wine, $1. Nightly deluxe Dinner Dansant, with cocktail and cordial, $2.50 per plate. No cover charge. Golf course greens fee, $1 daily. Spa plunge, 50c, including suit. Expert Hydrotherapeutic treatments. The Tijuana valley is pleasantly cool in summer.

Agua Caliente Hotel & Casino

In Old Mexico — 20 Miles South of San Diego

Your Agent Can't Contact

The Contract - Signing

Executive

Every Morning

BUT—

The Third Annual

DIRECTORS' NUMBER

Does — AND HOW

OUT MAY 1

THE Hollywood REPORTER

Vol. XIV. No. 21. Price 10c. TODAY'S FILM NEWS TODAY Wednesday, April 12, 1933

SOME CUTS TO BE REPAID

General Studio Shutdown Being Discussed Now

A general studio shutdown, starting around May 1, has been discussed quite freely at the Hays meetings during the past two days. The rub of the whole situation is the refusal of MGM to close.

It was MGM which kept the studios from closing during the banking emergency by its flat refusal to do so, knowing that Warners had 16 or 18 pictures ready to throw on the market and over 50 of their 60 releases al-

(Continued on Page 7)

Junior Laemmle On 3-Weeks Fishing Trip

Carl Laemmle Jr. left yesterday afternoon for a three weeks fishing trip in northern California.

The producer takes the trip instead of going to New York, and will get a complete rest prior to launching production of Universal's new season's program.

Lubitsch-Hoffenstein On 'Design For Living'

Ernst Lubitsch has apparently reconsidered taking the assignment on "Design For Living" for Paramount, and is now working with Samuel Hoffenstein, trying to get a suitable screen version out of the play.

Karen Morley Forced To Quit 'Ad Man' Lead

Karen Morley is out as lead opposite Richard Dix in "Ad Man" which starts this week at Radio, and the company is now looking for another player for the spot. Miss Morley is ill and was advised by her physician to rest for several weeks.

'U' Treasurer Here

C. B. Paine, treasurer of Universal Pictures Corp., has arrived from New York for conferences with Carl Laemmle Sr. and R. H. Cochrane on company plans for the coming season. He was accompanied by Judge McKay.

Harry Cohn Delayed

Harry Cohn's plans to return to Hollywood today were upset by a series of conferences being held at the present time with Columbia execs in the east. Cohn is expected back next week.

Thalbergs Touring

Cap Antibes.—Irving Thalberg and Norma Shearer left here yesterday on an automobile tour that will take them over most of Europe before they wind up in Paris, preparatory to sailing for the U.S. late in June.

No General Cuts But Each Studio Slicing Pay Checks

There is hardly a doubt that practically every studio in the business will have restored the 50 per cent cut before the eight week period is over. So far as a community of studios is concerned, there will be no further cut drive, BUT it is authoritatively understood that each plant will start making a drive slicing salaries, if and when options come up, with freelanecrs lucky to get 50 per cent of their former pay on a picture to picture basis.

New York and studio execs have themselves sold that anybody and everybody is drawing too much money here, and they believe the slicing of those salaries all the way from 25 per cent to 50 per cent on new deals will settle the problems of the industry.

Bill LeBaron Ill

William LeBaron, Paramount producer, has been confined to his bed for a week with a severe cold.

Goldwyn and U. A. Will Pay Back All—Radio as of April 6—MGM as of Next Monday—Warners' Case Still in Air

Repayment to employees of part and, in some cases, all of the sums taken by the salary cuts in the past five weeks must be made by several companies, according to the results of conferences yesterday among the Academy Emergency Committee studio heads and the committee's auditors.

United Artists and Samuel Goldwyn will pay back all the money taken. Radio will restore full salaries as of April 6. Hal Roach refunds as of March 17. Metro-Goldwyn-Mayer will drop its cuts as of next Monday. Educational will get the benefit of the full eight weeks cuts.

The situation at Warner Brothers is still in the air, that company disagreeing with the committee as to the date on which it should resume full salaries. The committee was in conference with Jack Warner and other studio officials until long after midnight, and this statement was issued by J. T.

(Continued on Page 3)

Chas. R. Rogers East

Charles R. Rogers is preparing to leave for New York this week and will return within three weeks.

Executives Plan To Prune List of Contract People

Yesterday's session of local studio heads, followed in the evening by a joint session of production executives and eastern company officials, provided nothing more than general discussions on how rigid economies could be effected in picture costs at this end.

The most important suggestion was the immediate slashing of contract lists in the various studios, with new contracts or renewals handed out only to established stars, a few featured players and a select group of writers and directors. Specific instances were not cited, but general belief of the

(Continued on Page 7)

'You're A Liar' For Durante and Pearl

The picture which will co-star Jimmy Durante and Jack Pearl for MGM is entitled "You're A Liar." It is an original by Herman Mankiewicz and Thorne Smith, with screen play by Al Boasberg, Harlan Thompson and Victor Heerman. Sam Wood will direct.

John McCormick New V.P.-G.M. of S. & J.

John McCormick has been appointed vice president and general office manager of the Selznick-Joyce agency, with complete supervision of all American and foreign offices.

'U' Wants Archainbaud

Universal is negotiating with George Archainbaud on a one picture deal to direct "David of Keokuk," an original story recently acquired by that studio as a starring vehicle for Lew Ayres.

GOOD MORNING, MR. KENT

Maybe you don't realize it. Mr. Sidney R. Kent, but that address you made before the Academy almost a year ago is still ringing in the ears of a lot of people here in Hollywood. We said at the time, and repeat it now, that it was one of the most frank and "gutty" addresses ever delivered in this industry, and you made a lot of friends here as a result of it.

Of course, the men and women on the Fox lot have since found out that those straight from the shoulder thrusts were a lot of apple sauce, that the statements you made regarding the conduct of the Fox studios were just statements, and the things you said would happen, never have happened.

You will recall, Mr. Kent, that several days after this address was made, you were kind enough to see us. We talked about that address, about the effect it already had had on the Fox lot, and we pleaded with you to spend a lot of your time here in Hollywood, adjusting conditions on the Fox lot and lending your

(Continued on Page 6)

WESLEY RUGGLES Now Directing "College Humor" for Paramount

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FRANK POPE.....Managing Editor

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THE LOW DOWN

There's a story around town that the recent closing of a well-known speakeasy in New York was caused by the vindictiveness of a famous stage and screen star, who is said to have used her influence at Washington to have its doors shut. Seems that she was asked to leave there one evening, and that she had the placed closed in retaliation. It is our personal belief that this star would jump off the Brooklyn bridge before she would do a thing as unsporting as that. She is one person who not only "dishes it out," but always has and always will be able to "take it" too. The girl hasn't an ounce of spite in her entire make-up and we do not believe that she had a thing to do with the padlock, for she is first, last and always—a good sport.

•

Recently, when the usual long procession of cars was being held up at the Mexican border, waiting for the leap to Caliente, the local gendarme, as is his wont, stuck his head into a car that was loaded with people and inquired, "All Americans?"

And of all the folks who might have answered, it was Gregory Ratoff who yelled, "Of course!"

•

Funny, the way a certain director makes a habit of dragging his "wimmin" out in public with his wife. He has done it for years, but up till the present they have always been more or less inconspicuous girls, unlikely to call forth any great amount of comment. Too, the "conspirators" have managed to put on an indifferent attitude toward each other to avoid suspicion. But the new heart-throb is a famous person, whose gaga personality belies the lustful eye she is casting the director's way these days—and how she casts! Not exactly getting icy stares in return either.

New York REVIEWS

"OUT ALL NIGHT"

Universal prod.; director, Sam Taylor; writers, Tim Whelan, William Anthony McGuire.

American: It contains a lot of laughs, presented with rather boisterous slapstick hilarity and a sprinkling of naughtiness with at least a 3.2 kick. All in fun, and pretty good fun, too.

Herald-Tribune: Done in one reel, this "Out All Night" might have been reasonably funny in its commonplace way, but as a full-length feature picture it is pretty feeble stuff.

World-Telegram: Turns out to be pretty much of a dud, filled as it is with stereotyped situations, banal dialogue, unimaginative direction and uninspired playing.

News: It isn't funny enough to provoke one long laugh from the audience, but it is not without some hilarious moments, so that the laughs come at fairly frequent intervals.

Sun: While it is designed for the road, "Out All Night" will make even you and you and you of New York laugh at some of its foolish, inconsequential slapstick antics.

Mirror: Zasu and Slim all season have been having harrowing difficulties as the romantic leads of feature-length comedies. Those which pursue them in "Out All Night" are the funniest they have encountered.

Times: Zasu Pitts and Slim Summerville are the energetic performers in "Out All Night," a pictorial comedy of the slapstick variety now on exhibition at the RKO-Roxy. Although the antics of the two players aroused occasional ripples of mirth from an audience yesterday afternoon, the incidents thrust upon them are more boisterous than funny.

Greek Theatre Concert Season Opens August 2

On account of past interest they have shown in concerts, Charles Chaplin, Greta Garbo, Marie Dressler, Ramon Novarro, Mary Pickford, George Arliss, Joan Crawford, Jeanette MacDonald, Ruth Chatterton, Janet Gaynor and other stars have been invited to serve on the patron and patroness committee of the annual summer concert series at the municipal Greek theatre in Griffith Park, opening August 2.

The Los Angeles Woman's Symphony Orchestra, Arthur Alexander conducting, will open the Greek theatre season. Negotiations are under way to include Chaliapin and Mary Garden on the series.

Guy Robertson Signed

Guy Robertson, last seen in "Tattle Tales," Felix Young's stage production, has been signed by B. P. Schulberg and will have a part in "Her Bodyguard," with Wynne Gibson and Edmund Lowe.

Jarrett Stays At Grove

Art Jarrett's engagement at the Cocoanut Grove has been extended four weeks, and Ben Blue opens at the Club Ballyhoo on April 19. Both set by Leo Morrison.

Green On Rogers Yarn

Fox has assigned Paul Green to write the screen play for Will Rogers' next production, "The Last Adam." John Ford is scheduled to direct.

Oscar Apfel At Radio

Oscar Apfel joins the cast of "Emergency Call," the Bill Boyd production in work at Radio under Edward Cahn's direction.

'42nd Street' In Its Fifth Week Downtown

"Forty-second Street" enters the fifth week of its run at Warners Downtown Theatre tomorrow.

The picture ran three weeks day and date at the Warner Hollywood and Downtown, and played simultaneously at the circuit's Downtown, Western and Beverly Hills in the fourth week. It now continues a solo run at the Downtown.

'Peter Pan' Slated For Local Stage Showing

Eleanor Parker, New York stage producer and director, is making plans to produce "Peter Pan" in one of the local legitimate show houses.

She is negotiating with MGM for Tad Alexander for the role of Peter Pan, and is also considering Marilyn Knowlden for a featured role.

Three For 'Careless'

Lucien Littlefield, Frank Darien and Theresa Harris are latest additions to the cast of "Careless" at Radio.

Irene Browne Cast

Irene Browne has been handed a featured role in "My Lips Betray," the Lilian Harvey production at Fox.

New Columbia Title

Columbia has changed the title of "The Cougar's Trail" to "Fighting Rangers."

'Fighting President' Impressive Film

"THE FIGHTING PRESIDENT"
Universal

Produced by The Chicago Daily News
Dialogue by.....Edwin C. Hill
Edited by.....Allyn Butterfield

Launched on the crest of the wave of popular enthusiasm for President Franklin D. Roosevelt, this feature picture, "The Fighting President," should have commercial possibilities. It by no means falls into any category that can be called entertainment. It is strictly a "novelty" picture, one which for the most part has been seen before in newsreel clips.

Under the auspices of the Chicago Daily News, a variety of newsreel excerpts, sketching the events of the present era in American history are knit together, using the new president's political career as the centre line for telling. As such it is an historical document, an "Only Yesterday" of the newsreel library.

It impresses, since the events that have taken place during four years were and are tumultuous, dramatic, colorful and packed with action.

New Names For Benefit

Lyda Roberti, Fred Santley, Art Jarrett, Phil Harris and his band and Burns and Allen will appear at the benefit for the Temple Israel, of which Sam Briskin is president, to be held at Pantages theatre this Saturday midnight. Rodney Pantages is staging the show.

Vidors Divorced

Eleanor Boardman secured a divorce from King Vidor yesterday. Judge Valentine awarded her $500 a month for support of the two children and approved a property settlement.

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CONSOL. SLAPS ATTACHMENT ON ASSETS OF EDUCATIONAL

Holding Up Prints Till Bill Is Paid

New York.—Consolidated Film Industries Inc. has placed an attachment against all the assets of Educational-World Wide and has refused to issue prints on two unreleased feature productions, six two-reel comedies and a featured volcano short, "Krakatoa," until its demands are satisfied.

Consolidated is the smallest of the three big creditors of Educational, the other two being the Chase Bank and Electrical Research Products. The action of Consolidated in this case is evidently an effort to force the two main creditors to satisfy the company with the payment of around $225,000, knowing that the features and shorts that are held up are worth $1,000,000 or more at box office prices.

Herbert Yates is understood to have told Earle Hammons and the other two creditors that, when Educational defaulted in the payment of the $15,000 weekly amortization of its account with Consolidated during the bank holiday, there was no reason to believe that it would not default again. Accordingly, he had to protect his company.

It is understood that the Yates plaster and the withholding of prints on unreleased negatives have had their effect, with Chase and Erpi coming forward with either the cash or a guarantee that the indebtedness will be paid.

Tom White Returns

Tom White returned last week from India, where he made an animal adventure feature during the past six month. He shot about 60,000 feet of negative, and will release the picture, under title of "Dusturan," through a major company.

Irving Trust Rep. To Look Over Radio

New York.—A Mr. Brown arrives in Hollywood today from New York to look over the Radio lot and its activities for the Irving Trust Company. Brown is a former crony of Herbert Hoover's and is a personal friend of Merian C. Cooper.

New Pictures On B'way This Week

New York.—With "Cavalcade" holding over at the Radio City Music Hall, six new pictures are announced this week for the big picture houses. The list comprises:

Today, "Oliver Twist" at the Rivoli; tomorrow, "Be Mine Tonight" at the Paramount; Friday, "The Cohens and the Kellys in Trouble" at the Rialto, "Today We Live" at the Capitol, "The World Gone Mad" at the RKO-Roxy, and "High Gear" at the Seventh Avenue Roxy.

Para. Making Change In Director On 'Apt. 9'

Paramount has postponed production on "Apartment Nine," the Alice D. G. Miller story starring Claudette Colbert, due to a switch in directors.

Stuart Walker has been taken off the story with no other director yet assigned. Bayard Veiller is supervising.

Termer For Stephens

New York.—Fox yesterday placed Harvey Stephens, who plays the lead in "I Loved You Wednesday," under long term contract.

One Hurt, No Panic, In N.Y. Strand Fire

New York.—One person was killed and heavy damage was caused by a fire in the New York Strand Theatre building yesterday afternoon.

The house was crowded with an audience of 2200 who were watching Warners' "42nd Street," but the fire was out before the crowd knew about it, so there was no panic. The theatre itself was not damaged and the show continued last night.

The blaze started in the marquee sign, which advertised the coming of "Central Airport."

Boles and Dunne Set For 'Only Yesterday'

John Boles and Irene Dunne are set for the leading roles in "Only Yesterday," which John Stahl will direct for Universal.

The loan-out deal from Fox on Boles has received that company's approval, as has Miss Dunne's at Radio, with the signing of the papers due today.

Kober Through At Fox

Arthur Kober finished at Fox, when the studio postponed preparation of "Lola" by Harry Sauber until November. Kober was there on a one-picture deal for the Sol Wurtzel unit.

MGM NowWarming Up To Exhibitors

New York.—From word coming in here from all over the country there is an indication that the sales forces of Metro-Goldwyn-Mayer are taking an entirely different attitude with exhibitors than has ben the case in the past few years.

The high rental demands of former years, together with equally big percentages and guarantees, with splits, reaching in some cases as high as 50 per cent, are being ducked by the salesmen. Their approach is for a fair rental or percentage, with instructions to get the contracts.

MGM will continue to protect its own interests where it has Loew theatres, with those houses getting first crack at the product, a coninued protection that ses up exhibitor howls.

Sid Rogell Will Make Feature For Monogram

Sid Rogell and Monogram are scheduled to close a deal today for the former to produce one picture. While maintaining his relations as producer-director for Leon Schlesinger, at Warners, Rogell will make his one production for Monogram with the company financing him one hundred per cent.

Albert de Mond is writing the screen play.

Thackeray At Radio

Radio has signed Eugene Thackeray to work on the script of "Bed of Roses" while the picture is in production. Gregory LaCava is directing.

150 Exhibs Sign Pledge To Drop Double Bills

More than 150 exhibitors of Southern California unanimously agreed yesterday, at a meeting at the Elk's Club, to return to single bills on April 27. Although Lou Halper and other representatives of the Warner circuit were present and okayed the move, officials of Fox West Coast circuit did not appear.

It is reported the latter organization is reluctant to take part in the general exhibitor meetings on the proposition, but is ready to follow the move made by the independents. Legal advice to the theatre owners claims that the government will agree to the general return to single bills as a constructive measure for the industry, and government officials will not take cognizance of any restraint of trade charges that might be brought later.

In lining up the theatres for single bills, the exhibitors signed petitions to the eight major exchanges and the six independent distributors in Los Angeles, requesting each company immediately to insert a clause in the present contracts and all future agreements to the effect that theatre signatories are not to run any feature sold on those contracts on the same bill with any other picture more than 4,000 feet in length. The exhibitors signing the petitions give the exchanges the right of cancelling all remaining pictures on the contract if a violation occurs.

Two New Brock Shorts Starting This Week

Lou Brock will start two shorts this week for Radio. The first, starting tomorrow, is "A Divorce Courtship," with Joseph Cawthorn, June Brewster, Jerry Mandy, Harry Gribbon and Mae Busch, with George Stevens directing.

On Friday he starts "She Outdone Him," a travesty on Mae West's picture, "She Done Him Wrong," starring Dorothy Grainger with Harry Sweet slated to direct.

Spence To Schulberg

Ralph Spence has been signed by B. P. Schulberg to write the screen play of "Her Bodyguard," the Corey Ford original story in which Edmund Lowe and Wynne Gibson will be costarred for Paramount. William Beaudine will direct.

Preston Foster To Col.

Columbia has signed Preston Foster for a featured role in "Full Speed Ahead," with Chic Sale in the top spot. The cast includes Diana Sinclair and Jackie Searl. Lambert Hillyer will direct.

Pritchard With Voight

Dick Pritchard, former Fox West Coast theatre manager, has joined the Columbia publicity staff as assistant to Hubert Voight.

Some Cuts To Be Repaid

(Continued from Page 1)

Reed, chairman of the Emergency Committee:

"With regard to the date for resumption of full payments by Warner Brothers-First National, a discrepancy exists between the decision arrived at by the committee and the opinion of the studio officials. The committee is withholding announcement of its decision, pending another conference when it hopes to reach complete agreement."

Conferences will be held today at Paramount to settle the date on which salaries shall be restored there, and also at Fox, if the figures coming from the East arrive today. Universal is still unsettled, and the figures of Columbia, although it has announced the restoration of full pay, will be checked to see if it should be retroactive and to what extent.

The conferences lasted all day yesterday and well into the night. Figures were checked by auditors and the committee and then studio heads were called in to learn the results. MGM's figures showed, according to the committee, that it had suffered quite heavily, so next Monday was set as its date. The committee received a letter from MGM, stating that salaries would be restored as of that date.

A letter from B. B. Kahane, of Radio, stated that that company's figures showed that the waivers were not justified beyond April 6 and agreeing to restoration as of that date.

The communication from United Artists stated that the company had found that the waivers secured were not in accordance with the salary waiver agreement and that it was, therefore, cancelling the waivers and restoring all the cuts.

The figures showed that Educational had suffered quite severely and the committee announced that that company would receive the benefit of the full eight weeks.

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GOOD MORNING, MR. KENT

(Continued from Page 1)

presence at producer meetings, because a man so well schooled in picture affairs and one able to express himself in such an impressive fashion was needed here.

•

We suggested that the whole industry paid off on good pictures and, as head of Fox Film, it would be to the industry's advantage to have you remain here until Fox was on its way to better product. You replied that you had to go to England, but, on your return to America, you would come to Hollywood and sit in on Fox production. But you did not do it and Fox and the whole industry have suffered as a result.

The object of addressing you this morning, Mr. Kent, is to inform you that all the promises you made a year ago regarding the conduct of the Fox lot were just promises. None of the things you guaranteed Fox employees has come to pass. As a matter of fact, the condition of the Fox lot during the past year has been just the reverse of your promises.

You stated that politics in the conduct of Fox productions would be thrown out of the window. You know, or should know, that never in the history of a production organization or, in fact any organization, has politics run so rampant as on the Fox lot.

•

On your general manager's return, the whole dynasty was started all over again. Men or women he thought had opposed him during his absence, or even had talked to his temporary successor, were let out without any ceremony. The old gang was brought back, the conduct of the Fox lot that had been so destructive over a period of two years, since William Fox was shoved out, was immediately resumed.

You remember, Mr. Kent, you said all the throat-cutting (if there were any throats to be cut) would be done by you. You know, or should know, that if all the throats that were slashed immediately on your general manager's return, and since, were placed end to end, they would reach higher than the stratosphere. You said that everyone would get a fair deal. Well, you just find us one person on the Fox lot who figures he has been given a fair deal during the past year or the past three years.

The morale on the Fox lot, Mr. Kent, is the poorest of any lot in Hollywood. Every man or woman on that lot is deathly afraid of your general manager, his fancies, his whims. They never know what to expect from him. They are afraid to talk back, afraid to give an opinion, for he has been known to fire men and women on the spot for daring to express an opinion.

•

This is not a personal attrack on your general manager, Mr. Kent. We have nothing against him personally, but we do feel you ought to do something to raise the standard of Fox pictures. We feel this ought to be done for the motion picture industry, for the Fox Film stockholders and those financing it, and we think it should be done for Sidney R. Kent, because we know that Sidney R. Kent knows that Fox has turned out some pretty bad product during the past twelve months and we believe that Sidney R. Kent knows or should know, that as long as the Fox lot is run the way it is now, the whole industry will suffer because of an inferior product coming from that lot.

Therefore this appeal, Mr. Kent. Stay in Hollywood for three or four months, get that lot running the way you would dictate, the way you promised a year ago. Nothing is half so important. We understand that the Chase people have agreed to go through with your program and, as a consequence, your finances are set. This being done, and giving thought to the program of pictures you had last year, you should stay here on the ground, make good those promises you made before, and you will see the Fox program up at the top during 1933-34.

•

All that beautiful shrubbery on the Fox lot will not make good pictures, Mr. Kent. That $75,000 writers' building will not get you good stories. Those beautiful and expensive star bungalows will not sell tickets. You must have some one on that lot who will deal fairly, you must have someone who has a story mind, you must have some one who will listen to ideas, will cause them to be developed. You must have someone on the lot who can and will develop personalities, for they sell tickets, Mr. Kent, and since the start of the talkies, since the departure of William Fox, there has not been ONE personality developed by Fox.

Those things MUST be done if Fox is to stay in business, if Fox is to contribute its share of successful pictures to this industry. It can and will be done if you stick here for three or four months and break down that dynasty, that czaristic attitude that reaches every nook and corner of your lot. It can and will be done if you are here to encourage advancement and ideas, and to generate enthusiasm among your workers.

•

It won't be done, Mr. Kent, if you permit your present head to continue. Fox hasn't a chance under such a guiding hand. And this industry needs Fox. It needs any and every company that can make good pictures. It needs any and every individual that can contribute to their making. You have such men and women on your production payroll, but they dare not give Fox what Fox is supposed to be paying for.

If you think we have been unjust in these accusations and the suggested remedy, ask any man or woman on your lot—away from the front office and that influence—and our statements will be confirmed. If you feel so inclined, ask people who are not in your employ, but people whose judgment you respect, people who have been around Hollywood for the past year or more. They too will confirm our statements.

•

Since your early days as a Kansas City branch manager for Paramount, we have admired your capabilities. There is not another man in this business better equipped to run an organization than Sidney R. Kent, but Hollywood feels that he has sort of "dogged" it so far as production is concerned, that he is reluctant to insist on measures he KNOWS will benefit the Fox product. We don't know what you may be afraid of other than the fact that, if something is not done immediately, Fox will certainly be out of business, for a hundred Chase banks would not be able to finance the losses on such a program.

We will make one prophecy, Mr. Kent. If you stay here for three or four months and give this production angle your complete attention, AFTER you have addressed every man and woman employee on that lot in a talk such as only you can give, we will stake all the old type we have in our shop against the cut outs from "The Big Trail," that Fox will run one, two, three with the quality producers of pictures next year, will make money for Fox, will make money for this entire industry. And, Mr. Kent, you could do no greater service.

INDUSTRY FEELS FEDERAL INVESTIGATION GOOD THING

'Have It Now And Get It Over With'

New York.—Insiders here believe that the proposed Federal investigation of the affairs of motion pictures is bound to go through, with the opinion general that the time has arrived for such procedure. This is an about-face from every previous step made in that direction by those in the industry, such moves being repulsed at every turn, but, with this present push in that direction, comes the feeling, "better have it now, clean up the mess and have it over with."

It is understood here that a prominent film attorney, probably Nathan Burkan, is slated to be counsel for the House committee of seven which will conduct the investigation.

It is known that President Roosevelt is determined that the stockholders and investors in motion picture enterprises shall be protected.

Those in the know around here feel that the first move of the investigators will cause the subpoenaing of the heads of the American Telephone and Telegraph Company to determine just what interests the Electric have in this business.

Art Directors Will Drive For New Members

An immediate drive for members will be launched by the Art Directors section of the Academy Technicians Branch as a result of last night's meeting of the section.

After decision was made to invite all art directors who are eligible to join the group, a membership committee was appointed, composed of Hans Dreier, Robert Haas and Al Toluboff. A ways and means committee, including Bud Gillespie, Bernard Herzbrun, John Hughes, Jack Okey and Max Parker, was also appointed. The section will meet again on April 19

New One For Murfin

Jane Murfin is now working on the screen play of "Double Harness" for Radio. Howard Green started the assignment a few weeks ago, but was switched to another story which is needed for immediate production.

Sam Spring Here

Sam Spring, attorney for the Katz enterprises, is in town looking over the new Katz layout. He was accompanied on his trip West by Mark Heyman, one of the founders of the new Katz organiztaion.

Two For 'Bed of Roses'

Jane Darwell and Eileen Percy have been added to the cast of Constance Bennett's "Bed of Roses" at Radio.

Kennedy In 'Careless'

Edgar Kennedy is the latest addition to the cast of "Careless" at Radio.

Shaw, Off His Pose, Enjoys Pictures

New York.—In spite of his expressed contempt for motion pictures, George Bernard Shaw watched the screening of "One Hour With You" and "Strangers in Love" aboard the Empress of Britain and roared with laughter, seemingly enjoying the despised entertainment as much as anyone.

Son of 'King Kong' To Be In 'Jamboree'

Although "King Kong" is just being released by Radio, the company is already producing a sequel to the production, under title of "Jambore." Ernest Schoedsack is directing the picture, which will have the son of King Kong as the "heavy."

When "Jamboree" is ready for the market, it will likely get a change of title to "Little Kong," so theatres can take advantage of the advance plug through showings of "King Kong."

Para. Switches Leads

Paramount has switched leads in 'The Gambling Ship' and replaced Carole Lombard with Frances Dee, the studio making the change because they felt the role was not suitable for Miss Lombard. Max Marcin and Louis Gasnier are directing.

Thew To Universal

Universal closed a deal yesterday with Harvey Thew to write the continuity on "One Glamorous Night," based on the story "Bagdad On The Hudson," by Ward Morehouse and Jean Dalrymple. Robert Wyler will direct.

Player List To Be Cut

(Continued from Page 1)

eastern officials was that companies were continually losing substantial sums in carrying large groups of contract people in all branches, and general pruning of those lists would result in material savings.

One suggestion was made to have each company carry only its group of stars or "ace" featured players, and, as other artists' contracts expire, they would be dropped by the studio and offered a new deal with a central booking office to be established and maintained by the several companies. This office would provide a guarantee of a specified number of weeks for a player among all the major studios.

It is expected that the two groups will get down to definite plans at two sessions that are slated for today. The eastern officials hope to get the production end straightened out so they can leave for New York by the end of the week.

Chain Asks Order to Prevent Foreclosure

New York.—Midtown Amusements Inc., which is the same as the Manhattan Theatre Circuit and which operates 21 theatres, has applied for a restraining order to prevent the foreclosure of a $150,000 mortgage.

Ben Sherman, operating head of the circuit, obtained this loan in 1928 to equip the houses with sound. Some of the other interests in the chain allege that Sherman permitted a default in tax payments to aid a conspiracy with the mortgage holders to bring about the foreclosure.

Directors Called Off Last Night's Meeting

The meeting of the Directors branch of the Academy was called off last night through a wire sent to each member advising him that the meeting would be held at a later date, pending further developments regarding resumption of cuts and possible studio closings.

Sailings For Europe

New York.—Sailing on the Empress of Britain today are Zoe Akins, Ernest Torrence, Samson Raphaelson and Jerry Horwin.

Prudence Co. Takes B'klyn Paramount

New York.—It is understood here that the Prudence Company has taken the operation of the Brooklyn Paramount out of the hands of Paramount-Publix and will continue its operation.

Both the New York and Brooklyn Paramounts will cut out all stage shows, starting Friday a week, and go through with a straight picture policy from now until Fall.

It is understood that the Paramount in New York will be turned over to other operators after July 1, at which time the bondholders' committee of the corporation controlling its destinies will be able to step in.

Shutdown Being Talked

(Continued from Page 1)

ready in the cans. MGM is quoted as stating: "What? Close up and let Warners get a jump on us as they did at the start of sound? Not MGM, gentlemen."

But it looks now as if almost all the plants may close for an eight or twelve week period, taking advantage of their 40 out of 52 week agreements with contract people. By these closings they would save the payrolls for that amount of time right at a time when it is needed most, but would cause a summer shortage of product that may force the closing of 50 per cent of the theatres throughout the country.

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Then it is written – edited – produced

A talking **PICTURE**
is a play projected on the screen

It Must Have Premise, Development, Climax

DRAMA, CONSTRUCTION and **DIALOGUE**
are first considerations.

All other ELEMENTS are IMPERILLED if these three are not SOUND

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THE Hollywood REPORTER

Vol. XIV. No. 22. Price 10c. TODAY'S FILM NEWS TODAY Thursday, April 13, 1933

ALL WARNER CUTS COLD

Committee Declares Waivers Invalid And Rules That All Sums Withheld Be Paid Back

Warner Brothers last night refused to accept the date set by the Academy Emergency Committee for the restoration of salaries. The Committee, acting under the authority given it by the waiver agreement, promptly declared invalid all waivers signed by Warner employees and ruled that all money withheld from employees by reason of the cuts since March 6 should be paid back.

The Academy committee, after checking the Warner figures, set April 10 as the date for the restoration of full pay. The Warners objected, countering with an offer to drop the cuts April 17. This happened Tuesday night. The committee stood pat on its date and, after the Warner representatives had conferred with Harry Warner, the company declared last night that it would stick to April 17. The committee tried again to change the decision, but was unsuccessful, and therefore passed this resolution:

"Be it resolved, that this Committee shall, and hereby does, rule that all employees and officials of said company who have waived partial payment of salary pursuant to the general program announced in the Committee's Emergency bulletin of March 14.

(Continued on Page 2)

Screen Guild To Sponsor Borzage Picture At Col.

Frank Borzage has been signed to direct "A Man's Castle" for Columbia release, and his deal to make one picture for MGM is off until he finishes at Columbia.

"A Man's Castle" is from an original play by Lawrence Hazard, and will be sponsored by the Screen Guild, which was formed several months ago by M. C. Levee to enable directors, writers and players to participate in picture profits instead of taking full scale salaries. Under terms of the deal, Borzage receives a retainer, plus a cut of the picture's profits, and there is a chance that one or both of the leads may sign on the same basis.

Columbia will fully finance the production, which is slated for release on the 1933-34 program. Negotiations for the Screen Guild to sponsor "A Man's Castle" and for Borzage to direct were handled by Levee.

Elizabeth Allen In Morley Spot At Radio

Elizabeth Allen has been borrowed by Radio from MGM to replace Karen Morley in the spot opposite Richard Dix in "Ad Man," which starts this week under direction of J. Walter Ruben.

Cohn For Federal Radio

Washington.—Al Cohn, Hollywood writer, will be appointed a member of the Federal Radio Commission by the Department of Commerce within a few days. Cohn's department will comprise the eleven western states, Hawaii and Alaska.

Disney London Record

New York.—Disney's Silly Symphony cartoon, "Flowers and Trees," is hanging up some kind of a record in London, where it is now in its 28th consecutive week in the West End of London.

Jane Storm Assigned

Jane Storm is preparing the continuity of "The Last Adam" for Fox, in association with Paul Green, who wrote the screen play. Picture is slated to star Will Rogers.

'Rain Girl' For MGM

New York.—MGM has bought the rights to Edward Doherty's story, "Rain Girl," which was based on the life of Jeanne Eagels.

Sunday Movies Up To Towns In Jersey

New York.—The State Legislature of New Jersey has passed a law which gives each municipality the right to determine whether or not its citizens shall be entertained at movies on Sundays.

Seidelman May Be Para. G.M. In Eng.

New York.—Joseph Seidelman, who has just resigned as vice-president of Paramount International Corporation, may be made general manager of all Paramount interests in England, succeeding John Cecil Graham, whose resignation is expected very soon.

Eugene Zukor, who will go to England with Seidelman next week, is slated to become head of the foreign theatre department of the corporation.

Ernest Torrence Gravely Ill In N. Y.

New York.—Ernest Torrence, who planned to sail on the Empress of Britain Tuesday night, was taken off the liner before she left, gravely ill with toxic poisoning. He is at the Lenox Hill Hospital, and last night was said to be improving. Mrs. Torrence is with him.

Radio To Double Picture Program

Radio Pictures, originally slated to make 20 pictures for its own release during 1933-34, has now increased that output to 40, with but 12 outside pictures to complete the years program, and they will be made by the KBS organization.

Richard Dix has been signed for two more pictures at a salary of $30,000 per, with a percentage of the profits. Irene Dunne has been ticketed for another brace and, as already printed, three more from Wheeler and Woolsey over a two year stretch, with the comics getting a big salary boost, said to be $100,000 a picture.

MGM Closes Deal With Rodgers and Hart Team

MGM has made a deal with Richard Rodgers and Lorenz Hart for a 52 week contract, which will be signed officially when the studio and the writing team straighten out the technicalities on the music publishing rights. Rogers and Hart are writing some numbers for the "Hollywood Revue" as their first assignment.

Cromwell and Jessie Ralph Set For 'Biddy'

Harry Cohn will feature Richard Cromwell and Jesse Ralph in "Biddy," a novel by Travis Ingham, and Jules Furthman will write the screen play for Columbia on his return from MGM.

Lien Against RKO-Roxy

New York.—A mechanics' lien for $9000 has been filed against the RKO-Roxy Theatre by the William H. Jackson company, which did the architectural work. The Rockefeller Centre Inc. is named as lessee.

'My Weakness' For Harvey

Lilian Harvey's second production for Fox is slated to be an original screen play, "My Weakness," which Buddy DeSylva is writing

MY DEAR MR. HAYS:—

You, no doubt, have been told many, many times since you arrived in Hollywood last Sunday, of the destructive influence of this publication, that we have done this, that or the other thing, that we can't be depended upon, that we should be annihilated, put out of business, etc., etc.

We don't believe that YOU believe any such thing. We feel that any man or woman who has any love for this business, any man or woman who wants to see this business continue, would not have done other than what we did. We have not been destructive simply because we have called attention to acts and facts that further tended to shove this business deeper in the ash heap, and we have called attention to those acts and facts, hoping and PRAYING that they will be corrected so this industry can hasten its own reconstruction.

Mr. Hays, this publication is sincere in its beliefs, is honest in its intent, because its publishers have a love for the business that does not seem to exist in the hearts of the individuals and

(Continued on Page 8)

DIRECTORS' NUMBER Deadline on all copy April 25 OUT MAY 1

THE Hollywood DAILY REPORTER

W. R. WILKERSON.....Editor and Publisher

FRANK POPE.....Managing Editor

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RAMBLING REPORTER

The Jimmy Cagneys went to a Passover dinner at Manny Seff's and Jimmy read the ceremony—in Hebrew! . . . The Lawrence Tibbetts expect their baby in July or August. . . Mrs. Frank Joyce is house-hunting again. . . And the Rufus LeMaires have moved to Crescent Drive. . . . Gary Cooper is currazy about that paint-job on his car, but it's tough on the looker-onners. . . . The Zeppo Marxes are throwing a large, formal party tonight —it's their anniversary. . . . Roger Davis isn't wearing his toupee anymore.

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Wallace Smith's new book, "The Captain Hates the Sea," has just about the most intriguing title of the year. . . . John Stahl, they tell us, has walked off'n the set of "Only Yesterday" (his new picture) just about every other day since starting work on it, wot with arguments with higher-ups and all. . . . It looks as though we are all in for a season of Godawful hats. . . . The Ken MacKennas (Kay Francis) are having a soiree tomorrow night. . . . A certain agent had better stop bragging about what his new home is costing him—because nearly everyone knows just about what the actual figures are anyway—in fact, he'd better just stop bragging on account of everyone is completely on to his bursts of pure hot air. . . . Mollie Merrick getting over a simply awful attack of sinus.

•

The Harold Grieves (Jetta Goudal) are cocktailing Margaret Ettinger and Ross Shattuck tomorrow, and Saturday they begin drinking out of the same glass. . . . Magnin's is having a fashion show in the Cocoanut Grove at luncheon today. . . . What Radio featured-player (sex-type) dove into the swimming pool at Palm Springs and lost his complete set of false teeth the other day? His face, of course, collapsed, and he dashed back to Hollywood in a plane to get his other set immediately. . . . The Eddie Lowes (Lilyan Tashman) are giving an Easter tea for two or three hundred of their most intimate friends on Sunday.

Hays Bawls Story Heads About Filth

The scenario and story heads of the seven major studios were called together by Will Hays yesterday afternoon and told that all originals submitted through their offices had to conform to the Producers Code, and recent infractions of the latter by some studios had to be stopped.

Hays claimed there was entirely too much dirt creeping into film productions, and he did not intend to have the practice continue. He pointed out several pictures that had encountered censor troubles during recent months, and told the editors that material in those pictures was definitely in violation of the Code.

The report that story editors were also ordered to reduce prices offered for original material in line with general cuts that will be instituted in all branches of production, was denied emphatically.

Goldwyn Sailing

New York.—Samuel Goldwyn sails for home on the Berengaria from France Saturday. He will meet Frank Tuttle, Richard Day, Arthur Hornblow and John Harkrider in New York to confer on the new Cantor picture.

Clark In 'You're A Liar'

Charles Dow Clark has been spotted into the cast of "You're A Liar," which Sam Wood directs. Jimmy Durante, Jack Pearl and Ted Healy get top billing.

All Warner Cuts Cold

(Continued from Page 1)

1933, should revert to full compensation effective as of March 6, 1933, and that all salaries withheld pursuant to said waivers should be paid forthwith."

A spokesman said that the committee considered itself virtually a trustee for all money retained by the companies under the waivers. He said that, if the committee had not practically disregarded the anticipated grosses in key spots on "42nd Street," Warners' biggest hit of the year, the company probably would have been told to restore salaries after only two weeks of the cuts. As it stands now, Warners are told to return approximately $250,000 to employees.

It was understood last night that Harry Warner and Comptroller Synder were the ones who threw the wrench into the works, taking the decision out of the hands of Jack Warner and Darryl Zanuck, who had represented the company in all the local sessions.

The committee also held a conference with Emanuel Cohen at Paramount yesterday and that company agreed to restore salaries on April 21. The committee was deeply impressed by the attitude of Mr. Cohen who, after stating the position of the company and saying that he was not sure Paramount would really be able to drop the cuts on that date, acceded to the terms of the committee and lived up to the terms of the agreement.

The committee confers with Fox officials at 11 o'clock this morning and, if it has time, with Universal this afternoon.

Kent Delays Move To 13-Room Apartment

New York.—According to the superintendent of No. 770 Park Avenue, the house in which is located the thirteen-room terraced apartment which Sidney R. Kent has leased, the Kents will not move in until October.

Hayes Uncertain About 'Night Flight'

New York.—Helen Hayes will not leave for Hollywood until about the first of May and she is still undecided as to whether she will play the lead in MGM's "Night Flight."

She will go on the air next Thursday on the Fleischman hour, doing a scene from J. M. Barrie's "What Every Woman Knows," one of her stage hits.

Albertson With Sale

Frank Albertson, who finished in "Ann Carver's Profession" at Columbia Tuesday, has been signed by that company for the juvenile lead in "Full Speed Ahead," which stars Chic Sale. Nat Goldstone set the deal for Albertson.

Sparks In 'Apple Annie'

Ned Sparks has been signed by Columbia for a featured comedy spot in "Apple Annie," which Frank Capra will direct.

Union Row Closes 40 Houses In K.C.

Kansas City.—Forty Kansas City theatres made good their threat yesterday and closed their doors because of the refusal of the unions to take cuts. They will remain dark indefinitely.

Theatre owners demanded a 25 per cent reduction in salaries in first run houses and removal of one stage hand, and removal of one operator in the neighborhood houses, with 20 per cent increase in salary for the remaining operator, for the purpose of split week employment.

Horkheimer Indorsed By The Studio Locals

The Federated Voters of the Los Angeles Amusement Organization, composed of members of the IATSE, have indorsed the candidacy of E. D. Horkheimer as Hollywood member of the City Council. They feel that he, as an old-time picture producer, is fitted to represent the interests of the industry.

The Federated Voters include the musicians, cameramen, sound men, stage hands, operators, lab workers and studio technicians

Madge Evans Assigned

Madge Evans is slated for the ingenue lead in "Tugboat Annie," with Marie Dressler and Wallace Beery for MGM. Mervyn LeRoy will direct.

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WHEELER
AND
WOOLSEY



IN

"DIPLOMANIACS"



WHEELER

WILLIAM A. SEITER

Directed

"Diplomaniacs"

HUGH HERBERT

Was The "Chink" In

"Diplomaniacs"

AND

EDWARD CRONJAGER

Photographed

"Diplomaniacs"



WOOLSEY

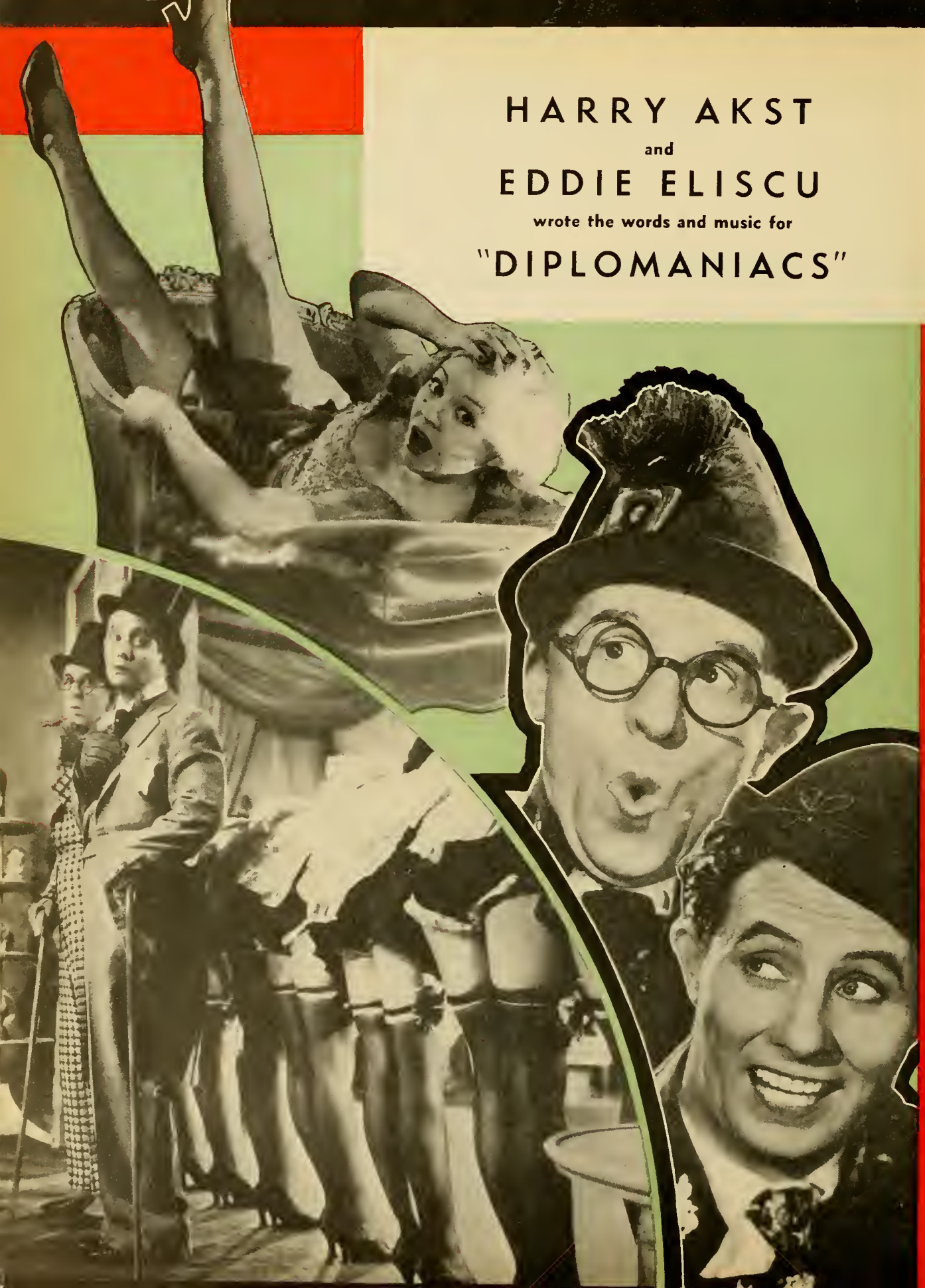
HARRY AKST

and

EDDIE ELISCU

wrote the words and music for

"DIPLOMANIACS"



'SONG OF THE EAGLE' DRAGS; 'LUCKY DOG' TOUCHES HEART

Wandering Story Hampers Good Idea

"THE SONG OF THE EAGLE"
Paramount-Chas. R. Rogers

Director .....Ralph Murphy
Original Story.....Gene Towne, Graham Baker
Screen Play.....Casey Robinson, Willard Mack
Photography .....Henry Sharp
Cast: Charles Bickford, Richard Arlen, Mary Brian, Jean Hersholt, Louise Dresser, Andy Devine, George E. Stone, Gene Morgan, Bert Sprotte, George Meeker, Julie Haydon, Harry Walker, James Bradbury, Jr.

"The Song of the Eagle" is the first of the "beer operas" to reach the preview stage, but if the producers do all that is indicated to give it the proper entertainment content, it may be some time before it gets to your theatre.

What they chose to show before an audience last night ran almost an hour and three quarters. With everything bearing on prohibition, racketeering, and the beer question that has happened in America since 1916 highlighted in what semed to be endless sequences, the story didn't get under way until the picture was half over.

Better audience satisfaction and bigger box-office records would be its fate if the authors had stuck to their subject and turned out a vigorous, vivid and moving melodrama of the situation now before the country.

Instead, they chose to relate, tediously, the saga of the Hoffman family, whose Amber Brew was as famous as Budweiser or Schlitz before the Eighteenth Amendment. After "Cavalcade," "The Conquerors" and "Sweepings," it will take a bigger and better story than this one to compensate for the lack of masterly handling that such a necessarily slow, episodic treatment must offer an audience if the final result is to send them out cheering.

To make matters worse, the editing makes one suspect that two endings were shot—one of which was used last night, but with the major premise of the other still indicated. As the climax stands, Louise Dresser, in a visit to her arch-enemy, kills the man who murdered her husband and is threatening her son. The other ending—if another was actually made—was the mobilization by Dick Arlen of the boys of his own regiment for a hurrah ending and a wiping out of the racketeers in a whirlwind finish.

How welcome it would have been to an audience that had waited patiently for something stirring to happen was demonstrated by the applause that broke out the moment they smelled the battle coming. That's the smart box office ending.

The cast is excellent, though no one but Louise Dresser had a real opportunity. Ralph Murphy's direction rarely ever rises above mediocrity.

Timeliness is your biggest factor in putting "The Song of The Eagle" over, together with the ballyhoo that the subject itself will justify.

'Oliver Twist' For 22 Southern Towns

New York.—The Monogram production of "Oliver Twist" has been booked into theatres in 22 towns in North Carolina and South Carolina. All the houses are controlled by the Publix Kincey Theatres Inc.

Sirovich Probe Up For Vote Today

Washington.—The resolution offered by Congressman Sirovich for an investigation of the motion picture industry will come out of the rules committee for a vote today. It is thought, however, that regardless of the action on this resolution, those behind such an investigation will await the report of the special Assistant Attorney General, who is now in the Hollywood sector.

The lawmakers here have been told that every studio in Hollywood is on a money-making basis and, this being the case, they want to know the whys and wherefores of the big losses in the companies.

Fowler Heads Writers Publicity Committee

At a meeting of the board of directors of the Screen Writers' Guild, John Howard Lawson, president, appointed a publicity committee of five, composed of Claude Binyon, Lester Cohen, Sam Spewack, Louis Weitzenkorn and Gene Fowler, chairman.

The object of this committee is to present the standpoint of the Screen Writers' Guild and to outline what the Guild believes to be the purpose and aim of all screen writers.

'Loved You Wednesday' Starts At Fox Today

Fox is slated to start work this morning on "I Loved You Wednesday." Elissa Landi, Warner Baxter, Miriam Jordan and Victor Jory rate top spots, under Henry King's direction.

Play is by William du Bois and Molly Ricardel, with screen play by the latter in collaboration with Philip Klein. Sammy Lee will stage the dances.

Theatre Chain Bankrupt

New York.—State Enterprises Inc., a theatre chain in Gloversville, N. Y., has filed a petition in bankruptcy with liabilities of $143,000 and assets of $1700.

Script For Gelsey

Universal has signed Erwin Gelsey to write the dialogue and continuity of "The Man Who Reclaimed His Head," which William Wyler will direct.

Story, Direction, Acting, All Good

"LUCKY DOG"
Universal

Direction .....Zion Myers
Original and Screen Play..Zion Myers
Dialogue .....Raleigh Asher
Photography .....Jerry Ash
Cast: Chic Sale, Tom O'Brien, Harry Holman, Buster the Dog.

If a splendid virtue outweighs in the balance of criticism an uncompromising sin (as we sincerely hope it will at the box office,) "Lucky Dog" is bound to show itself a money-maker for Universal. The virtue of which we speak is the fathomless heart interest that the picture has. The sin is having Chic Sale step out of the character of the bearded old man with whom the nation associates him and enact the role of a young man.

There is a depth of emotion, of tragedy in the life of "Buster," the dog who plays the leading role, such as has rarely been disclosed on the screen. The story relates briefly the age-old friendship dog has for man. When Chic Sale, bereft of everything he has in life as a result of misappropriating funds, is kicked down into the gutter, the dog is kicked down with him. Parted by circumstance, the dog goes through a tormenting series of incidents, eventually to be reunited with his master.

Chic Sale is a fine actor, beard or no. We object, not to Sale, but to the same sort of casting that would have, let us say, Marie Dressler playing the part of an ingenue. Discounting this, the picture is well-handled. "Buster" and the other dogs give performances so real they shame the average Hollywood actor. Zion Myers, in writing and directing the production, rates high praise.

The exhibitor must warn his customers of the change in Chic Sale. If your audiences are so prepared, they will take to the picture and neither they nor you will regret it.

Ginger Rogers At 'U'

Universal has set Ginger Rogers for the lead opposite Lew Ayres in "In The Money," if the actress finishes at Radio in time for the start of the picture. The yarn is an original by Howard Emmett Rogers and Murray Roth, with the latter set to direct.

Hughes Flying East

Piloting his Sikorsky amphibian, Howard Hughes takes off this morning for New York. The producer will spend the summer in the East. On his return to Hollywood next fall, Hughes will embark on a new program of production.

New One For Kent

Willis Kent's next independent productio nwill be "Murder In The Museum." Maurice Black and Jeanette Loff rate top billing.

Yesterday in NEW YORK with HELEN GWYNNE

Dick Halliday gave a cocktail party for Dorothea Wieck, who created a minor sensation by turning out to be a very delightful maedchen when everyone was more or less expecting a frau. And the lady's arrival in this country was anything but auspicious. It seems her rotund German manager had forgotten to notify Paramount that she was arriving two days ahead of schedule. And the reason for that slip is veddy amusing. . . . New York was a great source of amusement and amazement to Miss Wieck. Wait till she sees Hollywood. . . . And will La Dietrich be delighted to have someone else on the lot who speaks her native tongue?

•

Madeleine and Marc Connelly had to tear themselves away from the party in order to be at the circus in time to make remarks at Noel Coward, Alfred Lunt, Lynn Fontanne and Neysa McMein as they rolled by on elephants heading the opening grande marche. . . . Frank Sullivan just leered; he having been a clown for one performance, or was it a trained seal? . . . . Johnny Weaver, (fresh from Lunnon) and Peggy Wood were there, with Johnny in rare good form spouting scathingly funny remarks about people and things and glad to know that Gene Fowler hasn't stopped talking yet. . . Stanley Smith walking around behind the most wistful moustache we've seen in years, and oh, yes, the mother of one of our brighter young critics was there and she unsmilingly confided to one of the guests that the reason for her boy's success in the field of written criticism was due to the fact that she had read him all the exploits of Frank Merriwell and his much vaunted tribe, when he was a child. Well, that may at least account for some of his bitterness.

•

The following was culled from a review of "She Done Him Wrong" in the Norwalk Sentinel: "Miss West is pushed around from pillow to post by one villain after the other." Maybe that's why she seemed to be having such a good time. . . . Didja ever know that Jeanette MacDonald was presented with an e-normous plaque made of bronze by the townspeople of a European city and Bob Ritchie, in making the acceptance speech for her, referred to the plaque as being "Just what she wanted!"—for those cold winter nights, no doubt. . . . The Harry, (Globe theatre,) Brandts are looking forward to welcoming a new member of the family in the fall. . . . Harry Cohn recovered from his appendicitis attack just in time to drink the brew that cheers at the Mayfair Satiddy night. . . . Now that beer is back, it is considered "illegal" for speakeasies to serve it so they have to bootleg it . And they think the picture business is crazy!

Paramount Loses Suit

New York—Paramount lost the suit that it brought to recover an additional allowance of $2000 for court costs in the Edward Quittner action, in which Quittner was the loser.

MY DEAR MR. HAYS:-

(Continued from Page 1)

collection of individuals that are leading it (backward) at present.

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Every move, every word and action on the part of our industry leaders is made and spoken and done for the protection of that one individual and, in some cases, for the protection of his individual company. There has been little said and certainly NOTHING done for the protection of the motion picture industry as a whole. Everything now seems to be for the self-glorification of the individual and for the protection of what is HIS. You know, Mr. Hays, that no industry can survive under such management, guided by such thoughts.

If we are to believe what we hear, if we are to be prompted by the acts of your executive heads, there is only one thing that stands between the picture business and prosperity and that is to cut everyone's salary from 25 per cent to 50 per cent or maybe more, and we are certain that, if such cuts would save the picture business, there is not a man or woman working in Hollywood who would not gladly consent.

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But, Mr. Hays, you know and we know, as does every other intelligent person, that salaries, sky-high as they high, are only a drop in the bucket when the general overhead of each studio is taken into consideration. Executive blunders, executive waste, account for 98 per cent of that money that must be saved if our present companies are to be carried on.

There has not been ONE indication of a cut in those blunders and in that waste, so is it any wonder that the rank and file of employees who were cut, are mad because of that cut? They donated their money gladly to help out in an emergency, but if company and production heads continue with their wild expenditures, heavy slices in the intake, big bonuses paid for those mistakes, that emergency will become permanent, with the salaried individual subsidizing those acts by further donations. You would not want that, Mr. Hays; no more would any other sensible person.

We are going to acknowledge to you, as we have repeatedly done on many occasions in the columns of this publication, that SALARIES ARE TOO HIGH and should be cut, but the cutting of these salaries will only serve one purpose, according to the present set-up of production, that purpose being an opportunity for executives to spend more money on their blunders and mistakes. So what's the sense of that?

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But getting back to salaries and their cuts. Do you know that never in the history of Hollywood, on any proposed or completed cut has there been but one executive who offered to show figures justifying a cut? And that man was Ben Kahane when he asked his people at Radio to come through with their 50 per cent cut weeks ago. Do you know that never in the history of Hollywood, other than Kahane's act, has there ever been a request for a salary slash, that all those subject to that slash felt that his or her money was being STOLEN?

And, Mr. Hays, there has been plenty of justification many times, and more justification now than ever before for savings, but what are our executive heads doing? Certainly not presenting, with any degree of honesty, facts and figures that will back their demand for greater economy.

Mr. Hays, we could take ten of the toughest eggs in this business, wage earners, we could take representatives of the unions, park them in a room and lay the facts and figures AS WE KNOW THEM before their eyes, and walk out with any reasonable slash in less than one hour. We could, for example, show where the Paramount Theatre in New York last week played to less than $18,000 on the week. We could show them that the Paramount in Brooklyn did not do $10,000. We could show that the loss on those two houses alone would top $30,000 on the week, and, Mr. Hays, those are representative houses.

We could show, Mr. Hays, where any one of the big circuits played to less money last week than during any week in the history of this business, even less than during the bank holiday. We could show where a picture, "Gabriel Over The White House," rated by this paper as the greatest prospective moneymaker of all time (had it been released at the time it was originally scheduled), is dying the death of a flop in many spots throughout this country. We could talk to those men and women and prove to them that ALL the money in ALL banks in this country could not continue to meet the weekly deficit of this business for long.

Why don't the members of your organization, you yourself and the executive heads of our major studios, tell the right story? Why do you continue by every word and act to give, not only the workers in this industry, but lay people attending the theatre and the bankers back of the whole thing, the impression that NOTHING is on the level in pictures? Why is that, Mr. Hays? Why did studio heads here ABSOLUTELY refuse, at the start of this cut thing, to accept free work to the amount of the cut a person was to take, rather than have 50 per cent of his salary deducted, when the savings would be equal? Of course, they agreed later to do it, but why did they refuse it at the start? It's things like that, Mr. Hays, that destroy every confidence held by workers towards industry leaders in this business.

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Certainly this business is in trouble, certainly costs must be cut, BUT THERE HAS NOT BEEN ONE HONEST PROGRAM ADVANCED for this overhead slash that will take in every activity in this business. ALL BRANCHES, all expenditures must get the same percentage of cuts. Why don't you, or your organization, make up such a program, why don't you do something to give people in this business the assurance that SOMETHING IS ON THE LEVEL and that their contribution will help the whole BUSINESS, not the eight or nine INDIVIDUALS who have done everything physically possible over a term of years to wreck the business and received fabulous sums each year for this activity?

The men and women, the stars, artists, writers, directors and technicians connected with this busines, would rally around an HONEST PLATFORM for an economy that would cause the intake to balance the outgo. They would do anything to preserve this business. They all love the business because it has made many things possible for them. They will help even in a larger measure than you and the members of your organization would ask, but not on any kind of a premise such as was set up on this 50 per cent cut thing. In this instance they gave up their money but divorced themselves from all the feeling of cooperation and enthusiasm they ever had for their studios. And, Mr. Hays, without the cooperation of your workers, without their enthusiasm, NOTHING IS POSSIBLE in this business.

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So, we say to you as we said last Monday, DO SOMETHING before returning to New York, have something coming out of your meetings here that will build up the confidence and morale of the men and women who are drawing pay out here, give them something to feed on, give them something to arouse their ambition, build up that most necessary enthusiasm.

It can't be done, Mr. Hays, by a lot of closed door meetings of your group. Take over the Hollywood Stadium or some place that is larger, hold your meetings there, invite every man and woman who is a part of this business, or committees they will elect to represent them, to help you work out a program of economy.

From past history your organization has given no evidence of being able to attack such a problem. Call for help, the help of intelligent men and women who are really THE PICTURE BUSINESS. Get something done and this industry will go forward.

THE Hollywood REPORTER

Vol. XIV. No. 23. Price 10c. TODAY'S FILM NEWS TODAY Friday, April 14, 1933

GEN. BOOKING OFFICE SET

TRADEVIEWS

•NOTHING that has occurred in the picture industry in years has caused the resentment that has followed the refusal of Warner Brothers-First National to live up to its agreement with the Academy Emergency Committee and accept the committee's date for the restoration of full salaries on the Warner lot. Not even the cut itself and the high-handed manner in which it was put over aroused as much ill-feeling as did the committee's announcement that the Warners had violated their word, had refused to play ball.

The people on the Warner lot—nearly 300 of them—signed those waivers, trusting the Emergency Committee to protect their interests, willing to DONATE up to fifty per cent of their salaries to help the company in time of stress, believing that the company would keep its pledged word to restore full pay when its own figures showed that such action was justified.

•

And what happened? The company—or perhaps, we should say, Harry Warner—renounced the promise, arrogantly told the committee that the company would set its own date, and wiped out of existence every last remaining vestige of morale, enthusiasm and respect for the company that remained in the Warner personnel.

It is worse than a crime; it is a tragedy The restoration of the salaries was a simple matter. The restoration of morale and respect will take years if, indeed, it can ever be accomplished. A great production organization—perhaps the greatest in this business—has been torn down, ruined, because Harry Warner, or whoever is responsible, had no respect for his pledged word, no regard for the rights of the people who willingly made sacrifices because they believed that the company was in need.

•

With the business that "42nd Street" has been doing, there was no justification for those cuts on the Warner lot for more than two weeks after March 6, if, indeed, there ever was any. But the committee disregarded those grosses, threw them out of its calculations. And even then

(Continued on Page 2)

Double Bills For New York Palace

New York.—Another change of policy will go into effect at the Palace Theatre tomorrow. There will be two changes of program each week and a double feature will be shown during the last half.

Fox Film Back On Full Pay April 24

Conferences between the Academy Emergency Committee and officials of Fox Film yesterday resulted in the agreement of the company to restore full salaries after seven weeks of the cut, or on April 24. In his letter to the committee, accepting this date, Winfield Sheehan wrote:

"We feel that the prompt spirit of generosity, and the loyal devotion of our employees so demonstrably given us during this emergency period entitles them to receive the full share of consideration and reciprocation on our part, and we therefore are glad to restore full salaries to our employees at the time you have decided."

MGM Sets Raoul Walsh As 'Soviet' Director

Raoul Walsh is slated to direct "Soviet," the Russian yarn in which MGM is planning to co-star Wallace Beery and Clark Gable.

MGM has made a deal with Fox for the loan of Walsh to direct "Man Stands Alone," the foreign legion yarn which was later shelved. Jules Furthman is working on the script of "Soviet."

Hays Group To Have Clearing House For Players, Writers, Directors—Stock Co. Planned

The often-planned but never-materializing general booking office for the handling of all players, writers and directors not on contract lists, will now be a reality. Eastern executives and production heads of major company members of the Hays organization have voted the measure through and preparation has already begun, with the actual start set in two weeks.

In addition to the handling of all production people not under term contract at the studios, this office will contract for a number of artists, handing each artist selected a 40-week ticket, their services to be split up among all studios with each plant guaranteeing a certain amount of work a year. By this means the stock company of every major plant will be dispensed with entirely just as soon as present contracts expire, except for stars and immediate star possibilities.

The office will be handled much in the same manner as the old United Booking Office of vaudeville, differ-

(Continued on Page 4)

'Cavalcade' Sets Music Hall Record

New York—The first week of Fox's "Cavalcade" at the Radio City Music Hall, which ended Wednesday night, established a new record for the house.

The total paid admissions were 167,383, and the gross receipts were $110,000.

Collective Suit On Warners Advised

The refusal of Warners-First National to accept the date set by the Academy Emergency Committee for the restoration of full salaries was the main topic of conversation in picture circles yesterday. Most of the discussion centered around whether or not Warners would repay the cuts as the committee ruled, or whether it would be necessary for the employees to sue under the agreement.

Legal authorities believe that, if court action becomes necessary, the wisest course would be for all signers of waivers to assign their claims to one person, who could then sue as assignee, making the action in effect a collective suit and saving much time and expense.

Jack LaRue Gets Lead In DeMille Picture

Cecil B. DeMille has picked Jack LaRue for the top spot in "Pay Day," his next picture under the Paramount banner. The yarn is an original idea of DeMille's and the story was developed by Bartlett Cormack.

Fox Buys Two Yarns

New York.—Fox Film has just purchased two more stories for next year's program. They are "Sleepers East," by Fred Nebel, which Little, Brown and Company will publish in June, and "Lead Harvest," by Edward Dean Sullivan.

Henry Henigson To N.Y.

Henry Henigson left last night for New York, due to an illness in his family. It is expected he will be gone from two to three weeks.

Kent East Today

Sidney R. Kent, Fox president, leaves for New York today. Intends returning here for protracted stay the first part of June.

NBC BROADCAST STUDIOS TO BE BUILT HERE SOON

Before M. H. Aylesworth, head of the National Broadcasting Company and Radio-Keith-Orpheum, returns to New York next week, he will have completed all plans for the erection of a mammoth series of broadcasting studios, to be situated at one end of the Radio lot, for the local broadcasting of NBC programs.

Another deal that will be closed before the departure of Aylesworth is the transferring of the NBC license in California from Earle C. Anthony to the William Randolph Hearst interests. The deal will be made, but the actual

(Continued on Page 2)

Federal Court Ruling In Para. Case Monday

New York.—The U. S. Circuit Court of Appeals will hand down its decision in the Paramount-Publix case next Monday. Referee Henry K. Davis has again postponed the election of a trustee until that date, if the court permits a trustee to be elected.

Graham To Radio

Carroll Graham has been signed by Radio to write the dialogue on the next William Boyd picture, as yet untitled.

SUPPORT THE MOTION PICTURE RELIEF FUND

THE Hollywood DAILY REPORTER
TODAY'S FILM NEWS TODAY

W. R. WILKERSON.....Editor and Publisher

FRANK POPE.....Managing Editor

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U. S. Picture Companies Clash In Australia

Sydney.—Charges that representatives of Paramount and RKO have broken their promises that they would not negotiate with General Theatres Corporation for the showing of their product were made by Ralph Clark, managing director for Warners, testifying in a restraining suit which he brought.

Clark said that he had agreed to lay off any deal with Empire Talkies Ltd., lessees of the Empire Theatre, on condition that Paramount and RKO kept away from General Theatres. He declared he had been double-crossed and testified that such action by the competitors has seriously impeded his negotiations.

Warner product is now out of the Empire Theatre, which is running double bills of Paramount and RKO pictures, trying to catch up with releases. Warners deal with General Theatre is about closed, and this means that this product will play the Haymarket here.

Paramount and RKO expect to show approximately 135 pictures at the Empire during the coming year, and this makes things easier for the independents who can get these films for second runs. If these pictures had continued tied up, the shortage probably would have driven some of the smaller theatres out of business.

THE LOW DOWN

After an actor and his wife split recently, the latter entered suit for divorce, with the husband making a private settlement prior to the action, and there being a mutual agreement that no alimony would be asked. The actor did not contest the suit, but had a rude awakening when he discovered alimony had been asked for and granted. The player went on a hunt for his former wife to find out what the idea was in suddenly smacking him with the alimony claim. After a three day search, he discovered her living at the beach home of a male fan mag writer, and seemingly enjoying her new home.

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One For Ripley: At a gathering the other night George Bernard Shaw was being thoroughly discussed, praised, panned and, in other words, getting a "good going over." When just about everything had been said, finished and done with, Ruth Selwyn chirped: "Well, personally, I think he has a sense of humor!" (!)

•

Harry Pollok, p.a. for Caliente, stepped into something when he invited Lilyan Tashman and Hedda Hopper to be judges at the Easter fashion show at the Mexican resort. Harry apparently had not heard of the feud which arose when Hedda failed to include Lilyan among the "three best-dressed women in Hollywood." Miss Hopper declined the Pollok bid by wire, saying: "Resign in favor of Miss Tashman who will fit the glamour and flamboyancy of your Casino to a dot." And Miss Tashman also wired, stating: "Sorry but am giving cocktail party Sunday. Miss Hopper qualified to judge anything passe." So it now looks as if Peggy Hopkins Joyce will pinch-hit for both.

Fink Will Produce His New Play In Beverly

Morris Fink, former story editor for Reliance Pictures, will produce his play, "The House of Magic," at the Beverly Hills Community Playhouse on April 24.

The play was written by Fink in collaboration with L. Carpenter Jones and will have as the featured player Janet Sheppard, daughter of Senator Sheppard of Texas.

Grant Editor Pro Tem

Dorothy Donnell, western representative of Motion Picture and Classic, fan magazines, leaves tomorrow for a six month vacation trip to Europe. Jack Grant moves in Monday to take charge of the office during her absence.

Hillman Opens Office

David Hillman has opened offices as an agent in association with the Arthur Landau office and will specialize in the handling of orchestras. He is managing Earl Burtnett's orchestra and Jimmy Grier's.

Scola To Warners

Katherine Scola has been signed by Warners to a term writing contract, which starts when that studio reopens in June. The Edward Small office handled the deal for the writer.

Weems-Brock Team

Walter Weems and Lou Brock are writing the next Masquers story titled, "Stolen By The Gypsies, or Beer and Bicycles," which the latter will produce for Radio.

Annette Kellerman Will Try Comeback

Sydney.—Annette Kellerman has returned to Australia, her native country, after ten years away. She and her husband, Billy Sullivan, are going to the South Seas to make three pictures, featuring underseas photography.

Para. and Frances Dee Engage In Argument

Paramount and Frances Dee have been unable to get together on a new deal, the player declining to sign unless the company agrees to give her better assignments. The expiration date of her term is May 5.

Miss Dee has also refused to sign the transfer of her contract from Paramount-Publix to Paramount Productions, Inc.

John Barrymore's Pair For Radio Set

John Barrymore will appear in two or more pictures for MGM during the coming year under terms of a deal set yesterday.

The player will split his time between MGM and Radio, as he holds a two-picture deal with the latter company. These two are "Fugitive From Glory" and "Long Lost Father," the latter with Katherine Hepburn.

Beulah Bondi At MGM

MGM has signed Beulah Bondi for a featured spot in "The Stranger's Return," the Phil Stong story which King Vidor will direct.

Tradeviews

(Continued from Page 1)

came that hoggish demand for one more week of cuts.

The personnel on the Warner lot would not have signed those waivers if they had known that Harry Warner was to set the date for restoration. There are too many of them who bought Warner stock on his advice, stock that he unloaded on them from his own holdings, only to buy it back later at lower prices.

No, they trusted Jack Warner and Darryl Zanuck. These were the men for and with whom they worked, those were the men from whom they felt they could get a square deal. And Harry Warner has done an awful thing to his brother and to his production head. He has ruined in a few minutes a great structure that they had erected and one which will take years of time and all their energies to rebuild, even to a faint imitation of what it was.

You have a lot to answer for, Harry Warner. May the one who decides how you shall answer be more merciful, more just to you than you have been to the people who tried to help you.

Twelvetrees For Para.'s 'Disgraced'

Paramount switched leads yesterday in the Alice D G. Miller yarn, "Disgraced," formerly called "Apartment Nine," and gave the top spot to Helen Twelvetrees, taking Claudette Colbert out of that picture to be assigned to another soon.

The studio is about to close a deal with MGM for the loan of Phillips Holmes for the male lead. Bayard Veiller is supervising, with no director yet assigned.

Remakes For Rogers Pix

In order to lighten up the last half of "I Love That Man," Charles Rogers has had a new ending written for the picture and starts remakes today. The producer decided to have the light comedy existing during the first half of the picture continue right through.

FWC Case Continued

Continued hearing of the Fox West Coast bankruptcy is slated for this morning before Referee in Bankruptcy Samuel McNabb, when Charles Skouras, one of the three trustees will be examined.

NBC To Build Here

(Continued from Page 1)

closing can not take place until after August 1, as Anthony's license has that long to run.

It is understood that Hearst already has stations under option at pivotal points throughout the State and these options will be exercised immediately after his contract for the NBC service is signed.

Aylesworth, while here attending the conferences of the Hays organization, is doing a little conferring of his own with members of that group in an effort to prevail on them to use this new plant he will erect for their broadcastings, insisting that it is an NBC affair and not one of Radio Pictures. As such it should receive their attention in the compilation of programs for their own advertising benefit and that of sponsors who stand willing to pay a lot of money for such programs.

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'SAMARANG' DELIGHTFUL AND NOVEL ADVENTURE PICTURE

Direction, Story And Cast Admirable

"SAMARANG"

B. F. Zeidman

Direction .....Ward Wing
Original and Screen Play.....Lori Bara
Edited by.....Tom Geraghty
Photography .....John C. Cook
Special Submarine Photography .....
Stacy Woodard

Cast: Mamounah, Ahmang, Ko-Hai, Sai-Yu, Ariff, Kimba.

How many pearls—or their equivalent in good Roosevelt dollars—"Samarang" will gather into the box-offices of the country depends upon how big a dose of native pictures any given community has already swallowed. On its merits, it can hold its own with the best of them. Most critics will go for it like the Malay pearl-divers plunging beneath the tropical waters for the mammoth pearl oysters.

It should be a welcome oasis in a desert of stereotyped pictures. With the possible exception of Murnau's "Tabu," it can boast the finest cast of actors, for looks, sincerity and interest, that any picture from these eternally fascinating latitudes has brought to America.

Ahmang, Number One pearl diver, lover and main sex appeal, can give Johnny Weissmuller cards and spades, not only on physique, but on aquatic performance. And that's nothing against Weissmuller. This boy is doing his stuff as only a Malay native, built like this one, knows how to do it. He's the perfect amphibian, he does his pearl-diving as if he enjoyed it, he cuts sharks' throats before and after breakfast. And he has a way of making love that might shock even Clark Gable's lady friends, but is strictly a la mode in Malaysia.

The girl, Sai-Yu, is not only a beauty contest winner and a potential baby star—judged by both white and brown standards—but she is a perfect mate and a match for Ahmang in the water and at the gentle business of pearl-retrieving. Thanks to her absence of civilized inhibitions and the fact that she lost her home-made brassiere for the entire cannibal island sequence, "Samarang" lifts the championship from "Goona Goona" on its own particular ground by about fifteen shots.

Ahmang and Sai-Yu, between them, are more than adequate to carry the simple but impressive story of the joys, sorrows, hazards and hardships of these far-off people. Ko-Hai, Ahmang's younger brother, is a sparkling, handsome kid, just maturing, with all the deviltry and daring of a growing boy in any clime. The mother of the two lends a stately and tragic dignity to the drama.

"Samarang," told only with sound effects and music, has a world-wide appeal. Everyone connected with it has done superior work, from Lori Bara and Ward Wing to Tom Geraghty and Charlie Hunt, not forgetting the camera crew.

Australian Film Tax 25 Cts. A Foot

Sydney. — The Government has just jumped the import tax on film from eight cents to 25 cents a foot, the idea being to "develop the local film industry." This means that the duty on a 6000-foot feature will be $1500.

Sirovich Measure Held In Committee

Washington.—The house rules committee, after previously approving the Sirovich resolution calling for a government investigation of the motion picture industry, yesterday reconsidered and voted to hold up submission of the resolution to the House.

C. C. Pettijohn, of the Hays organization, is here talking against passage of the Sirovich resolution, which provides for investigation of every phase of the industry from bankruptcies to distribution and exhibition of pictures.

'Dinner At Eight' Shot Exactly On Schedule

Finishing production of "Dinner At Eight," George Cukor brought his company in on scheduled time to the day. During the four weeks of shooting, there was not a single bit of overtime; in fact, the average hour for quitting was five o'clock.

On the final day of shooting, Phillips Holmes was added to the cast on twelve hours notification. He began and finished the same day.

Mae West Title Changed

Paramount has again changed the title of the Mae West picture from "Don't Call Me Madame" to "I Am No Angel." Miss West is now in Santa Barbara, writing the dialogue for the script written by Claude Binyon and Frank Butler.

Laughton Back In June

Charles Laughton is due back in Hollywood on June 12 on a new two-picture deal with Paramount, the first of which is slated to be "Hangman's Whip," from the play by Norman Reilly Raine.

New One For Jaffe

Merian C. Cooper has handed the yarn, "Frivolous Sal," an original by Norman Houston which Radio acquired last week, to Sam Jaffe to produce.

New One For Sennett

Mack Sennett starts "Shot For Love" today, with George Marshall directing. Walter Catlett, Nora Lane, Grady Sutton, Billy Bletcher and others are in the cast.

Dorothy Burgess Set

MGM signed Dorothy Burgess yesterday for the second lead in "Black Orange Blossoms," with Jean Harlow and Clark Gable in the top spots.

Receiver Denied For Film Productions

New York.—Judge Valente, of the New York Supreme Court, yesterday denied the application of Milton L. Ernst and other Paramount bondholders for a receiver for Film Productions Corporation, the subsidiary to which Paramount turned over its negatives.

The court ruled that bondholders might sue for the amount of their bonds, but he did not see how a court could appoint a receiver in a case involving properties worth several millions on petition of bondholders representing only a few thousand dollars.

Eddie Buzzell and Columbia Parting

Finishing shooting on "Ann Carver's Profession," Eddie Buzzell has been taken off the Columbia payroll, his ticket with the company having expired three weeks ago, during which time he worked at half pay. Buzzell, however, has consented to remain for the cutting of the picture, which is under his supervision.

Allied Starting New Gibson Next Tuesday

Following a four weeks production lull, Allied is completing plans to start "The Fighting Parson," starring Hoot Gibson, next Tuesday. Story is by Harry Fraser, who will also direct.

"Boots of Destiny," which was scheduled as the next Gibson picture, has been pushed up the slate for production after "The Fighting Parson."

Columbia Makes New Deal With Fay Wray

Columbia has signed Fay Wray on a new two picture deal in addition to the three picture deal made with her a few weeks back.

Miss Wray's first picture under the new deal will likely be "Kaleidescope in K," the hospital yarn by A. J. Cronin.

MGM Keeps Weissmuller

MGM has exercised option on term ticket of Johnny Weissmuller. During the 18 months the player has been under contract to MGM, he appeared in only one picture, "Tarzan, The Ape Man," and made a personal appearance tour in the East.

McCrea Lead For Bennett

Joel McCrea has finally been set as the lead opposite Constance Bennett in "Bed of Roses," at Radio. Others added to the cast include Robert Emmett O'Connor, Matt McHugh, Tom Francis and Wade Boteler.

Warren Hymer To MGM

Warren Hymer gets the part of Angelo in MGM's "Midnight Lady," which features Ricardo Cortez and Loretta Young. Picture starts tomorrow, with William Wellman directing. Edward Small office handled the deal.

Yesterday in New York with HELEN GWYNNE

Latest addition to the marquee title-holders: Sign on a Connecticut theatre, "Tonight Is Ours," "Handle With Care." . . . Sidney Fox had one of those well meant compliments paid her the other evening that, on reflection, considerably questions the donor's mentality. Seated in a night "club," the head man finally became aware of who she was and rushed over to pay his respects. In order to convince her of just how much he liked her on the screen he said: "You know, I usually sleep through most pictures. I slept through 'All Quiet On The Western Front' and 'The Ten Commandments,' but you kept me awake." . . . They tell us that Edna Ferber was in something of a het the other day and about to give away a piece of her valuable mind over some of the casting for "Dinner At Eight."

•

Steffie Duna, who comes to town in the "Threepenny Opera," is the gal who stood for Francis Lederer so long and, unless the foreign Hollywood quota is filled, they'll have to use a wide screen to take care of all her sex appeal. . . . Lederer is running rampant all over the stage these days in one extra matinee after the other of "Autumn Crocus." Wish the movies would hurry up and present this gift to the women of America before he breaks a leg in the mountain scenes. . . . Another true story of the horrors of depression. An actress was recently forced into bankruptcy and, the day the story broke in the papers, was found seated in the Algonquin, looking very forlorn and disconsolate, with a sheaf of papers in her lap. Thinking to cheer her up a bit, a kind friend walked over to her and started spouting words of comfort about how things would be better soon, and after all a lot of nice people were going through bankruptcy, etc. . . . And the actress wailed back that yes she knew all that but why did the Mirror use that awful old picture of hers when she had made it a point to send them a brand new photographic study.

•

Jerry Horwin arrived in town none the worse for having been a fellow-passenger of George Bernard Shaw. However, we can hardly put too much blame on Shaw. So long as ye public printes are willing, nay anxious, to quote him, there's really no reason why he should stop talking. At any rate his speech in New York, while not profound, (one can hardly be called that today for saying that the capitalistic system is breaking!), was really interesting, and we found that Shaw himself was more than surprised at the avidity with which his audience insisted that he was making witty remarks. Particularly every time he mentioned Congress. . . . It must have been bewildering to anyone who doesn't know, to find out that the mere mention of Congress is as surefire as a kick in the pants for producing laughter from an American audience.

CENTRAL BOOKING OFFICE APPROVED BY HAYS GROUP

Stock Company To Be One Feature

(Continued from Page 1)

ing only in that no charge will be made for collections and but a small grab will be exacted from all salaries, just sufficient to pay the costs of running the office. The producers have no idea of having it a profit-making organization.

Every agent doing business through the office will be required to take out a license, said license to be voted on by all producer members before the agent is admitted to the booking privileges of the floor. By this means the producers hope to be in control of the agents and their activities at all times.

Producers questioned yesterday on the functioning of the office as it may pertain to the fixing of salaries, denied that this was the purpose. They stated that the office was being formed to further the necessary economy moves that are now on in every organization, that such an office would prevent an agent from boosting artists' salaries to one studio over the other, that the artist would, at all times, have a say of who should get his services should there be competition, and that there will be nothing to keep one studio from offering a higher figure than another, due to a fatter part, shorter engagement, etc.

One of the producers is of the opinion that this office will act as a boon to agents in that each studio would take out all commissions from the client's salary weekly and, through this office, the agents would be assured of their cut. Asked how much it would cost to run the office and how much the client or the agent or both would have to pay for this service, the answer was: "We do not know yet, but it will just cover the actual expenses."

There are several names in the hat for the administration of this office, each having had plenty of experience in the old United Booking Office. Those having a chance for the plum are Bill Wolfenden, Harry Weber and Eddie Darling. It was definitely stated that Pat Casey would not get the spot as there are other and better things figured for Pat in the Producers Association.

Comment on this new departure, both from clients and agents, ran from tolerance to revolution when the story became common gossip. All seemed to be of the opinion that the only thing to do is to await the producer announcement of the office, and the manner in which it will be conducted, before going any further with the chatter.

It is understood that a hurried call to all agents was sent out last night for a meeting today for, as one agent put it: "We will either have to kill this thing now or be killed by it in less than six months."

No Censorship In Ohio On Newsreels

New York—Governor White, of Ohio, has just signed a bill exempting newsreels from censorship in that state. Similar exemption now obtains in Kansas, Pennsylvania and New York City, but censorship remains in Maryland and Virginia.

Franklin Group To Make Indie Picture

New York.—A group in which H. B. Franklin, M. H. Aylesworth and others are financially interested will produce a feature at the Eastern Service Studios in New York, starting production on May 1. Chester Erskin will direct.

The picture will be titled "Midnight," and is from a play by Paul and Claire Sifton, which was produced by the Theatre Guild some time ago. Sidney Fox will have the lead, and RKO will release.

Phil Ryan To Make Para. Short Series

Phil Ryan, general manager of RKO Pathe Studios for the past year, has signed a contract with Paramount to produce at least 12 and not more than 18 two-reel comedies for the 1933-34 season. Lou Diamond, in charge of Paramount News and shorts, negotiated for the company.

The producer has signed contracts with Walter Catlett, Eugene Pallette and Sidney Toler to be featured in several of the comedies, and deals with the trio provide for exclusive services of each for shorts.

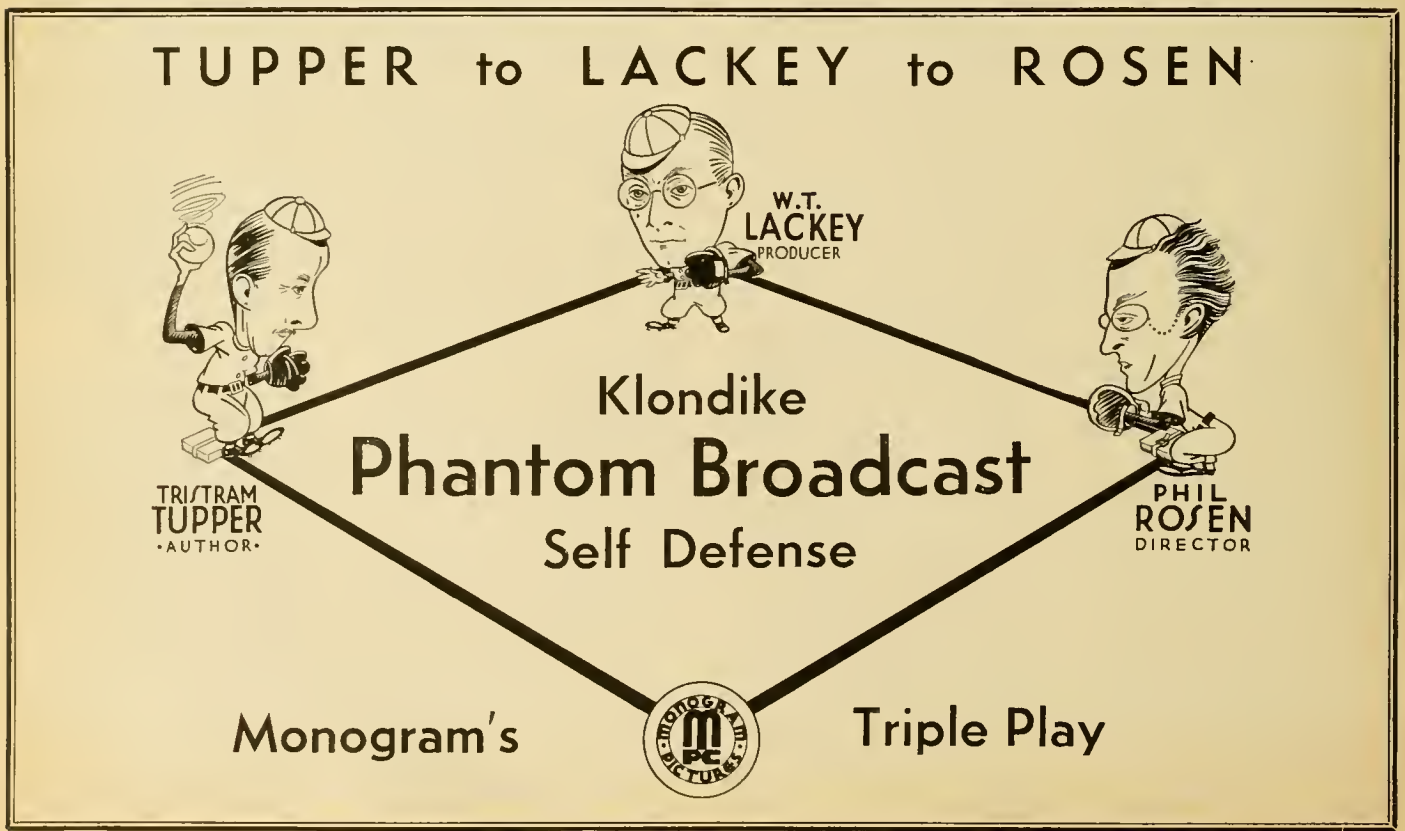
Del Lord, recently with Roach, will direct, and Ryan is now assembling a writing staff. The first comedy is slated to go into production about May 15, and will co-star Walter Catlett and Eugene Pallette.

It is likely that the comedies will be produced on the Pathe lot, with Ryan remaining in charge of that plant as general manager.

Thomas Signs With New Victoria Outfit

Jameson Thomas is the first Hollywood screen actor to be signed by Kenneth Bishop, president of the Commonwealth Productions Ltd. of Victoria, B. C.

Thomas signed for the lead in the first picture and will leave for Victoria about May 1. Bishop is negotiating with Billy Bevan about comedy spot in this picture.



THE Hollywood REPORTER

Vol. XIV. No. 24. Price 10c. TODAY'S FILM NEWS TODAY Saturday, April 15, 1933

ZANUCK OUT OF WARNERS

TRADEVIEWS by W. R. WILKERSON

•GENTLEMEN of the Motion Picture Industry, we present for your approval this morning the greatest piece of motion picture property living today—we offer you Darryl Francis Zanuck, former production head of Warner-First National Pictures. How much are we offered for this prized property?

We offer with Mr. Zanuck a guarantee of as many pictures as any one organization could handle in a single year and more successful pictures on that program than any other producing organization. We offer with Mr. Zanuck an organization that he will bring that will make ticket selling pictures for a lower negative cost than any other studio. What are we offered?

•

Gentlemen, you have to start your bid with a $1,000,000 bonus, as your auctioneer will not entertain a bid that does not include that bonus. But we will guarantee at least $1,000,000 of production overhead saved with Mr. Zanuck's organization, so after all, gentlemen, the bonus means nothing. Come on, step forward, come close and examine him. What are we offered for Mr. Darryl Francis Zanuck?

Must we go over his past record, gentlemen? Must we tell you what he has accomplished during the past three years? Must we tell you that every major studio in the industry has made him offers during those three years, knowing that he was under contract to Warners? And now that he is free, we have gathered you here to put a price on his head, a head that has made more successful pictures during those years than any other producer. What are we bid?

•

And you, who read this column, how much would you give for Darryl Francis Zanuck were you in a position to engage his services? You ladies and gentlemen who have worked with him at Warners, who know his loyalty, his devotion to any and all who ever listened to his dictates, what do you think he is worth?

Harry Warner has had a long list of miss-outs in his official capacity as boss of the Warner house, but never has he had a miss-out that will cost him so much money. Do you think his millions lost in Brunswick were anything? Would you compare the millions he tossed away with the corner

(Continued on Page 6)

Columbia Waives Four Days of Cuts

Columbia Pictures, which announced restoration of full salaries for April 3, was notified by the Academy Committee that it had set April 7 as the date. The company, in a letter from Sam Briskin, stated that it would stick to the April 3 date and would not ask any employee to refund the four days pay. Harry Cohn made the decision in New York and wired Briskin.

Powell to Make One Outside Pix Before New Warner Ticket

According to the terms of the contract between William Powell and Warner Brothers, he is to be given employment for 40 straight weeks, with a maximum of four pictures during that time. He has the privilege of doing the first picture of this group for a company other than Warners, provided the picture is completed by July 1.

Don Clarke Coming To Do One Story For Radio

New York.—Donald Henderson Clarke left for Hollywood last night by plane to work two weeks at the Radio studio. He will do a treatment of "Front Porch Girl."

The Society for the Suppression of Vice has just made a violent attack on Clarke's book, "Female," alleging that it is indecent.

Ace Producer's Resignation Accepted — Cut Resumption The Cause—Wallis Successor

Harry Warner announced yesterday afternoon: "Due to a disagreement of policy in company management, Darryl Zanuck today tendered his resignation to Warner Brothers Pictures Inc., which the company accepted. The resignation is effective Saturday, April 15. The future business policies of the company will be handled by Jack L. Warner."

This was probably the most astounding single announcement that has ever been voiced in the long history of the picture business, and one that will furnish food for conversation for days to come.

Darryl Zanuck has been in the employ of Warners for the past ten years, first as a writer, then supervisor, production head for Warner Pictures and, for the past two years, in charge of

(Continued on page 5)

Para. Help to Renew Payments on Stock

New York.—The employees of Paramount-Publix who bought its stock at 52 on weekly payments are up in arms over the reported intention of the company to force a resumption of these payments, even though the value of the stock is now practically nil.

When the salary cuts were put into effect these employees were granted a respite from these payments, but, with full pay being restored, it is understood that they must start paying again.

Electrics Behind Move to Transfer Production East

New York.—It seems certain that the big electrics are behind the very definite attempts that are being made to transfer some share of the picture production from Hollywood back to the east. The proposed production of a story called "Midnight," by a group headed by M. H. Aylesworth, appears to be hooked into this plan, which is a cherished idea of J. E. Otterson, head of Erpi.

The electrics are believed to be trying to enlist the aid of the Academy of Motion Picture Arts and Sciences. They have been watching the Acad-

(Continued on Page 2)

'U' After Carroll For Stahl Picture

With the Irene Dunne deal still unsettled, Universal is negotiating with Nancy Carroll for the lead in "Only Yesterday," which John Stahl will direct.

The deal for the loan of Dunne was okayed by Radio, but it seems that she wants to go to New York rather than do the picture.

George Seitz To MGM

MGM signed George B. Seitz yesterday to a one picture deal to write the screen play of "Transgressor," a yarn which has been handed to Lucien Hubbard for supervision.

One For Frank Adams

MGM has assigned Frank R. Adams to write the screen play for "You Made A Bargain," upon completion of which he swings over to write the next Marion Davies script.

Harry Cohn Leaving

Harry Cohn leaves New York tonight for Hollywood and is expected to arrive here about Wednesday.

WRITERS, ARTISTS, AGENTS OPPOSE BOOKING OFFICE

Following closely the Hollywood Reporter's story of the forming of a general booking office and preceding by a few hours the official announcement by the Producers' Association of such a plan, the artists, writers and agents yesterday voiced determined opposition to the idea and prepared to fight it.

The new board of directors of the Screen Writers Guild met last night and passed a resolution, protesting against the plan. The agents meet this morning to take similar action,

(Continued on Page 6)

Kent, Aylesworth And Cochrane Start East

Sidney R. Kent, M. H. Aylesworth and R. H. Cochrane left last night for New York. It is understood that the other New York heads, including Will Hays, will remain here until the first of the week.

Powers Co. Owes $211,000

New York.—The bankruptcy schedule filed by Powers Pictures Inc. lists liabilities of $211,000 and assets of $73,000.

DIRECTORS' NUMBER Deadline on all copy April 25 OUT MAY 1

THE Hollywood DAILY REPORTER

W. R. WILKERSON.....Editor and Publisher

FRANK POPE.....Managing Editor

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Majors Will Refuse Any Help To Indies

Independent producers who release through channels outside of the several major distributors will find it impossible to obtain any sort of co-operation from the major studios in the future.

A resolution, it is reported, was presented and passed at one of the joint meetings of the eastern and studio heads this week, putting all the big companies on record as ready to discourage the independents through withholding loans of contract players or personalities, eliminating further rental of studio space or sets to the smaller producers, and taking any steps that would help to eliminate competition from the little companies.

This action, according to an inside source, comes as a result of the many times independent producers have made box-office hits for figures that are but a small percentage of the cost of a major company release for comparable "draw." Coast producers have become tired of advancing alibis to home offices when the question of their heavy negative costs in comparison to the independent product has arisen.

The move was a follow-up of an attempt, nearly a year ago, of a major studio head to get Universal, Metropolitan and RKO-Pathe to enter into an agreement not to rent space or sets to any independent whose pictures cost less than $35,000 each. At that time, RKO put the rule into effect at the Pathe lot, but Universal declined to toss out several companies that had been renting space for several months prior to the meeting.

As a result of the stand of Universal at that time, the round-robin agreement went cold, but its sponsor figured the matter timely to jam through at this week's meetings.

Movies 39 Years Old Yesterday

Yesterday was the 39th birthday of the motion pictures. The first movies—they called them kinetoscopes—were put on exhibition at 1155 Broadway, New York, on August 14, 1894. The first stars were a Gaiety Girl dancer, Annie Oakley, Buffalo Bill, Sandow, the strong man, and Ruth St. Denis.

Producer-Labor Meet May Be Delayed Again

New York.—The meetings of the International heads and the coast representatives of the studio locals, tentatively set for April 24, may be postponed again, this time until May 10.

The labor men wish to see what the producers accomplish in Hollywood during their present sojourn there.

Torrence Better

New York.—Ernest Torrence, who was stricken here with toxic poisoning and inflammatory rheumatism, is reported slightly better and expects to continue his journey to England in about ten days.

Rainger Arrives

Ralph Rainger arrived in town yesterday from New York, where he has been writing some music for the radio stars appearing in "International House."

Move By Electrics

(Continued from Page 1)

emy's stand against industry abuses and they hope that that organization will cooperate in the Eastern plan if the production heads in the West continue their present high-handed methods.

Hollywood.—Lester Cowan, executive secretary of the Academy, said last night that he had no knowledge of any advances having been made to the organization by Erpi, nor did he believe that the Eastern production plan had much chance of success.

Educational Pays Off; Resumes Work Monday

Educational is reported having set its finances for the production of the remainder of its program, although no new developments regarding the Consolidated plaster on the company's prints have been learned.

The studio paid off its salary obligations to its employees for the past two weeks and announces that production will be resumed Monday. None of the unit producers, however, has received official word to start.

Meyer-Nelson Deal

Abe Meyer has signed a deal with Jack Nelson, of Borden Productions, to supply the score and synchronization for the superstition series which the Borden unit is producing.

Lahr Succeeds Cantor

New York.—Bert Lahr has been chosen to replace Eddie Cantor on the Chase and Sanborn hour, when the goggle-eyed comedian goes off the air at the end of April. Rubinoff will continue with Lahr.

Hugh Herbert
Management
BREN & ORSATTI

Mr. Conrad Nagel
We Thank You For Your Patronage
RICHARDSON & MARTIN, Inc.
THE MUSIC LOVERS' SHOP
LOS ANGELES

U.A. Wants FWC To Return Its 9 Houses

A petition, asking for the return of nine theatres included in West Coast United Theatres, a subsidiary of Fox West Coast, was presented by attorneys of United Artists Theatre Corporation to Referee in Bankruptcy McNabb yesterday. Attorneys for the subsidiary stated that rentals were not being paid on the several theatre leases because of the FWC receivership.

Major Frank Hutton, representing Pantages Theatre Corp., a large creditor of FWC, asked the right to examine Charles P. Skouras on his qualifications to continue as one of the three trustees of FWC. Referee McNabb listened to both petitions, and then held the matter over until April 20, at which time the hearing will adjourn to the FWC offices for examination of the bankrupt. The latter move is being made to allow examination of books and other records of the defunct circuit.

Included in the list of theatres that will go back to the United Artists are houses in Long Beach, Inglewood, Palo Alto, Pasadena, Berkeley, Sacramento, the U. A. houses on Wilshire and Whittier Blvd., besides the Egyptian and Grauman's Chinese.

It is understood Sid Grauman again assumes full control of the Chinese and plans to reopen the house shortly with run pictures, supported by typical Grauman prologues, with a scale set at $1 top.

Rockwell To Warners

New York.—Warners have signed Dr. Rockwell for two shorts and starts the first within ten days.

Added Credits

Through an oversight in the review of "Samarang," in yesterday's issue, credits for the musical accompaniment by Sam Wineland and the music supervision by Abe Meyer were omitted.

EASTER FLOWERS
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Corsages Baskets
COLONIAL FLORISTS
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RAMBLING REPORTER

Didja know that Willis Kent (independent producer) is the only producer we ever heard of who pays his actors in full the moment the contract is signed? . . . Ad Schulberg is now convalescing, celebrating her birthday and Easter at home. . . Is it true that Phil Berg is spending $100,000 just for shrubbery? Or is it $200,000? . . . Allen Rivkin wants to know if they've serving matzos in the bread lines this week. . . . What well-known movie actress got the shock of her life when her boy-friend informed her at breakfast one morn last week that he was going to marry another woman? . . . Jimmy Savo has a terrible cold from drinking draught beer.

•

Countess Frasso, Gary Cooper, the Eddie Lowes, the Ken MacKennas, the Bill Powells, the George Fitzmaurices, Ivan Lebedeff, the Sunny Chalifs, Alice Glazer, the Wes Ruggles among those at the Zeppo Marxes anniversary party Thursday night. . . . A certain studio head has just had another "colossal inspiration" for a picture he wants to make AND, so far ten of his own writers have turned the idea down! . . . Ann Dvorak and Leslie Fenton ate nothing but fruit for 26 days of their return trip here from Italy.

•

The bodyguards for Marlene Dietrich's daughter cost sixty-five dollars a day at Palm Springs, while the kiddie's keep was only around ten! It gave all the effect of a walking arsenal, however. . . . Elsa Maxwell, who is up in Burlingame writing her memoirs, will be back among us in about a week. . . . Oscar (the Paramount boot-black) has been loaned to Radio for Connie Bennett's "Bed of Roses." . . . The Chester Morrises, the Neil Hamiltons Marie de Sylva, the Hugo Ballins, Lois Wilson at the Harold Grieves' tea for Margaret Ettinger—Margaret and Jobyna Arlen both wore capes, and Harold says: "You can't go wrong with a cape on!" (!) . . . Arthur Landau stubbed his toe the other night and slept with his shoe on to keep the foot from swelling.

"M" POWERFUL AND EXCITING STUDY OF HOMICIDAL MANIA

Work of Director Fritz Lang Notable

"M"
FOREMCO PICTURES

Direction ....Fritz Lang
Story by..... .... Thea von Harbou
English Titles by.....Wolfe Kaufman
Cast: Peter Krolle, Ellen Widmann, Inge Landgut, Gustaf Grundgens, Fritz Gnass, Fritz Odemar, Paul Kemp, Theo Lincoln, Ernest Stahl-Nachbaur, Franz Stein, Otto Wernicke, Theodor Loos, Georg John, Rudolf Blumner, Karl Platen, Gerhard Bienert, Rosa Valetti, Hertha von Walther.

A powerful, exciting story of a degenerate on the loose, that contains the finest acting and directing to reach this country in far too many months. The tense restraint and avoidance of obvious horror lift the picture up into the realm of psychological studies that offer good red meat to the picture-goer and a chance to see how intensely interesting and dramatic the "verboten" themes can be when devoid of cheap sensationalism.

The picture may not be as thoroughly appreciated on general release as it deserves to be, but for the sake of the discriminating drama lovers, it is to be hoped that exhibs will put it across. Its exploitation possibilities, particularly in view of recent happenings that have made the front pages, can assure it of a good curiosity draw.

It is essentially the study of the psychopathic case of a man whose sanity leaves him and the lust to mutilate and kill cannot be overcome when opportunity in the shape of a child offers itself to him. The town which he terrorizes is beside itself with horror and fear. The police have searched everywhere and succeeded only in unearthing a flock of petty thieves and beggars and considerably hurting their racket.

These, the beggars and thieves, finally decide that, in order for them to earn a living, it is imperative that they bring the killer to justice—their own justice. Every beggar is appointed guardian of his district to watch over the children and to report any suspicious character. It is most ironic that a blind peddler of balloons is the one who "recognizes" the murderer. A chalked "M" is planted on the slayer's coat and he is trailed and finally trapped in a factory by the beggars and thieves. They then proceed to try him by kangaroo court. The police break in however, and he is delivered up to a more civilized justice.

For the layman, the most interesting and outstanding thing about the picture is the magnificent performance of Peter Krolle in the part of the murderer. The picture is worth the price of admission for one scene alone; that one wherein he sees the reflection of a child in a store window.

But the real lesson to be learned from the picture lies in the direction of Fritz Lang. He is the first one who has signified on the screen his complete faith in the use of abundant dialogue, every word of which has its place in the picture and hinders its action not at all. In fact, he uses it as an accompaniment to, as well as an integral part of the movement of the picture.

No two of his mob scenes are alike. Since they are assembled for different purposes and composed of different people, he directs their actions differently. And he builds up three superb climaxes, each in a different mood. Best of all, to this reviewer, is the fact that the murderer whistles off-key. Not that it's indicative of homicidal mania, but it's so refreshingly natural.

By all means see this picture and realize how effective drama can be in a talking picture. Preferably NOT the dubbed version.

Warner People Ask Return of Cut Money

The Warner offices were flooded yesterday with requests and demands from employees for the return of their cut money. Richard Barthelmess, Kay Francis and James Cagney are understood to have been the first and they were followed by a combined demand, signed by nine writers, the last two of whom signed in red ink.

Van Beuren Settles Cameramen's Fuss

New York.—Van Beuren Enterprices and the IATSE have settled their difficulties and the existing ban against the road companies of the corporation will be lifted.

This means that the Joan Lowell expedition, which has been tied up in Gravesend Bay, will get cameramen and may go on its way to the South Seas.

Chases Sail Today

New York.—Charley Chase, Roach comedian, and his wife sail for Europe on the Bremen today. He may appear in the picture that Hal Roach is to make in England for MGM.

Hans Kraly To 'U'

Universal has signed Hans Kraly to write the adaptation of "Lilies of Broadway," in which June Knight will be featured as her first assignment for that studio.

One For Schaeffer

Armand Schaeffer has been signed by Trem Carr to direct Rex Bell in "Fighting Texans," the sixth of the Bell series of Western for Monogram. Mellyn Totman is doing the story.

Fox Trying To Turn Bonds Into Stock

New York.—The principal feature of the plan for the reorganization of Fox Film which Sidney R. Kent and the bankers are discussing, involves freeing the company from its huge load of bonded interest.

To do this it will be necessary to convert the outstanding bonds into stock and to offer a swap that will be attractive to the bondholders. If this can be accomplished, the main obstacle to Kent's plan for the ultimate recovery of the company will be removed.

Houston On Own Yarn

Radio signed Norman Houston to write the screen play of his original story, "Frivolous Sal," which Sam Jaffe is supervising.

Short For Barnett

Warren Doane is preparing to place a short subject, featuring Vince Barnett, into production next week at Universal.

Terrett At Columbia

Courtenay Terrett is writing an original story for Columbia, titled "Beauty Merchant."

Three Trustees For Paramount Planned

New York.—The latest development in the Paramount-Publix situation is the reported plan of Paramount to secure authorization of the election of three trustees instead of one. One of these would represent the company, another the bondholders and a third the interests of the creditors.

Counsel now representing the bondholders in the court action state that they have not been consulted about this plan and will cross that bridge when they come to it. Counsel for the creditors intimate that, if a trustee can be elected to protect those interests, they might be willing to drop their suits.

Zeidman Going East To Launch 'Samarang'

Ben Zeidman leaves for New York early next week for conferences with Earle Hammons.

He will arrange for the release of "Samarang," and formulate plans for the picture's exploitation campaign. An extensive, nation-wide campaign is being mapped out. He returns in ten days.

Atwill To Monogram

Lionel Atwill has been signed for the lead in "The Sphinx," Sid Rogell's first production for Monogram. Phil Rosen will direct from Al DeMond's screen play.

See the Crown of Thorns in our window

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CONFIRMED BY TIME

IT may have been fate that prompted the perfecting of the first Eastman motion picture film just when Edison's first projector demanded it.

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EASTMAN **FILM**

SERVICING COMPANIES PLAN WAR ON FILM BANKRUPTCIES

Losses of Group In Year $1,500,000

Nicked for a loss of thirty per cent of their business since January, 1932, the industry's servicing companies, composed of organizations which extend credit for production needs, are joining hands in a war on bankruptcies. During the past fourteen months these companies have suffered losses estimated to total nearly $1,500,000.

The organizations include laboratories, costume houses, raw stock suppliers, appliance manufacturers, property dealers and other companies handling film accessories.

The first step will be an unwritten agreement to discourage all business with producers or individuals interested in production who have resorted to the courts to clear themselves of their financial obligations. Such individuals are to be informed that future deals will be considered only upon a cash in advance basis.

The second step will be an effort to insert teeth in the laws governing bankruptcies, which are regarded at present as inadequate for the needs of the service units with whom the extending of credit is the customary basis for nearly all picture deals. An attorney will be selected to handle this matter for the companies, who are planning to carry it through without forming an official organization for the purpose. The head of one service organization company said:

"The readiness with which picture people go into bankruptcy, shrugging off their debts by law, has grown to such proportions that it has become downright criminal. And we are helpless to do anything about it under existing conditions.

"We are going to take immediate and drastic action to discourage it. My company has taken it on the chin for thirty per cent of its gross business. I have been in the industry since its inception and am regarded as having good common sense. I know the people I have been dealing with, know what they are good for and how much, and still have been unable to prevent a huge loss, due to bankruptcy.

"Only concerted action can possibly remedy the situation. Kick out the criminally irresponsible producer, eliminate the sharps and tricksters and this industry will be relieved of a constant headache. By preventing bankrupts from getting back into the game and repeating their tactics, the business will be improved."

Pearl, Whiteman and Troupe On Long Tour

New York.—The William Morris office has lined up a tour of the South and Southwest with Jack Pearl, Paul Whiteman and orchestra and company of 50, including the Boswell Sisters.

The tour starts April 22, in Memphis, Tenn. The idea probably sprang from the box-office receipts pulled by the Cantor-Jessel tour recently.

Sam Briskin, P. A.

Sam Briskin, Columbia general manager, has other talents besides running a studio. He's a great ad writer. He prepared the copy for the ad on the Temple Israel benefit which appears in this issue. In his first copy he failed to tell what the benefit was for, and in the revised draft he failed to tell where it would be held.

Writer Trio Walks Out On Wynn Story

Harry Ruby, Bert Kalmar and Joseph Mankiewicz walked out on the Ed Wynn picture, "The Perfect Fool," which Harry Rapf is producing for MGM. Charles Reisner, the director, wanted to follow suit, but was tied down by his contract.

The trio decided to chuck the job after they were shown the Wynn picture, "Follow The Leader," which Paramount made two years ago. They felt it impossible to write a story which Ed Wynn could carry through seven reels and also felt that it would hurt them to try to write the yarn.

Harold Austin Bitten By Shark On Picture

A wire to the Foy Productions studio yesterday disclosed that Harold Austin, who is making a sea picture at Monterey, had part of three fingers bitten off by a shark, causing work to be temporarily called off until he is able to resume.

Work on the picture, "Killers of the Sea," was kept sub rosa by the Foy organization, which is planning on making a sea special dealing with the capturing alive of sea monsters. Austin was directing, with Jay Turner handling the cameras.

Juliette Compton Set

Juliette Compton has joined the cast of "Berkeley Square," which the Lasky unit is producing for Fox. Frank Lloyd directs.

Para. To Repeat 'Gatsby'

Paramount will do a talkie version of "The Great Gatsby," done four years ago in the Long Island studio.

British Gaumont Bids For Doug Jr.

Douglas Fairbanks Jr. received an offer by cable from British Gaumont last night, offering him the starring spot in one production to be made in England.

The player starts in a few days at Radio, co-starring with Katharine Hepburn in "The Morning Glory," and he may accept the British Gaumont offer after the Radio picture is completed, according to his manager, M. C. Levee.

Five For Howard Cast

Russell Simpson, Frank Melton, Pat Hartigan, James Burke and Boris Snignoff have been assigned subordinate spots in "The Power and the Glory," which has Spencer Tracy and Colleen Moore in the top spots, with William K. Howard directing.

Two For 'Ad Man'

Radio has signed David Landau and Alan Dinehart for featured roles in "Ad Man," with Richard Dix and Elizabeth Allen in the top spots. J. Walter Ruben will direct.

Acad. Committee To Examine Indies

The Academy Emergency Committee, in its bulletin issued yesterday, asid that, having cleaned up most of the major companies on the salary cut proposition, will now turn its attention to the independent producers. There are two points to be settled with this group:

First, whether or not they were entitled to secure salary waivers and, second, when resumption of full salaries shall be effected for those who are found to have been entitled to secure the waivers.

Marion Dix At Radio

Marion Dix joined the writing staff at Radio yesterday and has been assigned to write the screen play of "The Death Watch," by Edgar Wallace. Shirley Burden is supervising the picture, which will have Irving Pichel as director.

Newman A Producer

Mike Newman, former exchange manager for World-Wide-Fox, has built a stage unit which he is spot booking along the coast. Eddie Nelson, Val Harris and a girl orchestra are featured, with Nelson and Harris partners with Newman on the unit.

Zanuck Resigns From Warners

(Continued from Page 1)

production for Warner-First National. In this latter position he hung up a record for accomplishment in pictures that has never been topped and will hardly ever be topped. That Warners would have precipitated anything that would lead up to his resignation and the acceptance of that resignation is plenty cause for astonishment.

It is understood that Hal Wallis will succeed Zanuck in the production spot at the studio.

The cause of Zanuck's resignation was Harry Warner's refusal to accept the ruling of the Emergency Committee of the Academy on the date that Warner employees should go back on full pay. Zanuck stood with the Emergency Committee and Warner insisted that he would tell the Committee when his organization could stop giving him money.

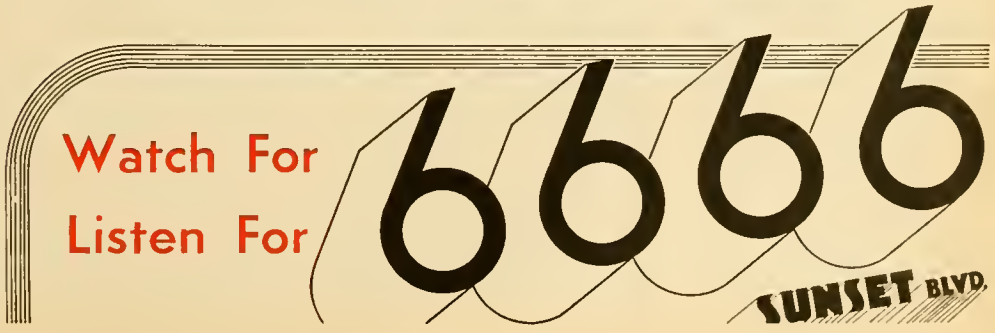
Zanuck resented the idea of Warner breaking a promise, of repudiating an agreement, and openly stated so at the meeting, within the hearing of Warner and members of the Emergency Committee.

The cancellation of Zanuck's contract, which had four years to run, and his general release were signed in the presence of Will Hays, an attorney for the Producers Association and counsel for both parties of the agreement. Zanuck insisted on such a procedure to get around any and all side agreements that producers have had in the past and maybe working under at present.

The release was clean, with the Warner organization holding no strings whatever on Zanuck or having any say where or with whom he can go, giving him the open field to negotiate a new contract with any one of a dozen organizations and individuals who, up to midnight last night, had put in bids for his services.

When asked last night for a statement Zanuck replied:

"I have nothing to add to the statement that has already been given you. You know as much about my future plans at this time as I do. For the present I am going to take a rest."



'DEAK' AYLESWORTH GIVES VIEWS ON PICTURES AND RADIO

'Keep Movie Habit Alive,' He Urges

"Deak" Aylesworth, head of Radio-Keith-Orpheum, fears only one thing so far as the picture industry is concerned, and that is the public. He feels that each day sees more and more getting out of the picture habit and that each day this industry suffers as a result. He says:

"Keep them coming, even though you play to a loss. Your losses will not be as great as offering attractions that will not draw them to your house."

In probably one of the most straightforward interviews ever given representatives of the press in Hollywood, Aylesworth ran the gamut of motion pictures and radio. He told of the immense broadcasting studios that were to be built on the Radio lot for the National Broadcasting Company, offering these facilities to all picture makers and inviting them to build programs that will entertain ether audiences. He said:

"I hope they will all take advantage of it because of the picture industry and what the radio can do to help it, but if they see fit to remain away as they have since I issued the first invitation last Summer, its all right with us. We will do all we can here to build those programs."

He said the only thing that was keeping television in the laboratories is the fact that "the public has not got the money to bring it out—no money to buy the equipment."

One of the studios in this new building will be devoted entirely to television and its present experimentation, he said.

Aylesworth spoke in the highest terms of B. B. Kahane and Merian C. Cooper, and said: "Our organization has every reason to believe that they will cause a program of such quality to be made that it will attract sufficient patrons to the box office to pay the expenses and maybe give us a small profit."

What About The Ed Wynn Giggle

When Joe Mankiewicz, Bert Kalmar and Harry Ruby finally decided yesterday that they couldn't do the Ed Wynn story and went to break the news to Harry Rapf, one of them, clinching the matter, said: "You know, Harry, that guy Wynn has a great face for radio."

Screen Writers Condemn Warners

Resolutions condemning Warner Brothers for deliberately violating the salary waivers and commending the action taken by the Academy Emergency Committee with regard to the matter, were voted by the directors of the Screen Writers Guild last night.

The board further voted to instruct the committee now drawing the code of working conditions for writers to include in the code provisions which would meet such abuses which may arise in future.

Dot Farley Signed For Series of Two-reelers

With the deal set yesterday, Dot Farley signs the papers today on a six picture contract for two reel productions at Radio.

Lou Brock's unit produces them, the player to go into her first assignment in two weeks. The Beyer-MacArthur office represented her.

Larry Bachman To MGM

Larry Bachmann, son of J. G. Bachmann, has been made production assistant to Edmund Goulding, MGM director. Bachman has severed relations with the Al Rosen office.

Compson-Hardy To Make Own Picture

Planning to produce an independent picture and roadshow it while accompanying it with a personal appearance tour, Betty Compson and Sam Hardy are completing production arrangements and figure on getting two more players to associate themselves with the company before starting picture work.

Arthur Rosson will direct and Cliff Broughton is slated to supervise. Eddie Silton, of the Rebecca and Silton office, is acting as contact man.

Steamer For Brock

Lou Brock has chartered the steamer, Santa Rosa, to shoot some scenes around the swimming pool for his musical production, "Melody Cruise," which Mark Sandrich is directing. The picture is expected to be finished today.

New Term For Crosman

Fox has signed Henrietta Crosman to a new long term contract. She will leave for New York next week to remain there until the studio finds another assignment for her.

Agents Expect Bid To Join Academy

The Academy is understood to be looking with more favor than heretofore upon the formation of an agents' branch. Although previous applications for membership have been rejected, according to the agents, they have been given to understand that the situation has taken on a different aspect and consideration of an agents' unit in the Academy has an excellent chance at this time.

A representative group of agents have been meeting on the question of a code of ethics and a standard form of agency contract. The last meeting for this purpose was held Thursday night at the Frank and Dunlap offices. Among those who attended were Ruth Collier, Lewis Baum, of the Morrison office, Arthur Landau, Frank Joyce, Harry and Herbert Weber, Morris Small and Dave Thompson.

Mischa Auer At MGM

Mischa Auer has been engaged by MGM for a featured spot in "Rhapsody," which Richard Boleslavsky directs.

Lewis Stone On Vacation

Lewis Stone is taking his first vacation in nine years, and has gone to northern California for five weeks.

Tradeviews

(Continued from Page 1)

of the music publishing business anything?

That was just so much chicken feed compared to what he lost when he signed Zanuck's release yesterday, for he signed away the whole Warner and First National organizations, he tossed out of the window the man who has made both organizations possible, for without Zanuck and his pictures, without Zanuck to deal, and deal fairly, with the men and women who cooperated wtih him in the making of those pictures, he has nothing but a studio.

And Hollywood is wondering why Warner did it ,how he could bring himself to make a decision of such importance and guess wrong We wondered the same thing until, out of fifty or more calls from men and women on the Warner lot, stunned at the announcement, one of them said:

"Harry Warner thinks that Zanuck was merely an assistant to Jack Warner, that all the work was done by his brother, that all the pictures were conceived and executed by his brother. He does not know Zanuck and his accomplishments the way every other man in this industry knows him. He has little realization of what Zanuck accomplished and he won't have until he starts to check up his losses next season, for no one man could have done, could do, what Zanuck did for Harry Warner."

Warners' great loss will be the gain for some other studio. So, gentlemen, gather around us now, let's be through with this, we all have to get out to a polo game. What are we offered, IN ADDITION to the $1,000,000 bonus, for the signature of Darryl Francis Zanuck.

War On Booking Office Idea

(Continued from Page 1)

and a meeting of artists is expected within a day or two.

The statement issued by the Producers Association last night, reads:

"An Artists' Service Bureau, to be owned and operated on a cooperative basis by the motion picture industry as a whole, with a view to facilitating the employment of artists by all Hollywood studios and with the chief purpose of the better casting of pictures in order that quality in production may not only be maintained but definitely improved, is the first of the proposals to come out of the local conferences of motion picture executives, which have been under way all week, presided over by Will H. Hays.

"The Bureau is planned as a central clearing house for all motion picture actors, directors and writers seeking employment in Hollywood. It will be set up as a non-profit sharing enterprise, the services of which will be free to all artists.

"The Open Door policy, by which the Bureau's facilities will be made readily available at all times to all artists, or their representatives, irrespective of previous affiliations or alliances, is counted upon to insure a "square deal" to everybody. Artistic talent and ability, viewed solely from the standpoint of the proper casting of pictures, will be the order of the day. Artists' agents will be accorded every possible facility to carry on their work.

"Col. Jason S. Joy, for many years in charge of inter-studio relations for the motion picture industry, and more recently an executive at the Fox Studios, has been drafted from that company to develop the proposal.

The directors of the Screen Writers Guild announced last night the addition of a score of names to its membership roll, the sudden rush being ascribed solely to the announcement of the booking office. The board went on record as irrevocably opposed to the idea, which it characterized as a "form of peonage." Its results, according to the writers' views, would be:

A gentlemen's agreement automatically reducing salaries all along the line.

A gentlemen's agreement on the prices to be paid for all novels, plays, short stories, scenarios and adaptations.

Abolition of competitive bidding by the studios for all creative talent, which would include writers, directors and actors.

The board further pointed out that such an organization would inevitably become an institution similar to many labor agencies, the history of which is replete with bribery of officials to favor individuals, regardless of merit.

Another deplorable fact under this system, it was agreed, is that a representative agency will be forced to sell its creative talent blindly without the writer, actor, or director knowing what studio he will work for, what picture he will work in, or what sort of story he will write. Added to that the loss of direct contact with the studio head is bound to be detrimental to the advancement of the motion picture.

This move on the part of the producers, the board says, is a Hitlerization and militarization of the creative talent in the motion picture industry.

Design For Stealing

IF A MAN steals another's wife, he is a home-wrecker; if he steals his money, marbles or chalk, he is a thief; if he steals his good name he is a slanderer . . . but if he steals his idea for a motion picture and gets it on the screen first . . . then he is a smart and shrewd showman!

That, unfortunately, seems to be the general idea in Hollywood. The word plagiarism doesn't sound so badly as thievery. So let's start calling those who steal ideas and themes and rushing them into quick production to be the first to cash in . . . thieves!

Idea filching is one of the glossed-over evils which has bred a lack of cooperation among the people who run this industry . . . a lack of faith in each other and a lack of unified progress towards the common good of an institution.

The toes of many Hollywood producers, who have corns, would ache for weeks if someone started stepping on them by mentioning some of the brazen instances of this practice, recorded on the cinema grapevine in the past few years. Often such a stunt has been privately boasted about, as if it were an achievement of which to be proud.

Perhaps one way to protect an idea might be to shout it to the world, instead of keeping it secret. Suppose we try that treatment with one new idea that comes from Lou Brock, a producer who takes great delight in doing things differently. We believe Brock's idea for his next musical feature is virgin material . . . . . novel and new, original in theme, treatment and background. Nothing like it has been produced or even contemplated by anyone in this business. But Lou is fairly trembling in his shoes for fear some "smart" producer will filch it and rush it into production before he can get half his scenes shot. That would be yesterday's formula. Let's gamble on what's going to happen now.

Here's Lou's idea and, if anyone has the guts to steal it within the next few days, weeks or months, he'll be branding himself.

The RKO extravaganza will be the first flying musical filmed partially in the air, in huge passenger planes . . . with their motors rung in for musical effects . . . with girls doing numbers on the wings in flight . . . with a thousand and one other new and novel ideas that Lou has worked out. Its tentative title is "Flying Down To Rio."

Brock's idea is cards on the table. If there's going to be any shoplifting it will have to be done in broad daylight!

You can copyright a story. You can register a title and synopsis with the Writers' Guild . . . but you can't build enough secrecy around a hot idea in Hollywood to make it plagiarism-proof. The Academy has organized a committee on plagiarism to protect its writer members. But how about a code of honor among producers to protect one from another who steals his basic idea and writes a story around it, a story that can't be legally attacked?

GALA MIDNIGHT SHOW

For the Benefit of Temple Israel of Hollywood

TONIGHT!

AT PANTAGES THEATRE

WILL ROGERS	BURNS & ALLEN	BING CROSBY	BEBE DANIELS
CHIC SALE	LYDA ROBERTI	CLIFF EDWARDS	TED HEALY
HELEN BRODERICK	FRED SANTLEY	EDDIE BUZZELL	BENNY RUBIN
GINGER ROGERS	JAN RUBINI	JIMMY SAVO	CHICO MARX
KEN MURRAY	ART JARRETT	CLARENCE MUSE	BEN BLUE

✦

The Nation's Foremost Songwriters

including

NACIO HERB BROWN & ARTHUR FREED — SAM COSLOW & ARTHUR JOHNSON

HARRY AKST — KALMAR & RUBY — AL GOODHEART — L. WOLFE GILBERT

RODGERS & HART

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PHIL HARRIS and his COCOANUT GROVE ORCHESTRA

LEO FORBSTEIN'S VITAPHONE ORCHESTRA

60 FANCHON AND MARCO GIRLS 60

HOLLYWOOD LEGION BAND

✦

Tickets on Sale at the Theatre

CURTAIN AT TWELVE MIDNIGHT

The Hollywood Reporter

Vol. XIV. No. 25. Price 10c. TODAY'S FILM NEWS TODAY Monday, April 17, 1933

ARTIST BUREAU OPPOSED

TRADEVIEWS by W. R. WILKERSON

•HOW ABOUT GETTING DOWN TO TO THE BUSINESS OF PRODUCING SOME PICTURES?

There is such a thing as talking an industry to death and that thing has just about happened. Let's put a stop to it and go back to work. The picture business has to have pictures to carry on that business. How about making some, minus the influence of all the double-crosses, cuts, scheming, damning any and everyone?

What do you figure was the net result of this whirl of insanity, that started on the morning of March 6? Did anyone gain anything? Did the producers save themselves some money and how much did the employees lose? What was the injury to this industry and should not the whole thing be an object lesson to prevent any future excursions in the "pick-pocketing" business?

•

From March 6 to and including March 20, there was hardly a foot of negative exposed that will bring in a quarter. From March 6 to and including April 3, there was hardly a constructive effort put behind the making of pictures, their writing, acting or directing. From March 6 to and including April 17, the morale of the motion picture industry was shot to hell, and this goes for production, distribution and exhibition.

From March 6 to and including April 17, the producers, distributors and chain-owned exhibitors saved in cut salaries around $3,000,000. From March 6 to and including April 17, the producers, distributors and chain-owned exhibitors will have lost through such saving a sum estimated variously from $5,000,000 to $20,000,000, as the creators here did not create, salesmen did not sell and house managers of the chain-owned theatres sat back in their offices, dreaming of better days.

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The sum total is that EVERYONE lost money from March 6 to and including April 17, but the motion picture industry as a whole is the big loser. It will take months and months of work to win back those losses. So let's get back to work, let's forget the communistic revolution of executive nit-wits and start creating entertainment. That's the only saving of this business — ENTERTAINMENT— and that does not include L. B. Mayer's one-act comedies.

Economy Note

Philip Merivale, who has been on the Fox payroll for three months at a salary estimated at $1,500 per week, is going back to New York without having made a picture for that company.

No National Meet For Para. This Year

New York.—Owing to the chaotic conditions in the Paramount organization, there will be no national sales convention held this year.

There will, however, be a series of regional conventions. The first one will be held at Atlantic City, April 28 to 30. The division manager, district managers and field men will get together to discuss plans for the coming season.

Lionel Barrymore On Eighth Year At MGM

MGM has exercised its option on Lionel Barrymore's term ticket and the player's deal is extended for another year. It will be Barrymore's eighth year with the company. The Edward Small office handled his negotiations.

No Loan For Lombard

MGM negotiated for the loan of Carole Lombard for the lead opposite Robert Montgomery in his next vehicle, "Half Married," but Paramount turned down the loan.

Every Force In The Industry Except Producers Lined Up Solidly In Opposition To It

From all indications the proposed formation of the "non-profit sharing" Artists' Service Bureau will be chalked up as another huge executive error even before the organization opens its doors, if that ever happens. Every force in the production industry has lined up solidly against it.

Resolutions have already been adopted by the Writers' Guild and the Artists Managers' Association against doing any business through that office at any time. Similar opposition is unofficially announced by the directors, with the Academy board of directors and all artists voicing resentment against any form of general clearance for their services.

The forces lined up against this new producer measure will not listen to any suggestion that such a service might be to their advantage, for the simple reason that those forces are not in a receptive mood for any producer move that may be used to crush them at some later date. Those more tolerant of the idea claim that it

(Continued on Page 2)

New Term For Oakie

Paramount has signed Jack Oakie to a new term ticket as a featured player, with the Edward Small office handling negotiations for the player.

Eugene Walter To Fox

Eugene Walter has been engaged by Fox as play doctor on "I Loved You Wednesday," which Henry King is directing.

K.C. Theatres Get Cuts From Unions

Kansas City.—The dispute between the motion picture theatres and the labor unions, which closed 41 houses last Wednesday, has been settled amicably.

In three large downtown houses the operators agreed to accept a 20 per cent reduction. In the other houses, most of them neighborhoods, one instead of two projectionists will be in each booth and he will get an increase in pay. A stagger plan will permit work for all operators.

The settlement followed the announcement by the theatre men that they would reopen with non-union help, after they had turned down a compromise offered by City Manager McElroy.

Bill Dover Resigns; Will Go With Zanuck

William Dover, who has been associated with Darryl Zanuck for the past ten years, has resigned from the Warner Brothers-First National organization.

He intends to cast his lot with Zanuck and will go wherever his chief goes.

Bergerman East

Stanley Bergerman goes East Wednesday night to act as associate producer on "Shoot The Works," film-musical feature which Rowland and Brice will make for Universal at the Paramount studios in Astoria. Mrs. Bergerman (Rosabelle Laemmle) accompanies him.

Radio Signs Delmar

Radio has signed Vina Delmar on a one picture deal to write an original story to co-star Joel McCrea and Dorothy Jordan.

Harry Cohn On Way

New York.—Harry Cohn recovered sufficiently from his illness to leave here yesterday for Hollywood by train.

BEVERLY HILLS HOTEL WILL CLOSE WEDNESDAY

The depression has hit the Beverly Hills Hotel and the famous old hostelry, which has been a landmark of this section for 21 years, will close its doors Wednesday for all time.

A notice has been given to each of the 108 guests that, on that day, he or she must find a new home. Among the picture people who have been living there recently are the Richard Barthelmesses, the Warner Olands, Alice Brady, Una O'Connor, Louise Mackintosh and others.

The old hotel, which has seen the picture business grow from the barn

(Continued on Page 3)

'Trumpet Blows' Out; New Raft Yarn Sought

Paramount called off preparations for "The Trumpet Blows" Saturday, with insiders reporting the shelving due to story troubles. The picture was slated to start within the next two weeks, with George Raft and Carole Lombard in the top spots.

As a result, Paramount is looking for another yarn to use as a starring picture for Raft.

DIRECTORS' NUMBER Deadline on all copy April 25 OUT MAY 1

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W. R. WILKERSON..... Editor and Publisher
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RAMBLING REPORTER

"Ho-hum," ejaculates Groucho Marx, "Warner Takes All" . . . Pin a rose on Sam Briskin for that midnight show he put on for the benefit of Temple Israel and stick a thorn in Mae West for promising to show up and failing to do so, when 90 per cent of that audience paid to see her. . . . And, by the by, if some enterprising producer could find a part in a picture for Jimmy Savo, it would greatly benefit the picture. . . . What was Harry Warner doing in that gateman's booth the other night? . . . And where does Darryl Zanuck zoom in that green Rolls Royce up Benedict Canyon these days and nights?

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That Al Kaufman-Jesse Lasky-Adolph Menjou-Frank Joyce feud, is feuder than ever. . . . Myron Selznick states that his nomination for the Academy prize for acting this year will go to "Louie" Mayer. . . Bill Rankin gave a dinner to 18 beauts the other night and Bill Rankin was the only male guests. . . . Why don't those girls stop picking on George Raft or vice versa?

•

Mike Levee and Phil Berg had words at the agents' meeting Saturday night but both ended by espousing the "cause." . . . Lola Hayward much admired in every gathering. . . Sam Katz back in three weeks to stay for the producing season. . . . It might be well for producers to get to producing, now that the "talkie" season is about over. . . . And "Old Kunnel" Jason Joy is back in circulation again.

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Pat Casey, who knows more about booking offices than anyone, is said to have pleaded with the producers to lay off that subject. . . . And do you think the fine Scottish hand of John J. Murdock is back of this Artists' Service Bureau and do you think he sold the idea to "Louie" Mayer and "Louie" Mayer told the business "He" wanted it? And right on the heels of the cut fiasco too, and "Louie" Mayer supposed to be a politician.

Union Row Starts In Saenger Houses

New York.—Trouble with the unions has started in the Saenger houses in New Orleans.

E. V. Richards, receiver for the Saenger circuit, has locked the union help out of the Tudor, Globe and St. Charles Theatres, and the unions claim that, by this action, he has violated an eight-week agreement, made following the declaration of the bank holiday.

Junior Returns As Henigson Goes East

Henry Henigson, business manager of Universal, rushed East Friday night because of the serious illness of his father.

Carl Laemmle Jr. was recalled from his vacation in northern California Saturday to take charge of the studio until Henigson returns, at which time Junior will resume his vacation.

Fox Film Distributing Gaumonts In Australia

New York.—Clayton Sheehan announces that Fox has started the distribution of Gaumont British product in Australia and New Zealand and will handle about thirty pictures a year

Two For Werker Cast

Fox has signed Theodore Lodi and Laura Treadwell for featured spots in "It's Great To Be Alive," which Al Werker is directing for the Wurtzel unit at the Western avenue plant. The O'Reilly and Mann office set the deals.

DeVally Score In Short

Antoine DeVally, noted composer, is writing the musical score which will be used as background music for "Spilling Salt," the novelty one-reeler which Jack Nelson has just completed at the Mack Sennett studios.

George Frank Married

George Frank and Barbara Sheldon, of New York, were married Saturday at the home of the groom, 611 North Camden Drive, Beverly Hills. Mr. and Mrs. Scott Dunlap were the witnesses.

Two For 'Rhapsody'

Eugene Pallette and James Bell have been signed by MGM for featured roles in "Strange Rhapsody," which Richard Boleslavsky will direct.

Only Justifiable Parricidal Mania

At a meeting of writers the other night, the question of relatives being made supervisors came up again, of course. There seemed to be no remedy until one bright mind had an inspiration. "It's a cinch," he said. "Shoot the fathers."

Kraly On Screen Play of Morehouse Story

Hans Kraly has been signed by Universal to write the screen play of "One Glamorous Night," from the original by Ward Morehouse and Jean Dalrymple, titled "Bagdad on the Hudson." Robert Wyler will direct, and Sam Jacobson will act as associate producer.

Simpson At MGM

MGM has assigned Ivan Simpson to a featured role in "Midnight Lady," the Jean Harlow production under William Wellman's direction.

Exhib Head Fights Sirovich Measure

Washington.—The MPTOA is opposed to the Sirovich resolution for a Federal investigation of the motion picture industry, according to A. Julian Brylawski, vice-president and chairman of the legislative committee of the exhibitor organization.

He has sent a message to the House Rules Committee, which now has the measure, stating that the exhibitors are against it because they fear it would mean a lessening of the supply of pictures through making it difficult for producers to arrange financing.

Wells Root On 'Pigmy'

Wells Root has been signed by Radio to work on the whaling yarn, tentatively titled "Pigmy," which Shirley Burden is supervising.

Radio Signs Baldwin

Radio has signed Earl Baldwin on a two picture deal. He will write an original as his first assignment.

Artists Bureau Opposed

(Continued from Page 1)

should not have been broached right at this time. It might have a chance later, but to try it now places it in the mistake column.

The agents devoted all day and evening Saturday to threshing out their attitude and discussing the evils of the plan as it would affect them. Thirty-three of them finally signed a resolution, agreeing to refuse to do business with the Bureau, if it ever starts. They put teeth into the resolution by stating that anyone who violaes the agreement shall forfeit $1000 to each of the other signers.

Agents who operated under the old U.B.O. told what that organization did to vaudeville, and predicted that the proposed one would do the same for pictures, in addition to driving the agents out of business. A request will be sent by the agents to all clients, asking them to take steps against this "danger to their future welfare."

M. C. Levee, at the Saturday night meeting, opposed the resolution, demanding that it be modified in such a way that it would not offend the producers. He could not see the use, he said, of fighting the bureau before it had really been established.

The J. G. Mayer and Lichtig and Englander offices, while they signed the agreement, made some objections to the manner in which the thing had been handled. The signers are:

Harry and Herbert Weber, Ruth Collier-Minna Wallis, Frank and Dunlap Ltd., Phil Berg, Rebecca and Silton, Harry Wurtzel, Edward Small Co., Arthur Landau, George Ullman, William S. Gill, Lew Schreiber, Al Rosen, Joy and Polimer, Howard Seiter, Harry Gould, John Lancaster, Sol Solinger, Leland Hayward, Sabel Dunn, Joyce and Selznick, Jerry Mayer, Beyer and MacArthur, Leo Morrison, Lichtig and Englander, Tom Conlin, Dolge and Corder, Hoffman and Robinson, David Thompson, Nat Goldstone, Schulberg-Feldman, Bren-Orsatti, and Freddie Fralick.

The writers, through the new board of directors of the Screen Writers' Guild, went on record Friday night as unalterably opposed to the Bureau idea, calling it a "form of peonage." They saw in it a scheme to reduce salaries, to cut prices for written material and the abolition of all competitive bidding for all creative talent.

It is understood that the directors will hold a mass meeting tonight or tomorrow to voice their protest against the bureau, with the artists awaiting some official action by the Academy before they start any concerted action.

Watch For
Listen For
6666
SUNSET BLVD.

PRODUCERS ADJOURN; PLAN FUTURE SIMILAR MEETINGS

Committee to Work Out Service Bureau

Their forensic labors finished, the heads of the producing companies adjourned the meetings Saturday after passing a resolution to hold similar gatherings periodically "to consider further programs of cooperation within the industry." The conferences just over were the most important in point of personnel ever held in the industry, the conferees being the heads of all the major companies, in addition to the studio executives.

One of the important decisions reached was that the subject of salary adjustments is not one for joint action, but should be dealt with by companies individually. There will be no more horizontal cuts. Public approval or disapproval of any artist, expressed through the box-office, should determine that artist's compensation, the conferences believed.

Another plan decided upon is the organization of the Artists' Service Bureau which, in the opinion of the executives, "will broaden the opportunities for existing talent and facilitate the largest range of employment for the artist, thus contributing much to the improvement of screen entertainment." A committee composed of Jesse L. Lasky, B. B. Kahane, M. H. Aylesworth and Col. Jason Joy was appointed to work out the details of starting the Bureau. There seem to be a number of people in Hollywood, however, who disagree with the idea of the producers as to the usefulness and benefit of such an organization.

Plans were also made for the exchange or sale among studios of story material through a market created by weekly meetings of studio story heads. The producers realize that their "frozen assets" in the matter of such material run into millions of dollars and they propose to move this investment if possible.

Interchange of studio properties, such as standing sets, both interior and exterior, and various "props" is also to be arranged through weekly meetings of studio production managers. This will also apply to stock shots, sound effects, technical effects, miniatures and models. A great saving is seen in this idea.

The interchange is to extend also to artists, weekly meetings of casting directors being planned to discuss mutual studio problems. They will be authorized to encourage proper interchange of players.

Suggestions were also made for a Process Patents Pool to try to straighten out the difficulties that arise from time to time over such subjects, and for a co-operative industrial insurance plan, the possibilities of which will be given close study. Following the closing meeting, Will H. Hays said:

"Free and frank discussions unalterably established the fact that the good of one factor in the industry was the good of all; that none can afford, in his own interests, to endanger the position of others; and that the asset which fails last is the asset of co-operation.

"Moreover, the meetings proved that the greater economies in this, as in most other industries, is in the economy effected by the elimination of waste, by short cuts in operating processes and by the cooperation that results in the best possible use of talent and material."

Was His Face Red?

It happened at the Shattuck-Ettinger wedding Saturday night. Winnie Sheehan was among the guests and was approached by another guest, who inquired, politely and interestedly: "Don't you think Darryl Zanuck would be a good man to head production at Fox?"

Columbia Borrows 3 Warner Players

Columbia and Warners got together over the week-end and agreed upon loan-out deals for Warren William, Guy Kibbee and Glenda Farrell, who get the top spots in Columbia's "Apple Annie," which Frank Capra directs.

Jesse Ralph, Columbia contract player, has the title role in a story by Damon Runyon. Robert Riskin wrote the screen play. Work starts May 6.

'The Balloon Buster' Purchased For Radio

Merian C. Cooper completed the purchase for Radio of "The Balloon Buster," by Norman S. Hall, which ran serially in the Liberty magazine. It is based on the life of Frank Luke, Jr., an American ace during the world war.

Ruth Donnelly Loaned

Taking an eight-week lay-off on her new contract with Warners, Ruth Donnelly returns from New York this week and will go immediately to Radio on a loan-out deal which Warner has okayed for one picture.

Garrett Fort To Radio

Radio signed Garrett Fort Saturday to do the re-write job on "Rafter Romance," the Joel McCrea-Dorothy Jordan story. H. N. Swanson is supervising. The Frank and Dunlap office set the deal.

Chevalier Pix At Rivoli

New York.—The Chevalier picture, "A Bedtime Story," will open at the Rivoli Wednesday, following "Oliver Twist."

Baby At Montgomery's

The Robert Montgomerys became the parents of a daughter yesterday. All interested parties doing well.

'Cavalcade' Still Tops In London

London.—The fine Spring weather gave the box-office here a bad trimming during last week, with every theatre in town off from receipts of the previous week.

"Cavalcade" is still doing the miracle business at the Tivoli. "Kid From Spain" is sagging at the Adelphi. "State Fair" at the Capitol and "White Sister" at the Empire held up okay.

The Gaumont-UFA production of "F. P. 1" continues to surprise at the Marble Arch, and "Luxury Liner," rated poorly by the industry and press, was one of the stand-out attractions.

Langdon Will Do Indie Picture In Pantomime

Eugene Frenke, husband of Anna Sten, and Slavko Vorkapich, former Radio director, have signed Harry Langdon for a feature production which they are making independently.

The picture is entirely in pantomime and has a cast of only two players, the second of whom will be selected this week. Vorkapich directs.

E. A. Dupont On 'Lilies'

E. A. Dupont has been assigned to direct "Lilies of Broadway," for Universal. The picture, a filmusical, will have June Knight featured. John Francis Larkin is writing the adaptation of the William Hurlbut play.

Boasberg On 'March'

MGM has assigned Al Boasberg to the script of "March of Time," as comedy constructionist. The writer returns later to the Jack Pearl-Jimmy Durante production, "You're A Liar."

Retakes For 'Peg'

MGM will start a second group of retakes today on the Marion Davies picture, "Peg O' My Heart," to polish some of the rough spots. Robert Z. Leonard is directing.

New Play For Columbia

Harry Cohn has purchased the play, "The Party's Over," written and produced by Daniel Kusel in New York, for Columbia's next year's program. The Jack Curtiss office made the deal.

Hostelry To Close

(Continued from Page 1)

at Vine and Sunset to the fourth largest industry in the country, has been a show spot, with its beautiful main building and bungalows, its extensive lawns and lovely garden. The main building has 140 rooms and there are eleven bungalows. Eighty employees will be thrown out of work.

The property is owned by a Chicago company, and William Marsh Kimball, the manager, says he has no idea of any future plans for it.

Yesterday in NEW YORK with HELEN GWYNNE

He's on his way to Hollywood, so you're entitled to a short introduction. It's a bit difficult to resist the temptation to be facetiously funny, because the props are all there just waiting to be used, but we feel it would be unfair to take the easiest way because the man is consciously amusing and deserves credit for being entertaining, not for being a clown. . . . We usher you into a room banked with lilies. Two plaster casts of the heads of two lovely ladies occupy the space not filled with lilies. A group of smartly dressed women can hardly wait. The press is there, self-consciously indifferent. . . A pair of black satin lounging pajamas, (Russian style,) walks into the room. Enter Monsieur Antoine, hairdresser extraordinaire, showman and arrteest! . . . He wastes no time in showing his creations. In fact, because of his enthusiasm, he starts demonstrating on a newspaper gal until someone reminds him that Bette Davis is the co-star that afternoon. . . . Besides which, Antoine is due to perpetuate his art in Warner pictures. Besides which the gathering would rather look at Bette Davis anyway. And no one could persuade Terry Ramsaye to let Antoine coif his shaggy mane.

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Lacquered transformations are Antoine's dish and, though some of them are bizarre, most of them are good, clean fun and amazing in the way in which they can change one's personality. They're not all wigs; some are just additional attractions to match your coloring and they can do a lot for that plain, uninteresting look. . . . It is also discovered that Antoine sculped the plaster heads. It is also discovered that lilies are his favorite flower because death fascinates him. . . . In fact, legend has it, (what we don't see, we don't entirely credit,) that Antoine sleeps in a specially built glass coffin so's he can accustom himself to dying . Or maybe he expects to wake up in heaven any day now. They say that when good showmen die they go to Hollywood. . . . And he likes best to entertain by giving champagne suppers. And he is entertaining. And though he was discovered in Paris, Hollywood is the place to glorify him.

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To go from the sublime to the ridiculous, the AMPA resumed meetings this week and the boys were so out of practice that, as Hal Horne put it, "the stooges were stooging for each other." Welford Beaton got up and did a George Bernard Shaw, only amusingly, except on the subject of pictures. Archie Mayo took a bow and he's so happy to be back in New York that he keeps reminding everyone of the fact that he's a New Yorker himself, born and bred. . . . They screened the "Barbarian" up at MGM the other day and, during the showing, after listening to a lot of Hollywood Arabians spout Arabic all over the place, one of the brighter boys said he was enjoying the picture so much, he'd like to see them make an English version of it.

MR. ZANUCK:

I have not always agreed with you in the past. . . .

But for the future I want to wish you what you so justly deserve and most certainly will have. . . .

A long and prosperous career in the Motion Picture Business.

RUTH COLLIER

THE Hollywood REPORTER

Vol. XIV. No. 26. Price 10c. TODAY'S FILM NEWS TODAY Tuesday, April 18, 1933

ACAD. AGAINST BUREAU

TRADEVIEWS

•THE unanimous condemnation of the producers' plan for an Artists Service Bureau expressed among all branches of the picture business should give those producers cause for thought before they attempt to jam the idea down the throats of their employees.

Except from the producers themselves, there has hardly been one word spoken in favor of the plan. The Screen Writers Guild characterized it as "peonage," and the Writers Branch of the Academy concurred in the Guild resolution. The Technicians Branch of the Academy sees in it the destruction of competition. The Directors Branch calls it "autocratic and ill-advised." Nearly forty agents have signed an agreement not to do business through such a bureau. A special committee of actors meets tonight and undoubtedly will take similar action.

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The entire personnel of the industry can't be wrong. There is no doubt that the formation of such a bureau is a menace to the creative element of the industry. It will mean the absolute domination by the producer element It will standardize the different classes among the creative workers and will lower salaries because there will be no necessity for competitive bidding among the producers such as obtains now. Artists, writers, directors will go where they are sent, do what they are told, or not work.

So far as the agents are concerned, the bureau will put them out of business. It is all right for the producers to say that they will treat through this bureau with representatives of artists, but they will treat on their own terms. It is understood even now that it is planned to charge the agents half of their ten per cent commissions for the privilege of operating in the booking office, this money to go towards the upkeep of the Hays organization.

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It just isn't in the cards that the scheme can be put over. The producers have made one more mistake. They have again, in their arrogance, shown that they are stupid. They have underestimated the intelligence, the brains of their employees.

Some years ago, when an actor was hired for his profile, when any kind of a hack writer would do, this plan

(Continued on Page 2)

To Directors, Writers, Artists

The plan of the producers to establish their Artists Service Bureau is one that affects your welfare very acutely. Representatives of directors, writers, technicians and agents have already voted resolutions against it and the artists meet tonight to take action. It is strongly advised that you get in touch with your business representatives at once and instruct them as to whether or not you wish to accede to the wishes of the producers and work through their booking office.

Eastern Heads Plan To Cut Studio Execs

At a closed meeting of eastern heads of the major companies, held last week away from the offices of the Producers Association, agreement was reached that salaries for studio executives, associate producers, supervisors and high bracket department chiefs were entirely out of proportion to current grosses of pictures.

In view of this, the heads decided

(Continued on Page 2)

Thew On Adaptation

Universal has assigned Harvey Thew to write the adaptation of "My Old Lady," an original story by Jack Cunningham.

Three Branches Have Voted Opposition—Fourth Meeting Tonight—New Plan Doomed

The proposed Artists' Service Bureau being formed by the major companies seems doomed, with three of the four creative branches of the Academy already voting opposition to the move and the fourth, the Actors branch, meeting tonight with indications that like measures will be drawn. Also there is a definite stand against such an organization by the majority of the agents.

The creative elements, for the most part, are unable to find any reason for the start of such a booking office other than to stop competitive bidding for their services and furnish sufficient money, out of the slice the office takes from the agents' commissions, to pay not only the running of that office, but of the Hays office as well. This organization is almost salaryless, due to the failure of the Hays members to pay their dues.

In addition to this, they see in the plan the almost complete elimination

(Continued on page 3)

Bill Howard May Do 'Harbor' For MGM

Metro-Goldwyn-Mayer is angling for the services of William K. Howard for the direction of "Harbor," which that organization will make in the very near future.

Glaser Resigns From Acad. Because Of Writers' Rule

Benjamin Glazer yesterday sent a letter to the Board of Directors of the Academy, resigning as vice-president, director and member of that organization. The letter will be laid before the board at its meeting tomorrow night and the probabilities are that the resignation will not be accepted.

Mr Glaser's resignation is due to the fact that he finds himself in a unique position. He is a member of the writers' branch of the Academy,

(Continued on Page 2)

Milestone Wants To Make Hemingway Yarn

Lewis Milestone is negotiating with Ernest Hemingway for the film rights to the novel, "Death In The Afternoon."

The director, who is preparing an independent production venture, contemplates making the bull-fight story in Spain providing he works out a favorable deal with the writer.

Harry Warner East

Harry Warner ducked for the East Sunday night to be present for hearings on the new petitions that are on file in New York courts for a proposed receivership for Warner-First National.

'U' Film of Ziegfeld

Universal will produce "The Great Ziegfeld," a story based on the career of the late Flo Ziegfeld, written by Billie Burke in collaboration with William Anthony McGuire.

Kaplan Ducks Contempt

New York.—Sam Kaplan has averted a penalty for contempt of court by turning over to the new officers of Local 306 all records and property of the union held by him.

ZANUCK WILL HEAD OWN PRODUCING COMPANY

With flattering offers made for his services by every major producing and releasing organization in the business, indications are that Darryl Zanuck, former production head of Warner-First National, will head his own organization, producing from eight to twelve pictures a year.

Powers high in finance and equally powerful in dictating whatever they may want within the motion picture industry are said to be backing Zanuck in this independent move, guaranteeing him his last Warner salary, in addition to giving him a 50 per cent ownership in the company he will head.

It is understood that the above deal will be signed, sealed and delivered within 48 hours, with definite announcement held off until the week-end.

Cukor Set To Direct Joan Crawford Picture

George Cukor has been set to direct Joan Crawford, in a story to be selected, as his next picture for MGM on his return from Radio.

He will direct "Little Women" for Radio, according to his agreement when he received his release from that studio.

Col. Promotes Nelson

Joseph Cooke, production manager at Columbia, has resigned and has been succeeded by Sam Nelson, formerly an assistant director on the lot.

Hackett-Goodrich Team

MGM has assigned Albert Hackett and Frances Goodrich to write a treatment of "Dancing Lady," which Joan Crawford is slated to do.

WILLIAM K. HOWARD Now Directing 'Power and the Glory' For Fox

THE Hollywood DAILY REPORTER

W. R. WILKERSON.....Editor and Publisher
FRANK POPE.....Managing Editor

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RAMBLING REPORTER

The Doc Martins (Louella Parsons) went to the limit in providing a lovely wedding for Margaret Ettinger and Ross Shattuck Saturday and about three hundred people enjoyed the reception which followed. . . The bridegroom was in SHREDS—and the bride beamed. . . . When the bridal bouquet was thrown, it was caught by John Meredyth (Bess Meredyth's son) so it had to be done over, with Miss Ettinger's secretary the "catcher." . . . The Harry (director) Lachmans threw a farewell party for Anna May Wong Satiddy night—the Wong left for a pleasure jaunt to London Sunday night. . . . The John Considines (Carmen Pantages) are blessed-eventing, we hear—but maybe it's only a rumor. . . . Marian Marsh has taken to the bridle-paths of Beverly Hills.

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Bebe and Ben Lyon leave next week for Europe and Bebe's concert tour and lots of fun. . . . Mary Duncan, who has "seen" Laddie Sanford every night for months, is back from Burlingame and playing a part in "Morning Glory" at Radio. . . . Is it true that Lin Bonner resigned his job with the Hollywood Herald the other day because they had the story of Zanuck's resignation ahead of everyone and were afraid to print it? . . . Polly Moran turned down a part in the Jack Pearl picture—and will leave any minute for that big tour and radio broadcasting.

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The Eddie Lowes' (Lilyan Tashman) beautiful garden was completely thronged at their Easter tea, and the festivities lasted until the wee hours. . . . About fifty guests stayed to dinner and it was very gay. . . . The Eddie Gouldings, the Bill Goetzes, the David Butlers, Countess Frasso, Ivan Lebedeff, the Dick Bennetts, George Cukor, the Phil Bergs (Leila Hyams), Billy Haines, Doug Fairbanks Jr., Winnie Sheehan, the David Selznicks, the John Monk Saunders (Fay Wray), the Cedric Gibbonses (Dolores del Rio) among those present.

Humberstone To Do 'Balloon Buster'

Lucky Humberstone was signed yesterday by Radio Pictures to direct "The Balloon Buster," the story by Norman S. Hall, based on the life of Frank Luke Jr., famous ace, which ran serially in Liberty.

Radio is understood to be planning to make this a special and to give it a lavish and costly production. The deal for Humberstone was handled by Collier and Wallis.

Sam Harris To Produce 'Of Thee I Sing' Sequel

New York.—Sam H. Harris announced yesterday that he will produce a sequel to "Of Thee I Sing," written by the same authors, next season.

It will be called "Let 'Em Eat Cake," and William Gaxton, Victor Moore and Lois Moran will head the cast again.

Kennedy Preparing To Produce In Florida

St. Petersburg, Fla.—Aubrey Kennedy, who came here from Hollywood some time ago, is preparing to start a picture, entitled "Chloe." His studio, which is being built on Weedon's Island, is nearing completion, and his technical crew is expected within a few days.

Vivian Gaye With The Joy-Polimer Office

Vivian Gaye has joined the Joy-Polimer office, handling the department of stories and writers for that agency.

Warner In Pep Talks

J. L. Warner gave over most of yesterday to giving pep talks to various members and units of the Warner contract holders. He has issued a call for the directors today, with artists and writers listening in yesterday.

Craig Does Short

Jack Cummings yesterday borrowed Richy Craig Jr. from the MGM writing staff for one day's work. Craig pounded out a short subject for Ted Healy and today goes back on "You're A Liar," for Durante-Pearl.

Tinling Bankrupt

James S. Tingling, Fox director, yesterday filed a petition in bankruptcy. He has availed himself of the ten day period before filing his schedule of assets and liabilities.

Plan To Cut Execs

(Continued from Page 1)

that salaries in these classes will be slashed considerably during the coming few months, and that present conditions within the industry were so uncertain that no company should sign further term contracts with producers and execs. As contracts expire, individuals will be dropped from payrolls or offered salaries of approximately half of what they now draw for continuance on a week-to-week basis.

New Television Patents Issued

New York.—The Radio Corporation of America and A.T.&T. have obtained additional television patents. The one issued to the A.T.&T. covers the transmission by television over telephone wires.

Monogram Crowd Off To Eastern Convention

Trem Carr, Lou Ostrow and Howard Stebbins are on their way to the Monogram convention, which starts at Atlantic City, April 24.

They will pick up en route Floyd St. John from San Francisco, Bob Withers at Kansas City, Barney Rosenthal and Nat Steinberg at St. Louis, Bill Underwood and Claude Ezell from Dallas, Irving Mandel and Harry Lorch at Chicago, and Nat Lefton and J. S. Jossey at Cleveland.

Fred Santley Signed

Radio yesterday signed Fred Santley for a featured spot in Katharine Hepburn's "Morning Glory," which Lowell Sherman directs. The Lichtig and Englander office set the deal.

Two For 'Flying Circus'

Lee Kinney and Jean Carmen have been added to the cast of "Flying Circus" at Radio which Russell Birdwell is directing.

Cheron At Columbia

Andre Cheron has joined the cast of "Cocktail Hour," which Victor Schertzinger is directing for Columbia.

Glaser Quits Acad.

(Continued from Page 1)

but he is also a producer. The Screen Writers Guild recently voted that any writer who becomes a producer automatically ceases to be a member of the Guild.

Glaser is a representative of the writers branch on the Academy directorate and, under the ruling of the Guild, feels that he now is not qualified to be a spokesman for that branch. However, he does not wish to join the producers' branch, so he figures that resignation is his only recourse. He says in his letter to the Board.

"It follows that, if I am not qualified to represent the writers, I should in all decency refrain from attending their meetings, listening to their secrets, sharing their counsels. Accordingly I should resign from the Writers Branch and perhaps join the Producers. But the Producers would very probably regard me with equal suspicion.

"Again and again in the past it has been made plain that the Producers consider me a 'Bolshevik' in the writers' interests. Moreover, I wouldn't want to be a producer member. My interests have always been and always will be with the writer. Which leaves me in the humorous position of being a man without a Branch. Resignation from membership, under such circumstances, is a mere matter of form."

Bar Against Indies Starting At Once

The plan decided by production and company heads at joint sessions last week to refuse studio space, set rentals or loans of contract personalities to any independent producers whose pictures cost less than $35,000, goes into effect immediately.

Universal will be forced to decline further leasing of space to Chesterfield and Invincible Pictures, which have been making their product at that studio for the past year. RKO-Pathe Studios closed its doors to small producers several months ago when the proposition was first brought up, but the Allied unit will remain there until expiration of present contract.

Western Service Studios, formerly Metropolitan, is said to be outside of the pact, as the plant is now being operated by a separate company that is a subsidiary of Erpi.

Toomey With Levine

Nat Levine has signed Regis Toomey for a featured role in "I'll Be Hanged If I Do," which will star Victor McLaglen for Mascot Productions.

Tradeviews

(Continued from Page 1)

might have gone through. But the creative element in pictures today is of a different class. These men and women have brains. They can think and think clearly. The okay of a producer does not satisfy them.

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They have thought this proposition over and they have put their fingers on its flaws. They recognize that it is unfair, that it is unjust. They know their own value. They know that they, and not the producers, make the pictures. And they do not propose to be placed in any position where their rights and their freedom of action shall be infringed upon. There is a principle involved for which they are ready to give battle and, before they are through, the producers, if they insist upon their bureau, will know there has been a fight, with probably more destructive results than those which have followed their recent fifty per cent cut fiasco.

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OPPOSITION OF PERSONNEL DOOMS BOOKING OFFICE PLAN

Battle Against It Develops In Acad.

(Continued from Page 1)

of agents so that they will have no representation whatever, or a representation that will be shackled and tied to the producers' apron strings.

The resolutions as voted by the writers, directors and technicians follow:

The Writers

"Resolved: That the Executive Committee of the Writers Branch of the Academy of Motion Picture Arts and Sciences unqualifiedly concurs in a resolution by the Screen Writers' Guild, criticizing and condemning the proposal to form a central booking office for actors, directors and writers.

"Resolved: That it is the conviction of the Writers Executive Committee that any attempt to enforce this proposed booking office system will renew chaotic conditions brought about in the industry by the recent horizontal salary cut; and that the proposal may be construed as an attempt to bring about the elimination of competitive bidding.

"Resolved: That the Writers Executive Committee points out to the producers their responsibility to the purposes of the Academy; and that, in resorting to processes outside of the machinery of the Academy, they are pursuing a course which can only tend to destroy industry morale."

The Directors

"Whereas, it has been stated in the press that the producing companies are setting up a so-called "Artists' Service Bureau" which would affect the professional and economic status of directors and other creative talent, and

"Whereas, the implication of the newspaper announcements attributed to Mr. Will H. Hays is that the producing companies intend to establish such a Bureau without advising with the talent branches through the Academy, and

"Whereas, the same announcements made claims that the proposed Bureau would be generally beneficial and fair to talent but no evidence to such effect has been in any way afforded this Branch by the producing companies, and

"Whereas, following immediately upon the donation through voluntary salary waivers of in excess of two million dollars by the employees, the apparent procedure of a one-sided agreement among the producing companies, seems particularly autocratic and ill-advised,

"Therefore, we request that the Academy Board of Directors communicate with the producing companies, ascertain definitely whether the press statements represent the facts of the proposed Bureau and immediately advise this Branch of their findings."

The Technicians

"It Is Resolved by the Executive Committee of the Technicians Branch that definite opposition be expressed to the principle involved in the proposed establishment of an Artists' Service Bureau, in the form reported currently in the press. Such an organization will tend to the restriction of salutary competition, the limitation of reward for individual ability, and harmful bureaucratic control of creative personalities, thus working to the detriment of the workers and the industry.

"The Committee is not opposed to reasonable cooperative action between the studios which may be free from those objections."

$750 Joy

The three year Fox contract of Colonel Jason Joy, which starts at $750 for the first year and takes a big jump the second and third, has been taken over by the Producers to put him in the head seat of the Artists Service Bureau. Pat Casey was offered the Booking Office at a higher figure, but refused, and is understood to have told the producers the thing would never go over.

Agents Solidly Against Bureau

For the first time in the history of the industry the agents have organized solidly and last night, at a meeting at the Beverly-Wilshire Hotel, presented a unified front opposing the proposed Artists Service Bureau

Dissension was eliminated by the knowledge that the establishment of the bureau placed them "with their backs against the wall." The majority of the agents, according to Frank Joyce, the chairman, had sounded out their clients who were backing them one hundred per cent .Nearly 3,000 players, including all top names, were represented.

Approximately forty offices are involved. Those who have not actually signed the organization's resolution have given verbal endorsement. This includes M. C. Levee, the Edington and Vincent offices, Ivan Kahn and Menifee I. Johnstone. The William Morris office refused official comment, but is understood to be in accord

Through an oversight the O'Reilly and Mann office was omitted from the list of signatories in yesterday's list of agents.

Gillstrom-Para. Deal

Arvid Gillstrom will produce the series of six Bing Crosby two reel comedies for Paramount, in addition to the group of six Harry Langdon starring shorts for that company.

Max Arnow East

Maxwell Arnow, Warners' casting director, leaves tonight for New York on a two week talent hunt, taking advantage of the studio shutdown for that purpose.

Three Trustees Elected For Para.

New York.—Three trustees were elected yesterday for Paramount-Publix, following the refusal of the U.S. Circuit Court of Appeals to halt the election. The three are Charles D. Hilles, who has been one of the receivers, Louis J. Horowitz, president of the Thompson-Starrett Company, and Eugene W. Leake, an attorney. Each is ordered to post a bond of $100,000.

The motion before the Court of Appeals was for a writ of prohibition, mandamus or writ of certiorari to prevent the election. Following the court ruling, the election was held in the office of Referee Henry K. Davis and the three men were named over the protest of counsel for the bondholders.

There was special objection to Mr. Horowitz because of his close business affiliations with Adolph Zukor, his company having built the Paramount building.

McCarey Will Direct MGM's 'You're A Liar'

MGM signed Leo McCarey yesterday on a one picture deal to direct "You're A Liar," with Jack Pearl, Jimmy Durante and Mickey Mouse.

Herman Mankiewicz, Al Boasberg and Richy Craig Jr. are writing the yarn.

Hardy Films Re-issued

Saul Goodkind, former eastern film man, has secured the world rights to a series of old single reel negatives of Oliver Hardy comedies, made about 12 years ago. He is now synchronizing these with sound effects, music and dialogue and will release them through the independent market.

Mintz-Caesar Out

Sam Mintz and Arthur Caesar handed in their closing notices at Radio yesterday, completing a one picture deal by writing the script for"The Public Be Sold," the new title for the Richard Dix picture, formerly called "Ad Man."

Ginsberg East

Henry Ginsberg, general manager of the Hal Roach studio, leaves for New York tomorrow night to attend conferences with the MGM eastern executives on the studio's shorts program for next year. He returns in three weeks.

MacDonald Freed

Philip MacDonald has completed a three picture deal with Radio and has gone off the payroll. He wrote the script on "Treasure" as his final assignment.

New Story For Columbia

New York.—Columbia has bought "Twentieth Century," a play by Ben Hecht and Charles MacArthur. It is a satire on show business.

Screen Writers' Guild Calls Vital Meeting Tonight

The actual re-birth of the Screen Writers Guild will take place tonight at the Writers Club at the first general meeting of members called since the recent reorganization and election of new officers. The board has telegraphed every member, urging attendance, as the meeting is one of vital import to the organization.

The Guild now has a membership of 231, of whom 212 have signed the contract presented at the recent meeting. The proposed close affiliation with the Dramatists Guild will become a fact within a short time, as Robert Presnell left for New York Sunday night to consult with the heads of that organization. In his absence, his duties as chairman of the membership committee have been taken over by Henry Myers.

The Code Committee, which will draw the new set of working rules for the writers, is holding regular meetings. One of the first planks up for consideration deals with the impending move of the producers to set up a general booking office. The writers are bitterly opposed to this plan, construing it as an attempt to retrench production costs at the expense of the writers, directors and artists instead of remedying wasteful studio methods.

Birdwell-Pichel On Radio 'Flying Circus'

Radio has assigned Irving Pichel to assist Russell Birdwell in the direction of "Flying Circus" in order to hurry the production along, as it is about a week behind schedule.

Production was called off yesterday as the studio switched its shooting schedule at the last minute and was unable to find Eric Linden, who was necessary to the scenes.

Warners Hold Houses

New York.—Executives of Warner Brothers, speaking before gatherings of theatre men in the Middle West, are saying that Warners do not intend to relinquish any of the theatres they are now operating.

Goldstone In Chicago

Chicago.—Phil Goldstone, producer for Majestic, is stopping here a few days on his return trip to the coast. He expects to pull out today or tomorrow to arrive in Hollywood the end of the week.

Leads For Brock Short

Leslie Fenton and Dorothy Grainger will have the leads in "She Outdone Him," a comedy short for Radio which Lou Brock will produce. The picture starts this morning, under direction of Harry Sweet.

Stunt Man Wounded

Hurd McClellan, stunt man, was seriously injured yesterday when Mrs. Marian Semmelmeyer, champion pistol shot, accidentally shot him while making pictures for Universal newsreel at Universal studios.

O. H. P. GARRETT—RALPH BLOCK RESIGN FROM THE ACADEMY

Believe Guild Is Writer Salvation

Oliver H. P. Garrett, a member of the Academy Board of Directors, and Ralph Block, member of the Executive Committee of the Writers Branch, last night tendered their resignations as officers and members of the Academy.

In a joint letter, a copy of which was requested by the Hollywood Reporter, the writers gave these reasons for their action:

1. The announcement by producers of their intention to open a Central Artists Bureau to handle the services of all writers, directors and actors. This is the third time within the last few months that the producers have ignored the Academy in regard to a major issue.

2. The impossibility, in our opinion, of any reorganization of the Academy, especially at this late date, to achieve the proper conditions in the industry for its creative workers. To reform the Academy to bring about the essential results for writers at least, would necessitate, we believe, an entirely new organization, free of the present limited powers, objectives and authority of the Academy.

3. The reorganized Screen Writers Guild, we are convinced, is the only means, which can bring about the ends necessary to screen writers. Now that the Guild is an accomplished fact, we are unwilling to compromise its hard won success by tardy and uncertain efforts to achieve similar aims through the Academy. Further, our experience and knowledge tell us that the Academy does not and cannot commend the universal respect and attention of motion picture writers. This, the Screen Writers' Guild is able to do.

4. We believe implicitly in any possible effective cooperation of the four employee branches of the industry in regard to matter affecting them all. But it is our sincere conviction that such cooperation is only possible if it is the Screen Writers' Guild, whose members have signed a contract and assumed serious obligations to each other, which represents writers for such a purpose.

5. We recognize and are grateful to the extraordinary services to us and the whole industry of the Emergency Committee, the Committee on the Producers' Arbitration Agreement and the Conciliation Committee, all of the Academy. But their work is mostly an evidence of the honesty and skill of their individual members. In no instance have they been able to do more than try to make the best of a bad bargain. Already, the authority of one of these committees has been defied by one producer. Nor is there any force inherent in the Academy which can do anything further about it.

At a meeting of the executive committee of the Academy last night, Howard Green was chosen to replace Garrett on the board, while Robert Riskin was elected to succeed Block.

Sirovich Aims At The Movie Lobby

Washington.—Representative Sirovich declared yesterday that, if the movie industry's lobby doesn't stop trying to block his resolution for an investigation of the picture business, representatives from fifteen states will demand an investigation of the lobby and its activities.

Three German Film Companies Merged

Berlin.—The general economic distress in Germany, and particularly the conditions in the motion picture business, have caused a merger of three of the important companies in a new organization called Cinema Aktienge Elschaft.

One of the companies in the consolidation is the Tobis Tonbild syndicate.

Collective Suit On Warners Preparing

The effort of the employees of Warner Brothers-First National to recover the sums taken from them by the salary cuts will take the form of a collective suit, which probably will be filed within a few days.

The suit will be based on the allegation that, by violating its agreement signed with the Academy Emergency Committee with regard to the date on which salaries were to be restored, the company made all the waivers invalid, this having been the ruling of the committee. Claims are being assigned as rapidly as possible and it is expected that practically all the employees will be plaintiffs in the collective action.

'Grain' Yarn For Rogers

Charles R. Rogers has assigned Casey Robinson to write an original story, "The Golden Grain," for the new schedule. The story will be produced by Harry Joe Brown on his return from Europe.

Aubrey Smith Signed

Radio has signed C. Aubrey Smith for a role in the Katharine Hepburn picture, "Morning Glory," which Lowell Sherman will direct.

'Jamboree' To Catalina

The "Jamboree" company left yesterday for Catalina where they will spend a week shooting exteriors. Ernest Schoedsack is directing for Radio.

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NEW YORK HOLLYWOOD

THE Hollywood REPORTER

Vol. XIV. No. 27. Price 10c. TODAY'S FILM NEWS TODAY Wednesday, April 19, 1933

ZANUCK JOINS SCHENCK

TRADEVIEWS

•MR. WILL H. HAYS is a pretty smooth person. He is not only an astute and experienced politician, but he is also a student of history. He knows that there are times when a war is a good thing for a country. His study of history has told him that, when a government is slipping, when it has become decadent, when its people are growling, a good fight against a common and outside enemy often solidifies all the warring elements in a country and brings renewed life and power to the government.

The Hays organization hasn't been doing so well lately. Many of its company members have been growling. Dues of members have gone unpaid. Recently it was stated that only one member of the group was up to date on dues. This means, of course, that salaries—even that of Mr. Hays himself—have been greatly reduced, in some cases almost to the vanishing point.

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The Hays government was slipping. Its people were losing faith in it. What to do? Mr. Hays remembered his history. A good war, the results of which—if it were successful—would benefit his people, the producers, seemed a possible remedy.

Came the announcement of the Artists Service Bureau. Nothing could be more helpful, of greater benefit to the producers than to place the creative elements of pictures in a position where they would be completely dominated by the producer element.

Mr. Hays—knowing his producers—knew that the idea would appeal to them. To eliminate competitive bidding for writers, directors, artists, to force these groups to seek their employment through a central organization absolutely controlled by the producers, to make them work when, where and how the producers desired—that was a consummation devoutly to be wished.

•

Mr. Hays probably knew he couldn't put it over. Pat Casey, who knows much more about such things than Mr. Hays, told him so. But it was a plan of such great benefit to the producers, if it could be done, that there wasn't the slightest doubt that they

(Continued on Page 4)

They Say History Repeats Itself

The first attempt of the Producers Association to start a Service Bureau for employees was made in New York in 1916. Cliff Robertson gave up his agency to run it. He stuck for nine weeks and then told the producers that the agents wouldn't do business. Also, he collected only one week's salary for the nine weeks work and, when he sued and tried to attach the furnishings of the sumptuous offices, he found they had not been paid for.

Acad. Board Ready To Act On Bureau

The Board of Directors of the Academy met last night and after considering the proposed establishment of an Artists Service Bureau by the producers, issued a statement assuring Academy members and others that it is carefully watching developments, and Academy action will be taken when and if warranted.

The resignation of Benjamin Glazer was tabled by unanimous vote, and a letter sent to Glazer informing him that the Board would endeavor to work out a solution of his problem to retain him as a member of the organization. The resignations of Ralph Block and Oliver H. P. Garrett were accepted without comment.

ACTORS JOIN FIGHT ON SERVICE BUREAU PLAN

Condemnation of the attempt of the producers to start their Artists Service Bureau, and discussion, without decision, of plans for the reorganization of the Academy to exclude from offices in that body all executives who have the power to sign contracts for talent, were the net results of a meeting of more than fifty members of the Actors Branch of the Academy at the Roosevelt Hotel last night. Many of the best known screen players in Hollywood attended.

The resolution against the Bureau was passed without argument. It reads:

"The Actors Branch of the Academy regrets that the Producers Asso-

(Continued on Page 4)

Will Head All Production For New Company, With U. A. Chief Supplying the Financing

Darryl Zanuck has formed a partnership with Joseph M. Schenck for a series of pictures for release through United Artists. Zanuck stated last night:

"It is with the greatest pleasure that I wish to take this means of thanking the various major and independent producing organizations who have been so kind to extend me an invitation to join them. However, it has long been my ambition to produce pictures independently.

"Therefore, I am pleased to announce my association and partnership with Joseph M. Schenck in the organizing of an entirely new corporation for the production of pictures. The name of the company and its production plans will be announced very shortly."

Zanuck's deal, it is understood, will give him a 50 per cent ownership in the company he and Schenck will

(Continued on Page 2)

'3-Cornered Moon' Goes To Paramount

New York.—Paramount has purchased the current Broadway play, "Three-Cornered Moon," by Gertrude Tonkonology, for $22,500, and it will be turned over to Elliott Nugent to direct. He is on his way here now to look over the play.

Universal Reported To Be Freeing Ayres

Universal does not intend to exercise option on the contract of Lew Ayres when it comes up for renewal next month, according to inside reports.

The player has been under contract to the company for about four years, and skyrocketed into featured billing as a result of his leading spot in "All Quiet On The Western Front."

Col. Wants Del Ruth

Columbia is negotiating with Roy Del Ruth to direct "Twentieth Century," written by Ben Hecht and Charles MacArthur.

Writers' Contract Made Operative With 256 Signers

With the receipt of $100 from each of 172 signers, the contract which means the re-birth of the Screen Writers Guild became operative last night at a meeting at the Writers Club. The contract itself provided that 150 signatures were needed to make it legal.

In addition, 84 other writers have signed the contract and have given promissory notes for the $100, being unable to pay the full sum at this time This gives the Guild a membership of 256.

Offers of loans, totalling $2900, were made by members of the Guild

(Continued on Page 2)

Harold Smith, Story Ed. At Warners, Resigns

Harold Smith, scenario head at at Warners for the past five years, has tendered his resignation, which has been accepted. It is understood that he will move into a similar spot with the new Zanuck organization.

Fox Convention May 15

New York.—The annual sales convention of the Fox Film Corporation will open May 15 at Atlantic City.

Para. Hearing Tomorrow

New York.—The examination of Paramount officers by counsel for the creditors will take place tomorrow before Referee Davis.

Lubitsch East

Ernst Lubitsch leaves for New York tonight for another story session on "Design For Living."

Cohn Back Today

Harry Cohn, Columbia head, arrives this afternoon from New York on The Chief.

DIRECTORS' NUMBER Deadline on all copy April 25 OUT MAY 1

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Today's Film News Today

W. R. WILKERSON.....Editor and Publisher
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THE LOW DOWN

A young brunette actress and her young actor-husband are about to call it a day, we hear. At least, the actress is determined to end things. We had imagined the couple were very happy, wot with their new baby and all. They have just returned from a personal appearance tour together, but before that they were the recipients of many bad breaks—especially the husband. Now, the wife, (who has an income of her own), feels that "she is tired of supporting him" and wants to chuck it all. Funny that she feels that way—because it isn't as though he didn't WANT to work. We venture a guess that she wouldn't take that attitude if she didnt' have that stipend of her own to count upon. Probably, if the young husband finds himself a leading-man job within the next week, she'll change her mind.

•

Daily chuckle department: We don't think anyone knows this amusing fact out of the far-away past of Miriam Jordan, Fox player, who is getting along very nicely, thank you. Seems that Miss Jordan was once known as Mimi Jordan in England and that she once won a contest that made her "the most beautiful girl in England." So beootiful, in fact, that at a Wembley Exposition, they put her in a GLASS CASE, and charge sixpence (about ten cents) a person just for a LOOK at her! Shades of Harry Reichenbach!

•

Wonder if the newspapers and magazines are going to fall for that non-existent "feud" between Lilyan Tashman and Hedda Hopper It is obvious enough that Miss Hopper tried to stir up one in a well-aimed stab at getting herself a lot of publicity when she took a verbal crack at Lilyan during an interview with Harrison Carroll last week. If the press falls for it, Hedda will probably realize her ambition of being considered among the "fashion arbiters" of Hollywood—a spot she has never occupied before. And we can't help wondering why Carroll asked her that question in the first place!

Majestic Boosts Production Budget

New York.—Majestic Pictures announces that a decided increase in the company's production budget has been authorized by Phil Goldstone, and that there has also been a change in its sales policy.

Five special productions, including "The World Gone Mad," will be released before the end of the season. Each attraction will be sold separately. The other four are "Sing, Sinners, Sing," "The Woman in the Chair," "Curtain at Eight" and "Buried Alive."

Sherman To Produce Four For First Choice

Harry Sherman, former MGM producer, has closed a deal with J. D. Williams to produce a series of four features for First Choice Pictures, with an agreement that each production should cost approximately $100,000.

Sherman is concluding a deal with Sidney Olcott to direct all four. Production is scheduled to start around June 1.

Sturges Directing

Preston Sturges is acting as dialogue director on "Power and the Glory" for Fox, taking the assignment with the Jesse Lasky unit without pay since he receives a percentage on the production's gross.

Leo McCarey To 'U'

Universal has signed Leo McCarey to direct an all star musical comedy to follow his one picture deal at MGM, where he will direct the Jack Pearl-Jimmy Durante yarn, "You're A Liar."

Mirador Stays Open

El Mirador Hotel at Palm Springs is remaining open, probably until May 1, this year. Business has been and is continuing so good that the extra time was decided upon.

Writers Pact Legal

(Continued from Page 1)

to help out those unable to pay immediately, but it was decided that the acceptance by the Guild of the notes was preferable.

While last night's meeting was not a regular one, there was considerable discussion on several points. Most of it was on the subject of the proposed Artists Service Bureau. It was finally voted the sense of the meeting that it was unalterably opposed to the Bureau idea. This sentiment will be included in the first article of the Code of Working Rules, which is being drawn, and this article will be discussed at a meeting next Tuesday night, prior to being submitted to the membership for a written vote.

The advisability of the Guild, as a body, withdrawing from the Academy was also brought up. It was decided that the Guild should take no action and should not discuss this subject just now. Both Ralph Block and O. H. P. Garrett, who resigned from the Academy Monday night, urged that no action be taken.

Emergency Committee Holds Hearings Tonight

The Academy Emergency Committee will meet at the Academy tonight to hear problems that may have arisen over the waiver situation. It asks that persons who signed waivers come before the committee to be informed of their rights with regard to restored payments.

Any company, not a member of the Producers Association, which took salary waivers is also requested to get in touch with the committee today.

McLeod Assigned

Paramount has assigned Norman McLeod to direct "Mama Loves Papa," which Douglas McLean is producing for Paramount. Mary Boland and Charles Ruggles will be co-featured.

Zanuck In Own Co.

(Continued from Page 1)

form. The latter will assume full responsibility for the financing and business operation, while Zanuck will be supreme in production control with not less than eight pictures and a probability of twenty for the first year.

The distribution, so far as present plans are concerned, will be handled by United Artists. All the pictures will be made on the United Artists lot, with preparation for story and other advance production movements getting under way immediately.

Producers In Mad Scramble For New Story Material

New York—As the time approaches when each of the major companies must set its program for the coming season, the rush for new material becomes more and more mad. Also new players are being sought and signed to contracts.

Fox has just purchased a novel by Graham Greene, called "Orient Express." Paramount yesterday purchased the rights to a play, entitled "Three Cornered Moon," which is designed as a vehicle for Alison Skipworth. Columbia, in addition to "The Party's Over," and "Twentieth Century," recently announced, has bought a play by Owen Davis, called "The Ninth Guest."

It is understood that Columbia paid $25,000 for the Hecht-MacArthur play, and $17,500 for "The Party's Over."

Among the players engaged are Harvey Stephens, who is now playing in "The Party's Over" and who goes to the coast for Fox, and Peter Adrian, a stage juvenile, who has been engaged by Columbia. Adrian starts for the coast today, and Stephens will leave early next month.

Daves To Europe

Delmer Daves, lately of MGM, has left for a six months vacation in Europe after four years of steady writing.

$130,000
LONG BEACH CITY SCHOOL and HIGH SCHOOL DISTRICT
6% BONDS
FINANCIAL STATEMENT
(from official sources)

	High School District	School District
Assessed Valuation 1932-1933	$179,405,395.00	$176,693,330.00
Bonded Debt Dec. 31, 1932	3,090,000.00	4,401,249.80
City Population (1932 Census)	141,390	

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MATURITIES
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April 19, 1933

'PRIVATE DETECTIVE' MISSES; 'CITY HALL' INTERESTING

Inadequate Story Hampers Good Cast

"PRIVATE DETECTIVE 62"
Warner Bros.

Direction ..... Michael Curtiz
Original Story..... Raoul Whitfield
Screen Play..... Rian James
Photography ..... Tony Gaudio
Cast: William Powell, Margaret Lindsay, Arthur Byron, Ruth Donnelly, Gordon Westcott, Arthur Hohl, Natalie Moorhead, James Bell, Sheila Terry, Ann Hovey, Renee Whitney, Hobart Cavanaugh, Irving Bacon.

There's money to be made with this one, but not the money that was in the original idea and still is, for careless production, direction and editing did not bring out its full possibilities. Audiences will feel a dissatisfaction with the picture — a dissatisfaction they cannot name.

The story does not stand analysis for all of its numerous punch situations. There are enough holes in the plot to drive a fleet of trucks through. We are asked to believe that an operative of the United States diplomatic service in Paris, having failed in his mission, is allowed to suffer the fate of a man without a country after he makes good his escape and returns to America.

That he would turn private detective is entirely feasible, but are we to understand that he would shun such an occupation as a self-degrading thing? Much too much time is lost in explaining all this, when simply to establish the man as a detective would have sufficed.

His partner goes crooked on him and becomes involved with the town's biggest racketeering gambler. At this point comes the story's worst absurdity. The gambler, a big shot, remember, seeks to frame a society girl who has committed the sin of winning too much at the gaming table for him to pay. And this sum is first $40,000, then $50,000. Imagine, please, a big shot with a gorgeously lavish gambling house, welshing on such a bet!

He is willing, we are told, to spend ten grand with the detective agency to avoid paying the girl her winnings. This leads the crooked partner to work out an elaborate scheme to help him, and the straight detective, after he meets and falls in love with the girl, plans another scheme to put everything right again. Both schemes are worthy of better motivation than the afore-running plot affords.

Performances are fortunately top-notch, although boasting only one name that will mean anything at the box-office—William Powell's. Powell and the better than average title of the picture will be the basis of your main selling points.

The star turns in his standard job and has an attractive leading lady in the very capable Margaret Lindsay. This girl looks as if she is going places on the screen. Arthur Hohl and Gordon Westcott divide honors as the heavies, with Hohl scoring in his comedy moments. Ruth Donnelly has nothing to do as a dragged-in comic relief. James Bell impresses in his hophead assignment, and Natalie Moorhead is briefly evident. Arthur Byron you will miss entirely if you happen to wink during the prologue.

Michael Curtiz contributes nothing noteworthy in his direction which, at best, is sketchy. Part of the fault, however, lies in deplorable cutting. The camerawork of Tony Gaudio's is outstanding, as usual.

Perhaps someone will explain what that "62" means in the title. Another thing that needs explaining is how a Paramount theme song, namely "Isn't It Romantic?" from a Chevalier picture, is also the love theme song for this.

Showmanship

"Buttons" Joyce, young son of Frank Joyce, is a showman at heart. He went to church Easter Sunday and sat next to Leo McCarey. When the service was about half over, "Buttons" turned to McCarey and remarked, very seriously: "Can you imagine the business they're doing here—and with the same show every Sunday!"

New Pictures On B'way This Week

New York—Seven new pictures are scheduled to make their bows at the big New York theatres this week. The openings are:

"A Bedtime Story" at the Rivoli today; "Supernatural" at the Paramount, and "Working Man" at the Radio City Music Hall tomorrow; "So This Is Africa" at the Rialto, "Humanity" at the Seventh Avenue Roxy, and "Cavalcade" at the RKO-Roxy Friday; "Kule Wampe" at the Cameo Saturday.

Leontovich For Col.

Harry Cohn is reported to have concluded a deal with Eugenie Leontovich to star in the Ben Hecht-Charles MacArthur play,"Twentieth Century," in the role she created on Broadway.

Colleen Moore Free

MGM did not exercise the option on Colleen Moore's contract. The player has been under contract to that studio for the past year without an assignment.

MGM Tests Astaire

MGM has tested Fred Astaire for the lead opposite Joan Crawford in "Dancing Lady" and also for possibly one of the other musicals.

Maude Eburne At Fox

Maude Eburne has been signed for the role of the movie mother in "My Lips Betray," the Lilian Harvey picture at Fox.

Good Attraction For Neighborhoods

"CITY HALL"
Wm. Berke Prod.

Direction ..... C. Edward Roberts
Screen Play..... C. Edward Roberts
Photography ..... Robert Cline
Cast: Evalyn Knapp, Preston Foster, Charles Delaney, Tully Marshall, Warner Richmond, Natalie Moorhead, Huntley Gordon, Lane Chandler, Mischau Auer, Sidney Bracy, Jason Robards, Gwen Lee, Kit Guard, Fred Kohler Jr., Nick Thompson.

Carrying an interesting story and a cast of dependable names, "City Hall" is an independent attempt at the Zanuck front page type of picture. It hits a mark above the average run of indie picture. The suburbanites, for whom it is obviously made, should go for it.

The fact that William Berke, who made the picture for the state right market, operated on a restricted budget didn't seem to keep a goodly portion of brains from getting into the production. According to the credit sheet, it is a one-man affair. C. E. Roberts wrote the screen play and directed it.

There is plenty of speed and comedy in the yarn, which deals with the ripeness of City Hall and its big league politics. Preston Foster, a lawyer, rises to the mayor's chair and starts chasing the rats into their holes when unseated by his party's head. A fanatical Russian, the city's chemist, helps him out of his dilemma, but not before a group of the worst politicians are ingeniously murdered by him. Evalyn Knapp, as Foster's secretary, is in love with her boss, so you know what happens.

Besides Foster and Miss Knapp, there are Tully Marshall, Warner Richmond, Charles Delaney, Natalie Moorhead, and Mischa Auer, all doing nicely. Auer's work as the Russian chemist is outstanding.

The neighborhoods can buy "City Hall" with all confidence, but the key spot exhibitor may be shy of it because of its production shortcomings.

Wallace Ford To Be Star In Foy Picture

Wallace Ford has been signed by Bryan Foy to be starred in "Called On Account of Darkness," which will be released through Columbia.

Barbara Kent has been signed for the female lead, with Sammy Cohen and Frank Moran also in the cast. The screen play is being written by Willard Mack and Ben Stoloff will direct.

Speed From Birdwell

Execs at Radio are enthusiastic over the record being made by Russell Birdwell in directing "Flying Circus" within a 14-day shooting schedule. The picture will finish Friday inside of the limit, and the mark will give other directors on the lot something to shoot at.

Yesterday in NEW YORK with HELEN GWYNNE

There's a new Russian picture playing in town this week at the Little Europa Theatre, of all places, and it's an all-Yiddish talking production, of all things. Having been nurtured in the belief that the movement of prime importance in Soviet Russia was the erasure of all racial and religious lines, we were naturally curious to see what had prompted the making of a Yiddish talking picture in Russia. . . . The reason of course, is obvious. It was made more for outside consumption, to convince the skeptical Jews outside of Russia that the Soviet gives them greater opportunities, materially and spiritually, (although not in the religious sense), than any other country in the world. And in view of two recent front page happenings, there is more than much to be said for the idea.

•

We must also confess that "The Return of Nathan Becker" was our first experience in seeing a Russian picture and it yielded riches. This production is a comedy, albeit a comedy with a purpose. It is naive, simple and direct, and the humor impressed us because it was not the result of carefully planned gags, but evidently the result of a genuinely humorous slant on life. . . . Nathan Becker is the nominal hero of the piece; actually the hero is the U.S.S.R.; in this instance represented by a bricklaying contest in which the superior care given to the individual by the state triumphs over mere mechanical efficiency. . . . The thing that struck us most, however, is that Russian and American producers both work on the theory that they are making pictures for a vast audience, the mental age of which is approximately twelve, but with this vast, fundamental difference between them: The American producer caters to the weaknesses of such a state in order to make his profits and the Russian producer proceeds on that assumption in order to teach intelligibly a majority that is childlike in mental prowess. And it is effective child psychology.

•

Propaganda is a word that stirs fearful misgivings in the hearts of American audiences, although they have been the victims of it, (unlabeled of course,) all their lives. It is refreshing to meet up with a wholesome admission of it, one that, to the best of its belief, is trying to accomplish fundamental betterments directly and simply. . . . That's why we so much appreciated "Gabriel Over The White House." And the critics' reaction to that was amusing, with the exception of Richard Watts Jr., who took time out to give the producers credit of it. . . . We applaud Loew's (whatever their motive,) in their decision to show Russian pictures. With such violent contrasts between products shown, we may yet evolve a more equable mean in pictures.

ACTORS TALKED OUT OF VOTE ON PLAN TO REORGANIZE ACAD.

Voice Opposition To Service Bureau

(Continued from Page 1)

ciation has again ignored the Academy in announcing publicly the intention to establish a central booking office or clearing house for creative workers in motion pictures.

"From the information contained in the authorized newspaper statements by the Producers' representatives concerning said Bureau, this meeting hereby goes on record as being unalterably opposed to the establishment of such a booking office."

Conrad Nagel, who presided, read the reorganization plan. He said that it had been framed and discussed by representatives of the four branches of the Academy other than the producers. While he did not speak definitely in favor of the plan, his remarks indicated that he approved it, and he felt that the meeting should express itself, for or against.

He also outlined talks that have taken place among certain artists during the past few weeks and said that the feeling at this time seems to be opposed to any attempts to bring the Actors Equity into present conditions, largely because Equity would not grant the necessary autonomy to a coast branch.

There was considerable discussion of the reorganization plan, both pro and con. Although the meeting was announced to be for artists only, and that they were not to bring guests, M. C. Levee attended and was invited by Nagel to speak. He talked of the many benefits the Academy had obtained for all branches of the industry during its existence, and advised against any hasty action by the actors. His attitude seemed to be the same as the one he held at the agents' meeting Saturday night when he asked for an agreement that would not offend or antagonize the producers. After some discussion, the matter was tabled, no vote being taken.

The plan, as outlined by Nagel, includes:

No further subsidies from the producers or studios to carry on technical research within the Academy.

Academy benefits to be confined solely to members.

Associate membership open to any workers or artists who work in the industry and who can qualify as recognized employees of the studios. This would result in a closed union but open shop. An applicant who qualifies as a definite worker would be classified for his branch and would be taken in without initiation fees, and when his branch feels he is eligible for Academy membership, he then would pay initiation and assume regular membership.

The Academy to be a federation of self-governing branches of workers in the industry. Each branch to be autonomous in its activities, governed by an executive committee of 15; with three representatives from each branch to be elected to the Academy board of directors.

The Academy Board of Directors shall not take any action on salaries or contractual rights without those proposals going to the various branch executive committees for consideration.

A new election of officers to be held as soon as the reorganization is completed.

The Producers Branch to be completely reorganized, with no producer member who is an employee of a studio and holding the right and power to sign talent contracts eligible for an office in the Academy.

Compulsory arbitration clause in all contracts of artists or workers, providing for handling or arbitration cases through the Academy machinery. This section also provides for arbitration set-up between members themselves.

Special class in the Academy for agents, who will become eligible for membership and admitted in that particular group only after they sign the artist-agent code of practice which is to be drawn up. Agent relations also provide for arbitration machinery to take care of all disputes between artists and the managers.

'42nd Street' Saved Him, Says Exhib

Lloyd Bacon received a cigar humidor as a gift from Warren Hamilton, St. Louis exhibitor, in appreciation of his production of "42nd Street." Hamilton said that, if it had not been for that picture, he would have been forced to close his theatre.

Roberts Signs New Paramount Termer

Paramount has signed Stephen Roberts for another year, in which time he will do three or four pictures.

The first two will be "One Sunday Afternoon," with Gary Cooper, and "The Lives of a Bengal Lancer," which is on Paramount's schedule for next season. The Schulberg-Feldman office made the deal.

Fay Wray At KBS

Fay Wray has been assigned the feminine lead in the KBS production of "The Big Brain," written by Sy Bartlett and to be directed by George Archainbaud. George Stone and Phillips Holmes are also set for leading spots.

'Song of Songs' Cutting

Final shots of Marlene Dietrich's picture, "Song of Songs," were made Monday under the direction of Rouben Mamoulian and it is now in the cutting room.

Bruce Planning Epic of Far North

Robert Bruce, who has been identified with the production of scenic shorts, is planning to make a feature in the Far North and will use an amphibian tractor, which is a combination auto and boat.

He will sail across Great Bear Lake, follow the Arctic Circle to Bering Sea, cross the Seward Peninsula to Nome, and come back on the last steamer out late in the summer.

His tractor, now being built here, resembles those which crossed the Sahara Desert. It will have a boat body and a telescoped propeller.

'U' Will Reissue 'King of Jazz'

New York.—Universal will reissue "The King of Jazz" about May 15. The picture will be re-edited and may have a few added scenes.

This picture, it is asserted, returned full production costs to Universal as a result of the business it did in fourteen foreign countries, in fourteen different language versions. What it got in this country was velvet.

Levine Casting For 'I'll Be Hanged If I Do'

Nat Levine has signed Raquel Torres for the spot opposite Victor McLaglen in the Mascot production of "I'll Be Hanged If I Do."

Others in the cast are Conchita Montenegro, William Boyd, Ivan Lebedeff, Ruth Hall and George Humbert. Ford Beebe will direct.

Tradeviews

(Continued from Page 1)

would get behind it solidly and, after all, that was the main object.

Also, it came at a moment when the entire personnel of the industry was upset and resentful over the salary cuts, willing to fight any proposal advanced by the producers. And here again Mr. Hays proved his sagacity. It is always a good plan, if possible, to split the enemy forces. As a result of the salary cuts, the different branches of the industry had begun to organize One solidified organization, such as a unified group of the Academy branches, would be hard to fight.

•

But there was discontent in the Academy and Mr. Hays knew it. In broaching the Bureau plan, he ignored the Academy. He never has had much use for that organization anyway. It sort of got in the way of the Hays office. The forming of separate organizations by the creative elements was duck soup for Mr. Hays and his Bureau scheme. It meant that the forces of the enemy were split, that there would not be a solid front presented in opposition. It meant that, possibly, with clever handling, the separate organizations could be brought into conflict with one another and with the Academy. The latter possibility has, regrettably, developed, although it may not prove serious.

But the wily Mr. Hays went even further. It was necessary to attempt, at least, to sell the Bureau plan to the industry personnel. He couldn't do it personally. As a salesman of ideas to the industry outside of his own organization Mr. Hays is somewhat discredited. His selling arguments are not taken at their face value.

•

So he selected B. B. Kahane and Jesse Lasky to do the selling, thereby again showing his cleverness. Mr. Kahane and Mr. Lasky are respected by everyone in the picture business. They are square-shooters, men of their word. Arguments presented by these two men would carry more weight than if offered by almost any others of the producer group. So they were picked for the job.

It was a tough break for Mr. Kahane and Mr. Lasky to be put on the spot in this fashion. They probably did not like the role of cat's-paw. But with the producers, as with many other groups, the good of one is the good of all. Someone had to do the job—or try to do it.

They haven't tried yet. They have been busy framing the proposition that is to be submitted. Presumably they have been getting advice from Mr. Pat Casey who, although he is opposed to the idea, knows more about booking offices than anyone in Hollywood.

•

The first sales talk to be given by Messrs. Kahane and Lasky will be at a meeting with the agents' committee tomorrow night. Judging from the sentiment expressed by the agents and others at their meetings recently, the salesmen won't get very far. Nor, probably, will they make much more headway when they try to sell the writers, the directors, the actors, the technicians. But, anyway, they'll do their best and, whatever the result, the fact remains that Mr. Hays knows his politics and his history. You've got to give him credit. He knows his stuff.

"BACK DOOR LOVER"

AN ORIGINAL

BY

SY BARTLETT

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THE Hollywood REPORTER

Vol. XIV. No. 28. Price 10c. TODAY'S FILM NEWS TODAY Thursday, April 20, 1933

NAGEL OUT AS ACAD. HEAD

TRADEVIEWS

•THE resignation of Conrad Nagel as president of the Academy as the first move in the reorganization of that body seems wise, and for more than one reason. In the first place, Mr. Nagel is a member of the Actors' Branch, and it does not seem just that a member of any of the branches should be elevated to preside over the entire body.

In the second place there has been dissatisfaction expressed over Mr. Nagel and his administration. Mr. Nagel has been stigmatized by members of his own branch, and other branches as well, as a "producers' man." Whether or not that is deserved is not for us to say. The fact remains that he has been so classified and that, in many instances, his attitude has seemed to justify that rating. That, of course ,has militated against him and has caused outspoken resentment many times.

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No longer ago than Tuesday night, at the Hotel Roosevelt meeting which was supposed to be attended ONLY BY ACTORS, Mr. Nagel permitted—if he did not invite—M. C. Levee to attend, and also invited him to speak. That did not add anything to Mr. Nagel's popularity with his own branch, nor to his standing as president of the Academy.

However, now comes this question: If no member of any branch is to be president, what will be the substitute? It might be possible, of course, to go outside the ranks of the Academy and find a man of sufficient force and probity to fill the post. But to find a man of the proper qualifications who also knows the picture business would be more difficult.

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If we may presume to suggest to the Academy membership, what about doing without a president and putting the presidential authority in the hands of a committee of five, one from each branch? Under those conditions there could be no jealousy among the branches because of the selection of a representative of one over the others.

By organizing, the committee would have a chairman who would be in the position of a president, without plenary powers, but with a cabinet of

(Continued on Page 2)

MGM Will Have Two $2 Films on B'way

New York.—MGM home office heads have done a rave over "Reunion in Vienna" and have set it into the Gaiety at $2 top, opening April 28. This will make the second $2 MGM film in the same block, "The White Sister" being at the Astor.

Monogram Planning Musicals in East

New York.—On the arrival here of Trem Carr and Lou Ostrow, of Monogram, it was announced that Monogram will produce at least three musicals in the East for next year's program.

Carr plans to move some share of his production to the East because of the availability of stage stars, especially musical people.

All S. C. Theatres to Adopt Single Feature

All theatres in Southern California, including the Fox West Coast and other circuits and all the independents, will drop double features and go to single bills on or about April 27. There were a few stand-outs, but they have been brought into line.

The committee in charge has induced even the Main street houses to adopt the new policy.

Differences Over Matters Of Policy Bring About His Resignation From Office

Conrad Nagel last night resigned the presidency of the Academy of Motion Picture Arts and Sciences and his resignation was accepted by the Board of Directors. The actual cause of the resignation, according to Mr. Nagel himself, was the disapproval with which certain of the directors viewed his efforts to induce Will Hays to get Harry Warner to accept the date set by the Academy Emergency Committee for the restoration of full salaries to the Warner-First National personnel. The committee set that date as April 10, and Harry Warner refused to comply, setting April 17.

In accepting Mr. Nagel's resignation, the Board said:

"The Board of Directors of the Academy of Motion Picture Arts and Sciences accepted with regret the resignation of Conrad Nagel as president of the Academy tonight.

"This action on the part of Mr. Nagel came as a climax to years of hard, painstaking and conscientious service

(Continued on page 3)

New Term for Lauren

Paramount has signed S. K. Lauren to a new term writing ticket and the writer will leave for New York soon with Elliot Nugent, director, to look over the play, "Three Cornered Moon." He will write the screen play for the B. P. Schulberg unit.

Zanuck Will Head Hunt Expedition

Darrly Zanuck will head an expedition of "hunters" to the Canadian wilds after grizzly bears. He will be accompanied by Lloyd Bacon, Ray Griffith, Mike Curtiz, Ray Enright, John Adolfi and Sam Engel.

They will leave here April 28, and go direct to Vancouver. From there they go to Valemont, British Columbia, then by pack horse for four days to the headwaters of the Canoe River, thence by canoe down the river to the headwaters of the Columbia River. The party will be back by June 1.

Harry Cohn Returns With New Executive

Happy over a successful trip to New York in quest of picture material and over his company's prospects for its new program, Harry Cohn, president of Columbia, reached home yesterday on the Chief.

Accompanying him from New York was Max Winslow, vice-president of Irving Berlin, Inc., who is to be associated with Columbia in an executive capacity.

Fox Meeting June 20

New York.—The annual meeting of the Fox stockholders will be held June 20, at which time full plans for the reorganization of the company will be submitted.

New Term for Kenyon

Charles Kenyon has been handed a new one year's contract by Warners, the deal going into effect immediately. The Frank and Dunlap office negotiated.

Garbo Here April 29

A wireless message from Greta Garbo, on board the Swedish steamer, Annie Johnson, states that she will be in Hollywood April 29.

ALL U. S. PICTURES MAY COME OUT OF GERMANY

New York.—American film producers have served notice on the German Government that all American pictures will be withdrawn from distribution in Germany on May 15 unless the Hitler censorship is lifted.

A number of American picture people have been transferred to other countries by their companies because of the Hitler Government's attitude. Among them are Henry Kahn, of Fox; Max Friedland, of Universal; Christopher Goldstein, of United Artists; Philip Kauffman, of Warners; William Linsemeier, of RKO, and also employees of Columbia and MGM. The Hays office insists that these men left the country willingly and have since returned to work there.

MGM Buys Two Novels For Coming Program

New York.—MGM has just purchased two novels for its next season's program. They are "The Transgressor," by Anthony Richardson, and "Five Days," by Eric Hatch.

The latter has just been completed in serial form in Liberty and will be published in September.

Hecht on Coward Play

New York.—Paramount closed a deal with Ben Hecht to write a treatment of the Noel Coward play, "Design for Living," which Ernst Lumitsch will direct. Lubitsch is en route east to confer with the writer.

DIRECTORS' NUMBER Deadline on all copy April 25 OUT MAY 1

THE Hollywood DAILY REPORTER
TODAY'S FILM NEWS TODAY

W. R. WILKERSON.....Editor and Publisher
FRANK POPE.....Managing Editor

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RAMBLING REPORTER

There's a story around town that Walter Wanger paid us a thousand dollars for that review on "Gabriel." Ha, ha! If that were the case, Wanger must own ALL the papers published, for almost without exception they echoed our rave! . . . The Sidney Franklins are really divorcing, we hear, with Mrs. Franklin establishing residence in San Francisco. . . . Gregory La Cava failed to duck a flying golf ball over the week-end and has a swell bump to show for it. . . . Alice (Mrs Moe) Reingold is ill at the Glendale Sanitarium. . . . The Bill Powells, the Clive Brooks, the Gene Markeys, the Morton Downeys, the Leland Haywards and the Dick Barthelmesses (who are about to leap off on another trip) at the Ken MacKennas (Kay Francis) Tuesday night.

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Don Stewart will go back to N'Yawk in a coupla weeks to "see if he can try and write there." . . . A laff of the week is Paramount's testing of Benita Hume (British accent and everything) for the part of a tough American moll in "Gambling Ship." . . . What dark leading man is getting himself in just as deep with a famous blonde married star, as he was with a brunette of the same classification some time ago?

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The John Barrymores are in the market for a real, live penguin. . . . George O'Brien is back from another swell globe-trotting jaunt. . . . Diana Fitzmaurice had her appendix successfully removed at the Hollywood hospital on Tuesday. . . . Gary Cooper got in a wrong position in a draught on a yacht the other day and is threatened with lumbago. . . . Marcel Ventura, a Spanish lad, may sing songs with Arnheim at the Bevely-Wilshire. . . . Dolores del Rio, John Zanft, Raoul Walsh, Lola Lane, Mrs. Sam Hoffenstein, Mrs. Dick Bennett, Ivan Lebedeff, Mrs. Nick Schenck, among the lunchers at the Beverly Derby yesterday. . . . A certain very young man actually followed Jeanne Howard out here from New York—he's THAT enamored! . . . Nat Goldstone is giving a preview of his remodeled car tonight.

New York REVIEWS

"TODAY WE LIVE"

Metro-Goldwyn-Mayer prod.; director, Howard Hawks; writers, William Faulkner, Edith Fitzgerald, Dwight Taylor.

Capitol Theatre

World-Telegram: Complicated in its telling and too long, the film at least is meritorious in its expert camera work. It is regrettable tbut none the less inescapable that "Today We Live" is not what it could have been or should have been.

News: Howard Hawks, who has directed many spectacular air pictures, adds another splendid production to his list. In "Today We Live" he has made thrilling shots, not only of the air sequences but also of the sea adventure. It is an exciting picture.

Post: In this long and frequently dreary story there is one exciting episode, and that is when a speedboat operated by the navy boys dashes out in the rough and open sea and torpedoes a German merchantman. The scene is beautifully photographed. There are also some effective aerial shots, but for the most part "Today We Live" is drearily artificial.

Mirror: Thanks to the players, "Today We Live" is an interesting picture. It has reliable situations, reliable war thrills, a reliable war story. Happily, it has more than a reliable cast to make it entertining

Times: Although it is more than slightly different from the general run of cinematic works, it is at times vague and cumbersome. It possesses, however, the spark of sincerity

Journal: The picture runs quite long, almost two hours, but it's absorbing entertainment packed with thrills in the airplane and naval fighting sequences.

Herald-Tribune: Visually "Today We Live" is handsome, striking and genuinely dramatic. The scenes of aerial warfare are enormously effective, but such scenes have been portrayed so frequently that they have become the commonplaces of the photoplay. What distinction the new film possesses comes from the episodes showing the adventures in a phase of the war new to the cinema—the activities of the motorboat raiders, who dash out from the channel ports and proceed to torpedo German cruisers in Kiel. Here is honestly exciting pictorial material and the picture makes the most of it.

American: The film tells a tale of high adventure, love, romance, thrillful drama, and, in fact, includes among its ingredients just about everything that goes to make up popular cinematic fare.

"OLIVER TWIST"

Monogram-Chadwick prod.; director, William Cowen; writers Charles Dickens, Elizabeth Meehan.

Rivoli Theatre

Herald-Tribune: No genuine imagination, little real expertness in casting or dramatization and, heaven knows, no inspiration has gone into the production, and the picture, deprived both of showmanship and the required artistry, emerges as a very ordinary and far from stimulating screen work.

Journal: In bringing the famous story to the screen, its adaptors have merely borrowed the names of the Dickens characters and introduced them sketchily in what emerges as a bare synopsis of the story that is too well known to be outlined here.

World-Telegram: The present production is ineptly cast and indifferently acted. Its adaptation is arid and commonplace and it has been directed with little or no understanding of talking picture values.

American: The picture leaves something to be desired. Somehow the tale seems sketchily told, there is a dearth of action, the dialogue, true to the day, perhaps, seems stiltled, there is slight suspense and the characters are unexciting.

News: The settings, both interior and exterior, are excellent; the photography and lighting of the scenes well done; and the costumes of the characters picturesque and apparently true to the time. But the action is slow and singularly unexciting.

Sun: Great novels have had great talkie transcriptions before—so it can be done. It hasn't been done by the authors of the present screen version of "Oliver Twist."

Post: That the producers have tried to do a conscientious job in transferring "Oliver Twist" to the screen is evident in the version which opened yesterday at the Rivoli. That the adapter, direcor and actors were hopelessly unequal to their tasks is also obvious, and if you put the conscientiousness of the producers alongside of the ineptitude of the others, you will have two excellent reasons why the picture fails to come within Big Bertha range of the spirit of the Dickens novel.

Times: This "Oliver Twist' 'is not especially successful from a dramatic viewpoint, but it is for the most part cleverly costumed and very effectively photographed. In some of the characters there is a suggestion of a Cruikshank drawing come to life.

Mirror: Stripped of the Dickens style, and reduced to photography, "Oliver Twist" is a fairly dull tale. Grim and morbid, it features a series of sordid sets and unappetizing characters which may endear it to children who are endowed with a taste for grime.

French Film Envoy Will Try for Peace

New York.—The enormous decrease in the receipts of the French picture theatres because of the absence of American films is bringing Charles Delac, head of the French producers, to this country in an effort to end the Franco-American war.

He will confer with Will Hays in an effort to open the French market without restrictions to American pictures, and will ask Hays to do the same for French films here. The present unsatisfactory arrangement between the two countries ends July 1, and the Government is expected to accept any suggestion made by Delac.

Nichols Finishes One Script, Starts Another

Dudley Nichols has turned in his script on "The American," for Spencer Tracy and Zita Johann, and has been assigned by the Sol Wurtzel-Fox unit to write the screen play for "Lady Cop," which will feature Tracy and Sally Eilers.

Goldstone on Way

Phil Goldstone returns to Hollywood tomorrow from Chicago. He spent the past few weeks in New York, conferring on the Majestic program.

Tala Birell Freed

Universal did not exercise the option on Tala Birell's contract. The player received an extensive build-up by that studio and made two pictures in two years.

Alvarado at Radio

Radio has signed Don Alvarado for a role in the Katherine Hepburn picture, "Morning Glory," which Lowell Sherman will direct.

Two for 'Big Brain'

Henry Stephenson and Reginald Owen were set yesterday by KBS for "The Big Brain," which George Archainbaud directs for Radio release.

Tradeviews

(Continued from Page 1)

four members, each with a vote on all Academy matters.

There would be no difficulty over the selection of these five persons and no question of the capabilities of those chosen because each branch would have selected its own representative and each branch would, of course, use great care in such selection.

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There may be flaws in this plan; probably there are many. But it looks, at first glance, to be a better idea than to have the presiding officer of a body of such importance to the industry a member and a representative of only one branch of that body. That such a presidential committee—for that is what it would be—could function, and function successfully, is amply proved by the work that has been done by the Academy conciliation committee and, in the past few weeks, by the Emergency Committee.

'LILY TURNER' UNPLEASANT AND UNINTERESTING PICTURE

Sordid Yarn Balks Work of Good Cast

"LILY..TURNER"
Warner Bros.

Directed by..... ..Wm. Wellman
From Play by..... ..George Abbott, Philip Dunning
Screen Play and Dialogue ....Gene Markey and Katherine Scola
Photography .....James Van Trees
Cast: Ruth Chatterton, George Brent, Guy Kibbee, Robert Barrat, Frank McHugh, Marjorie Gateson, Gordon Westcott, Grant Mitchell.

There doesn't seem to have been any rhyme or reason for the production of "Lily Turner." If the story as pictured on the screen bears any relation to the play upon which it supposedly is based, then it must have taken a violent stretch of imagination to conceive any entertainment in it for movie purposes. The film is sordid, slow, lacking in drama and in practically every quality which could possibly endear it to picture audiences.

The good work of a fine cast, and the injection of some amusing lines into the script, in no way compensate for the utter drabness and unsavory pall which hangs over "Lily Turner." The development of the "menace" is so obvious and antique that the film is really over, so far as the audience is concerned, long before the fade-out.

Lily Turner (Ruth Chatterton) exhibits herself in carnivals and cheap medicine shows rather than go back home after she discovers that the ham she married has committed bigamy and walked out on her just as she was to have a child. The baby dies, but Lily has married a boozing side-show barker (Frank McHugh) who has befriended her, to give it a name. Now they go from place to place together as "man and wife in name only," winding up with a fake health doctor, with Lily as his example of perfect physical form, and the husband as sidewalk barker.

Lily strikes a fair average by repulsing as many men as she sleeps with, and then falls hard for a taxi-driver (George Brent), a college man, who joins their show to be with her until a job as civil engineer comes along. The vague ending finds Lily supposedly sticking with her drunken husband who has been badly injured by an escaped maniac (who was in love with Lily) and the lover giving up his big chance to remain with them. William Wellman, though severely handicapped by the shortcomings of the yarn, handled it with restraint.

It's all so futile and so uninterestingly done, that the good work of Ruth Chatterton, George Brent, Frank McHugh (who does splendidly with a sympathetic role), Robert Barrat and the dependable Guy Kibbee, is entirely wasted on a lot of film that can only be classed as garbage.

Roughing It

When Robert Harris went out into the mountains a few weeks ago on a gold hunting trip, his supplies for the camp included large stores of caviar, imported cheese, Japanese oranges, marmalades, jams, matzoths and canned beans.

Dudley Nichols Quits The Academy

Dudley Nichols, Fox contract writer, yesterday notified the Academy of his resignation from the writers' branch.

He is the third writer to withdraw during the past week, O. H. P. Garrett and Ralph Block having taken similar action. Nichols based his action on the same reasons expressed by the others.

Leonard With Crawford

Robert Z. Leonard will get the assignment to direct Joan Crawford in her next starring picture for MGM, "Dancing Lady." John Considine, Jr., will be associate producer.

Clarke-Creelman Team

Donald Henderson Clarke and James Creelman are collaborating on an original story, titled "Blonde Poison," for Radio.

Harold Huber at MGM

Harold Huber joined the cast yesterday of "Lady of the Night," which William Wellman is directing for MGM.

Carr Says Indies Must Amalgamate Physical Handling

New York.—The necessity of saving on insurance, booking and other costs will force the independent producers to amalgamate their physical distribution of films in key spots, according to Trem Carr, production head of Monogram.

The next meeting of the independents to discuss this plan is set for May 1. Ray Johnston, the prime mover in the plan, has called this meeting to be held in the offices of Keppler and Keppler, the attorneys who are organizing the idea and working out the details.

Writers Guild Plans Associate Membership

The executive committee of the Screen Writers Guild last night decided to amend the by-laws to permit associate members to be taken in for less than the $100 paid by signers of the contract.

This amendment will be voted on at the Guild meeting next Wednesday, and, if adopted, will extend the advantages of the Guild to any writer, although associates will not have voting power.

Music Hall Installs Reserved Seat Policy

New York.—The Radio City Music Hall is installing a policy of reserved seats in the mezzanine, with 75 cents top at matinees and $1.65 top evenings. The ticket agencies will handle the sales.

Nagel Resigns Presidency

(Continued from Page 1)

to the Academy, of which he was one of the founders and which he felt could now best be served by his withdrawal from the office of president. The intensive struggle within the industry within the last few weeks has resulted in many questions of Academy policy, with some of which Mr. Nagel felt he could not agree. The Board of Directors, therefore, feeling that the expression of the majority will of the Academy should govern its action, complied with his proposal to resign.

"Mr. Nagel remains as a member of the Board where he will continue to give the Academy the same loyal service and devotion which has always characterized his past association with the Academy."

At the close of the directors' meeting, Mr. Nagel made the following statement:

"The Emergency Committee of the Academy has done the finest piece of work for the Academy in the history of that institution. I applaud, concur in, and support whole-heartedly every action and decision of the committee.

"Section 8 of the By-Laws of the Academy states that one of the duties of is president is to generally supervise the affairs of the Academy.

"In pursuance of that function, as President of one organization, I appealed to the president of another organization, Mr. Will Hays, to persuade a recalcitrant member of his organization to admit that said member was wrong in his action and should agree to abide by the just and correct decision of the Emergency Committee. This action, performed in good faith for the general welfare of the industry, to avoid unpleasant lawsuits and unfavorable publicity, met with the disapproval of members of the Board of Directors.

"In view of the criticism of the Board members, I have tendered my resignation as president, which was accepted by a majority of those present. This action, I believe, is for the best interests of the Academy and its continued well-being. This emergency has proven that the Academy protects all studio workers as well as Academy members, and it should receive the unqualified support of every worker in the studios."

Yesterday in New York with HELEN GWYNNE

Positively the last space that will be given over to the mad marquees, but quoted here because it represents to a nicety that fine business instinct of American idealists: "The Life of Christ and the Four Marx Brothers." And the office wit on hearing about it up and remarked that it might make the Marx Brothers sore to know they didn't get top billing. . . . For those of you who visit New York and wish you could go on to Paris, but for some unimportant fundamental reason find it impossible, we can, up to this writing at least, recommend a place called the Bal Musette, situated right in the heart of this unfair ciy. . . . We say up to this writing advisedly, because we understand that the Universal Newsreel men are about to visit the place with their cameras and also they are about to broadcast, so that the accents heard about will most likely be more varied in the near future. At the moment it really is French in atmosphere and people. It's run by an ex-prizefighter of the French ring; it has a bar; the waiters dress like apaches; some of the customers act like them—in fact, we thought quite a few of them were props until we found out they were born that way.

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The orchestra is French, with the exception of one who is Scotch, and you can't understand him either. They play tangoes and French music and occasionally an American dance, which they manage to make sound French, and, as a concesccsion to their American customers, they indulge in their idea of American humor by singing a popular song and after each line injecting the phrase, "Aw, nuts." . . . The drummer in the orchestra is quite a character. He smokes long black cigars in the languid manner and hates to be disturbed

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And that leads us right up to the destructive forces of a great personality. They tend to completely destroy individuality and cast a blight over both performer and listener. That's probably one of the major ills of the entertainment business. We go through whole seasons, nay, years, of Chevaliers, Garbos, Bert Lahrs, Al Jolsons, Eddie Cantors and Jack Pearls, Jackie Coopers and Marie Dresslers, and never really get to know and enjoy the real talents of so many aspiring entertainers. . . . Chevalier is a hit and the French musical comedy output suffers a rush of bad comparisons. Garbo takes a world by storm and we have to look at thousands of unbecoming haircuits and distorted mouths, to say nothing of distorted personalities and stories positively suffering from sex. Jackie Cooper is discovered to be a darling and a natural and the country goes in for over-production. Marie Dressler is a wow and everybody wants to stop a custard pie or be a heart-of-gold troublemaker at the age of sixty. Well, so we didn't have anything to say, but the colyum must go through.

Schulberg's Ideas For New Deal For Industry

Co-operative production of pictures, and two classes of theatres so that two classes of pictures may be made and shown were two of the suggestions made yesterday by B. P. Schulberg, speaking at the first meeting of the Motion Picture Symposium, at the Hotel Biltmore.

This organization plans to cement more closely the relations between the motion picture industry and the public, and is composed of people from within the industry, society women and club women. Mr. Schulberg, the principal speaker yesterday, in urging a reorganization of the business, said:

"Theatres, and there are too many of them, must be segregated into two classes. In this way producers can make pictures which will not have to appeal to 200,000,000 people of all classes of mentality in order to be financially successful.

"Artists must band together on a mutual, profit-sharing plan to make better pictures and at the same time, be satisfied with lower salaries. High salaries are the cause of much of the trouble, and it will be hard to reorganize the business until material success is minimized."

Seidel with Sterling

Ira Seidel, former comptroller with Tiffany and Allied, has joined Sterling Pictures as treasurer and comptroller.

Late Comers Welcome in the Writers' Guild

In consequence of completing the organization of the Screen Writers' Guild Tuesday night, many requests for contract forms were received yesterday by the membership committee from writers who had been overlooked in the membership drive, or who had not been accessible during that time.

These writers can visit the Guild offices, at the Writers' Club, where the secretary will take care of their enrollment.

New Deal for Helen Mack

Radio yesterday exercised its option on the services of Helen Mack, who has been assigned to a top spot in "Jamboree." The player has a six picture deal, with options, negotiated by the Joy and Polimer office.

Barondess to MGM

Barbara Barondess has been signed by MGM for a role in "Hold Your Man," with Jean Harlow and Clark Gable. The Edington-Vincent office made the deal.

F. S. Campbell to 'U'

F. S. Campbell, former head of the Pathe camera department, has been signed by Universal to fill a similar post, succeeding Charles R. Glouner.

Fox Film Sets Release Dates On Sixteen Films

Fox has set release dates on sixteen films as follows:

"Hello Sister," April 14; "Cavalcade," April 15; "Trick ForTrick," April 28; "Zoo in Budapest," May 5; "Warrior's Husband," May 12;"Adorable," May 19; "5 Cents A Glass," May 26; "Hold Me Tight," June 2; "It's Great To Be Alive," June 9; "I Loved You Wednesday," June 16; "The American," June 30; "Life in the Raw," July 14; "Consul of the Damned," July 21; "Shanghai Madness," July 28, and "Arizona To Broadway," August 4.

Oldest Living Stage Stars In Cast of Short

New York.—Three of the oldest living stage stars are in the cast of the new short that Rowland and Brice are making for Universal release.

The trio are Billie Swan, who was famous forty years ago; Annie Hart, leading woman with the John L. Sullivan troupe that toured Europe, and Harry Brooks, a member of the original Primrose and West minstrels.

Doane Starts One

Warren Doane started a two reeler for Universal yesterday titled "Their First Case," with Vince Barnett, Bert Roach, Sterling Halloway, and Fred Kelsey in the cast. The yarn is an original by Maury Lightfoot and W. B. Hafney, and James Horne is directing.

New High Speed Camera Developed

New York.—A new high speed camera, capable of taking from eight to 2000 frames per second, has been developed by Erpi, the Bell Laboratories and Eastman Kodak. Its ultimate is 125 times the present normal speed.

There is also an arrangement on the edge of the film which permits clocking the time.

Screen Art Productions Plans New Type of Film

The Screen Art Productions, recently organized by Dr. Eugene Frenke, is planning to make a feature picture of a new and novel type. Dr. Frenke has written the story and will direct. The picture will specialize in beautiful outdoor locations and in high class music.

Harry Langdon will have one of the leading roles and the leading woman will be Bebe Farnum, an unknown.

Dan Totheroh Signed

Dan Totheroh was signed by Radio to develop the story of "The Balloon Buster," which Lucky Humberstone will direct.

'Satan' Hits the Road

New York.—Crosby Gaige is sending a road company of "Old Man Satan" out, opening in Philadelphia April 29.



THE Hollywood REPORTER

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ACADEMY PRODUCER BAN

TRADEVIEWS by W. R. WILKERSON

•WE are just one of the thousands here in Hollywood who would bank on ANYTHING that Jesse Lasky or Ben Kahane might say. By any vote in any line of motion picture endeavor they would grab an overwhelming majority at the count. BUT we don't believe that Mr. Lasky or Mr. Kahane has gone any further on the formation of the Artists' Service Bureau than the first month or two of its operation. We believe that they think what THEY have in mind will be the object of that bureau. As a consequence, their joint statement, sent out last night, regretting "that certain members of the industry without waiting to learn what the producers had in mind—have seen fit to organize opposition to it," calls for a bit of comment.

We know why "certain members of the industry" have seen fit to organize opposition to this bureau and their reasons are the same that Messrs. Lasky and Kahane would have if they were sitting on the opposite side of the desk.

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And, anyhow, if the producers have reasons to believe that this bureau would act as a service to this industry, why did they not state just what that service was at the time they announced its formation? To have it approved in their organization they must have known what it was going to represent, so why keep the thing a secret this long?

For them to say that "with studios located in Culver City, Hollywood, Beverly Hills, Burbank, Universal City, etc., there is a lot of lost motion," and, as a consequence, this bureau would cause a common meeting ground here in Hollywood to save that lost motion, is a lot of hooey and has little to do with the formation idea of the bureau.

You who have dealt with studios know just how far a casting director can go in signing anyone to a contract for one or more pictures. That signing, or what leads up to the signing, is done in the executive offices of those studios located in Burbank, Culver City, Hollywood, etc., UNLESS Mr. Lasky and Mr. Kahane believe that the executives will move their desks

(Continued on Page 2)

"Bedtime Story" Gets $5300 in Day

New York.—The Chevalier picture, "A Bedtime Story," has clicked in great shape at the Rivoli. It pulled in $5300 for its first day and is packing the people in at every performance.

Writers Accused of Violating Own Pact

Several apparent violations of the Screen Writers' Guild contract were reported yesterday to President John Howard Lawson and the writers concerned will be summoned before the Guild's Executive Board for rigid investigation and whatever action their offenses may call for, it was announced last night.

The violations relate specifically to Paragraph 9A of the contract, whereby none of the 256 signers of the contract is permitted to sign term contracts with any producer prior to May 31. Until that time they may only work under existing contracts, week to week, or on a one picture agreement.

Laughton Set for Lead in 'Straight Jacket'

Charles Laughton is slated for the lead in "Straight Jacket," the Malcolm Stuart Boylan and Harvey Gates original, as the second of his two picture deal with Paramount.

His first will be Norman Reilly Raine's play, "Hangman's Whip."

Plans To Eliminate Them From Membership and to Refuse All Financial Support

A plan to eliminate the influence and financial support of the major producers from the Academy as a feature of the reorganization of that body is being discussed by the executive committees of the branches, and, from the present outlook, the idea will be put into effect.

The Board of Directors of the Academy is expected to discuss this subject at the meeting called for next Monday night to elect a new president to succeed Conrad Nagel. Whether any decision will be reached at that time cannot be predicted.

Ever since its foundation, the Academy has depended upon the producers for partial support. This, while it has been of great value in keeping things running, has also given rise to charges that the organization is "producer-controlled." It is to get away from this accusation that the ousting of the producer influence is advocated.

The plan, as it has been outlined, states flatly: "No subsidies shall be accepted from the producing compa-

(Continued on Page 2)

Next for Connie

Radio has lined up "Doubtful Lady" as a starring production for Constance Bennett to follow "Bed of Roses." Kenyon Nicholson wrote the original, and William Goetz will act as associate producer.

Erpi Comes to Aid of Educational

New York.—With Erpi coming to Educational's assistance, Consolidated has agreed to remove its attachment against the shorts producing organization.

Consolidated had declined to allow Educational to draw out its prints for release until Erpi arranged for extended credit. At the same time, Erpi has advanced the finances for the completion of the company's present

(Continued on Page 2)

McKaig Now Associate Producer for Radio

Alexander McKaig, Radio scenario editor, takes on extra duties as an associate producer, having been assigned to handle the production of "Rafter Romance." Garret Fort is writing the screen play.

The story has been removed from the schedule as a Joel McCrea-Dorothy Jordan production, and other leads will be sought when the story has been developed satisfactorily.

Kirkland-Fox Split

With approximately seven months to go on his contract, Alexander Kirkland and Fox agreed to split, the player feeling he could do better free lancing. Paramount is negotiating with him for the lead in "Disgraced."

New Term for Seiter

Radio has signed William Seiter on a new one-year contract. The director will direct the next Wheeler and Woolsey picture on the team's return from abroad. The Bren and Orsatti office made the deal.

Colbert in Fowler Yarn

Paramount has assigned Claudette Colbert the top spot in the Gene Fowler story, "Shoe the Wild Mare," which Wesley Ruggles is slated to direct.

AGENTS ASK VOICE IN DRAWING ACADEMY CODE

A committee of agents, composed of Ruth Collier, Morris Small and Scott Dunlap, last night requested the Academy Board of Directors to give the agent body representation on the Academy Agency Committee, which is framing a code of practices and a standard form of contract for the agents.

The agents naturally do not want any code drawn unless they are consulted as to its provisions. They agree that, if they get representation on the committee and a satisfactory code, contract and arbitration procedure are framed, they will abide by them. Their

(Continued on Page 3)

Harding Will Star in Radio's 'Ann Vickers'

"Ann Vickers" will be an Ann Harding starring picture for Radio, being switched from Irene Dunne because the latter is lined up for two filmusicals, "Frivolous Sal" and the Francis Lederer production. John Cromwell gets the assignment for the Harding production.

MGM Starting "Annie"

"Tugboat Annie" is scheduled to get under way at MGM today with Marie Dressler and Wallace Beery costarred. Mervyn LeRoy is directing.

GREGORY La CAVA Now Directing "BED OF ROSES" For Radio

THE Hollywood DAILY REPORTER

W. R. WILKERSON ..... Editor and Publisher

FRANK POPE ..... Managing Editor

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THE LOW DOWN

The people whom Elsa Maxwell is visiting up in Burlingame had two very distinguished dinner guests a week or so ago, namely, Herbert Hoover and Ogden Mills. After the meal was over they adjourned to another room and the hostess suggested that the Maxwell play something on the piano and sing for them. Elsa sat herself down and played and sang (believe it or not) "Hallelujah, I'm a BUM Again" (!) And, we hear tell, that Mr. Hoover and Mr. Mills took it big, and laughed right heartily.

•

Chic Sale goes in for stars in a big way—we mean the heavenly bodies. Chic was supposed to start a picture last Thursday at Columbia, but suddenly discovered that the planets didn't portend anything too propititous for that day. And Chic, being very superstitious, said he would start on Wednesday instead and forfeit, gladly, a day's pay. The forfeit amounted to eight hundred dollars, but he started a day ahead just the sme.

•

A certain young actor takes himself so seriously that he furnishes a source of amusement to all who know him. He is positively adolescent in his attempts to create an "impression." One of his gags is to pose as a budding poet. He will sit in someone's home scribbling, then suddenly crumple the paper and throw it in the waste-basket. When asked about the verses, he says: "Oh, they're no good—very poor," etc., and leaves. One host fished the poem out of the basket and found it to be very beautiful and ALSO discovered it to be by Shelley or some other poet equally fine. This same host also discovered that the actor had gone through the identical routine at other people's houses—and they all had a big laugh. The lad also went north recently "to get material for his book." He really should concentrate on his acting—which could stand a lot of improvement.

New York REVIEWS

"BE MINE TONIGHT"
Gaumont-Universal prod.; director, Anatol Litwak; writers, I. V. Cube, A. Joseph, John Orton, Mischa Spoliansky, Frank Eyton
Paramount Theatre

American: The offering, a first-class program entertainment of its genre, is distinguished by the presence in the leading role of Jan Kiepura, once a Chicago opera tenor, who sings in fine voice and presents as well an agreeable film personality.

Times: It will prove a welcome feature to parents with children on their holidays, for everything is done in good taste. The comedy is never rowdy, but it is always amusing, and the characters are quite well drawn from an operetta viewpoint.

World-Telegram: You will hear some mighty fine singing of popular operatic arias by a young tenor named Jan Kiepura. Except for one or two imaginative directorial touches, its treatment is undistinguished, and its uninspired plot moves along with all the fluid mobility of a good block of concrete. Its form is stationary. Its wit is feeble.

Herald-Tribune: While "Be Mine Tonight" is, on the whole, pretty commonplace entertainment, it is pleasant to look at and, when it is singing, rather than talking, agreeable to listen to.

Mirror:..Radiant with charm, lively with fun, lilting with melody, "Be Mine Tonight," in this English version, measures up to Hollywood and proves a captivating film.

News:..Jan Kiepura's singing of "Love Me Tonight," the melody which runs throughout the picture, "Be Mine Tonight," and his rendering of arias from the operas "Rigoletto," "Traviata" and "La Boheme," make the new Paramount feature a treat for music lovers.

Journal: Charming and tuneful entertainment. Music and acting are blended engagingly and director Anton Litwak handles his people and situations with a light and graceful humor, sustaining interest deftly through what really amounts to a featherweight plot.

Sun: I suspect the American audiences will not find it particularly to their relish. Whether it was fashioned in English in Germany or whether an English studio merely copied the original in English, I do not know. In any case, the result is something of a hodge-podge.

Post: The story, though not especially original, is enlivened by tuneful melodies ingeniously worked into the plot, and the actors go about their business in a pleasantly carefree way, intimating that their sole desire is to plese.

Tradeviews

(Continued from Page 11)

into this bureau. So throw that reason out.

Certainly the bureau will recognize all agents at the start. It will have to. But week by week that list of agents licensed to deal through that office will be thinned down and the thinning process will put the fear of God into their trading hearts until all their representation will be for the producer and NOT the clients on whose commissions they are living.

•

The Artists' Service Bureau is being formed to REGULATE SALARIES and, in that regulation, TO REGULATE AGENTS and to furnish funds for the upkeep of one end of the business that the business would be much better WITHOUT.

We'll credit Jesse Lasky and Ben Kahane with not believing these things and also with the thought that they ought to know what the bureau will be, inasmuch as they were on the committee that worked it out. BUT, there are other producers sitting in the background waiting to twist the results of their efforts into something totally different, and for this reason we suggest to Mr. Lasky and Mr. Kahane that they don't go too strong in their recommendations because they may bob up later to embarrass them.

Zanuck Takes Former Caddo Offices at U.A.

Darryl Zanuck has selected the former Caddo offices as his production headquarters on the United Artists lot. William Dover, assistant to the producer and personnel manager, will be in charge of getting the offices in shape for Zanuck when he returns from a Canadian hunting trip June 1.

Howard Smith, former scenario editor for Warners, joined the Zanuck staff yesterday.

Field on Dialogue

Salisbury Field has joined the writing staff at Radio to prepare the dialogue for "Little Women."

Erpi Aids Educa.

(Continued from Page 11)

program. It has six more shorts to go, two Langdons, two Andy Clydes and two Moran and Macks, all of which are to be finished by early June.

The exhibitors' expected change from the double bill policy to single bills is seen as the reason for Erpi's interest in Educational's difficulties. The feeling is that the shorts market will boom, once single bills go into effect.

Hollywood.—Official okay to start production has been received here by E. H. Allen, Educational manager. Arvid Gillstrom today starts work on "All Aboard," with Harry Langdon.

Important Exhib Suit Won by MGM

Minneapolis. — Metro-Goldwyn-Mayer Distributing Corporation has won its action for breach of contract against Walter S. Bell and E. R. Johnson, operators of the Princess Theatre, in Roseau, Minn.

After entering into contracts for MGM features and shorts, the theatre played and paid for about half the pictures contracted for and failed to pay for the remainder. The court gave MGM judgment for the full amount of the contract, including the prices for the pictures not played nor paid for.

Vera Caspary to Fox

New York.—Vera Caspary, who wrote "The Night of June 13," which Paramount made, has been signed by Fox and leaves for the coast at once.

Acad. Producer Ban

(Continued from Page 11)

nies." The Academy officers feel that with the large increase in membership in the past year, the organization can pay its own way out of the dues of members. It is pointed out, also, that most of the money received from the producers has been used by the Technicians' Branch in experiments and improvements that have been primarily for the benefit of the producers, so that the Academy as a whole does not feel under any special obligations.

A further feature of the plan is the reorganization of the Producers Branch, which shall be only a fifth "talent branch." The plan would bar from membership any producer who has contract-signing powers, but an honorary membership would be created for companies which sign any agreements with the Academy. This would be known as a Corporate Membership, but would not carry voting power and board representation.

The Academy officers are not losing any time in getting busy on this new plan, as they are convinced that much of the feeling which exists in other branches against the present set-up is due to the presence in the Academy membership of the major company production heads.

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3 Minutes From Hollywood

'SILVER CORD' BRILLIANT; NEW TRACY PICTURE SWELL

Star, Story and Entire Cast Click

"THE SILVER CORD"
RKO-Radio

Direction .....John Cromwell
Original by.....Sidney Howard
Screen Play.....Jane Murfin
Photography .....Charles Rosher
Cast: Irene Dunne, Joel McCrea, Laura Hope Crews, Eric Linden, Frances Dee.

If more pictures like Radio's "Silver Cord" reach the screen, the Broadway playwrights will certainly have to "eat their words" regarding movie tendencies toward mutilating their brain-children. The producers of "Silver Cord" may congratulate themselves upon a brilliant and faithful production, and one which promises to be a commercial as well as an artistic achievement.

True, the film (which could well undergo a little more cutting), is talky and lacking in action. But it is not lacking in drama, even though this portrait of "smother love" is a bitter and indicting character study, rather than a play of movement and plot.

Exhibs who may figue that their box-offices won't welcome any picture which de-hokes Motherhood in any form, should give a thought to the fact that, in "Silver Cord," they have a film which features a type of woman of which there is at least one in every community—and a type which deserves to be de-hoked. Also, this picture is amusing and of enough human interest to please even those who may possibly fail to grasp or appreciate the penetrating psychology embodied in Sidney Howard's play. The idea and its presentation are brand NEW, perfectly acted and directed — without sugar-coating or hooey, and if you can't capitalize on that with the grown-up trade, it's just too bad.

Laura Hope Crews contributes a marvelous characterization as the Mother, whose love for her sons is almost pathological and nearly destroys them. Under John Cromwell's brilliant direction, the viciousness of her scheming bids for sympathy, and her absorbing, selfish, crushing "motherhood" form a vivid picture that no audience will forget in a hurry.

Irene Dunne is splendid as the young wife of the elder son, who, at the end ,is driven, at the risk of losing her husband, to laying the mother's soul bare and stripping her of her power. Great work is done by Frances Dee, the best of her career, while Joel McCrea and Eric Linden were excellent as the sons. Photography by Charles Rosher generally fine.

Good showmen can find plenty to exploit in "Silver Cord." It affords a kind of exploitation that should prove rather novel for their customers, of such novelty, in fact, that it will attract unusual interest and sell tickets.

National Board Lauds Lasky Film

New York.—The Committee on Exceptional Photoplays of the National Board of Review, after seeing a showing of the Jesse Lasky production of "Zoo in Budapest," placed it on the list of the exceptional pictures of the year.

More Delays in the Paramount Matter

New York.—Delays seem to be the rule in matters pertaining to Paramount-Publix affairs. Referee Henry K. Davis yesterday granted the Paramount-Publix trustees thirty days more to continue the business and halted temporarily the liquidation of the assets, pending an examination of the situation.

Hays Orders 'Baby Face' Re-Cut and Cleaned Up

Will Hays gave his "pep talk" on repeated violations of the Producers Code at a meeting of about 50 production representatives last night.

The General declared that Warner's "Baby Face" had to be sent back to the studio for extensive re-cutting as a result of the highly censorable situations.

Agents ask Voice

(Continued from Page 1)

letter to the Board also states that they understand that they are to be invited to become members of the Academy, either before or after the adoption of the code.

This code also enters into the question of the proposed Artists Service Bureau. B. B. Kahane and Jesse Lasky, producer representatives on the Academy Agency Committee, discussed the Bureau plan with the three agents last night, and it was understood that, Bureau or no Bureau, the code would be operative.

Messers. Kahane and Lasky promised that the plan would be announced as soon as completed, but thought that would take two or three weeks. They asked that, meanwhile, the plan be not prejudged. There was no thought of abolishing competive bidding, they said, nor would any charge be made by the Bureau to artists or agents. Its service would be free to them, the producers paying all expenses.

The availability of studio representatives, all gathered in one place, to be contacted by agents and artists was stressed, although it was stated further that there would be nothing to prevent personal contacts with studio executives at the studios if necessary. All agents now licensed in the state would be recognized, the only restrictions being against those who might resort to illegal or unethical practices.

Direction, Acting, Writing All Great

"NEVER GIVE A SUCKER A BREAK"
MGM

Director ..... Jack Conway
Original by.....Chandler Sprague
Screen Play.....Bella and Sam Spewack
Photography .....Gregg Toland
Cast: Lee Tracy, Madge Evans, Frank Morgan, John Miljan, Charles Butterworth, Virginia Cherrill, Joan Standing, Herman Bing, Greta Meyer, Sid Saylor, Sam Hines, Tom Nawn, Tenen Holtz.

This breezy, perfectly paced epitome of the type of shyster lawer, commonly known as an "ambulance chaser," should easily rate as the second best Lee Tracy picture since that high-powered young man came to the screen. A lot of people will think it ties "Blessed Event." And plenty of box-offices will probably back them up in their opinion. Whether it runs first or second in grosses, there are plenty of shekels in it for any type of theatre.

To speculate on which team of writers implicated in this production —the story-tellers or the adaptors— should get the long end of the credit is superfluous. There's plenty for Sprague and Rogers in the first instance, and the Spewacks in the second, with an extra helping all around.

Tracy's J. Phineas Stevens fits him like a perfectly tailored suit of clothes, and he plays it like Tilden or Cochet playing a championship match of tennis, every stroke a point.

Frank Morgan comes in for second honors with a classic performance of the rum-sodden doctor, who perjures himself daily for Joe, but can't help selling him out, even while he loves him, for drink money. As the professional "accident case," Charlie Butterworth, playing it with a frozen pan and a deacon-like inflection, knocked out laughs to every part of the house.

Madge Evans is unusually charming and convincing in a role new to her and new to motion picture audiences. Miljan gives one of his usual suave ideas of a genteel heavy, and every slightest part in the supporting cast is in competent hands. Herman Bing, in particular, had a laugh sequence all to himself, with Tracy feeding him.

Conway has never delivered a better job of direction. Gregg Toland's photography was all it should have been.

If you've got a town full of Lee Tracy fans, they'll turn out in droves for this one. If not, now is a good time to start a Lee Tracy movement in your village, with "Never Give a Sucker a Break" as your opening number.

Glenda Farrell to Para.

Paramount has borrowed Glenda Farrell from Warners for the lead opposite Cary Grant in "Gambling Ship," which Louis Gasnier and Max Marcin will co-direct with the latter also supervising.

Yesterday in NEW YORK with HELEN GWYNNE

Perfect retort to an unasked-for criticism as voiced by Irving Hoffman. A couple of people were looking at a caricature of a movie actress that he had just dashed off. One said that it was a nice caricature work, but he couldn't recognize the gal. The other offered the fact that the trouble with it was that, with the exception of the hair and eyes, it might be anyone. Whereupon Irving upped and said, "That's the trouble with the gal, too." . . . And Thurber, whose silly figures dot the New Yorker's Around Town department and whose cartoons are too cruelly funny, had the last word about his creations the other night. A feller informed him that he was currazy about his drawings but that his women had no sex appeal for him. And Thurber countered with, "But they have for my men."

•

Lowell Brentano has just successfully defended the eighth plagiarism suit against "The Spider." This last one got all the way up to the Supreme Court and the victories are pretty damned hollow. . . . All the so-called profits from the sale of the play for pictures never having been cashed by the author, but immediately signed over by him to a lawyer so's he could prove he had a legal right to spend it that way. That's what he gets for trying to write an original story. The same idea seems to occur to so many people and people will pay you for an adaptation, no matter whose. . . . . William Lyon Phelps, simultaneously with announcing his retirement and just before going into a sound sleep, took his prize literature and dramatic classes to a private showing of "Secrets" and then just had to write a fan letter to Mary Pickford about it. Well, now, that's just dandy, but it seems to us it would have been news if Mary Pickford had written to Professor William Lyon Phelps, writing letters being no novelty for the old sage of Yale.

•

Corey Ford and Ben Wasson rushed over to the Dutch Treat Club to see who would really be funnier at their luncheon, Huey Long or Jimmy Durante, only to discover that the Kingfish had come there on the serious business of offering plans to save the country and Jimmy saved the country by laughing at serious business. . . . . How the stories keep rolling in about the building of a large theatre that the parent company is now being forced to disown. It seems that the bidding on the costs of erecting the structure just about completely reversed anything that anyone was ever asked to bid on. Instead of bidding low, the idea was to bid as high as possible in order to impress the execs with how de luxe it would be. . . . And then the contractor got a sum of money that he was told to spend on construction, all of which he hasn't been able to get rid of yet. We could have shown him and it would have been constructive spending, too.

REFEREE DIGS INTO TANGLE OF THE FWC BANKRUPTCY

Charles Buckley Under Examination

The intricate maze of subsidiaries, holding companies, stock controlled companies, etc., in the Fox West Coast Theatre set-up was partially uncovered in the creditors' meeting of the bankrupt circuit before Referee Samuel McNabb yesterday. Charles Buckley, vice-president and attorney for the bankrupt, tried to unravel the interlocking companies and agreements and apparently only scratched the surface.

A court order approved action of the trustee in terminating leases on various theatres in the West Coast United subsidiary, whereby United Arist Theatres, Ltd., takes back nine houses and FWC a total of 45. The court was advised that the only creditors were UA Theatres and FWC for back rents due from the houses; while Dave Croft held conditional sales contracts for three theatres in El Centro, and Adolph Ramish held a chattel mortgage on equipment in a theatre in Inglewood.

It is understood that the UA Theatre Circuit will make a new deal with FWC for the latter to operate its theatres on a profit-sharing arrangement. UA owns houses in Long Beach, Pasadena, Wilshire Blvd., Whittier Blvd., Berkeley, Inglewood, Palo Alto, and Sacramento.

Buckley admitted that FWC at one time, before bankruptcy, intended to hypothecate its stock in West Coast United with Chase Bank, but the deal was not closed because of stock set-up of the subsidiary, which made a secured loan impossible.

Fox West Coast Service Corporation, he said, was formed as a wholly owned subsidiary to operate the various theatres of FWC and its subsidiaries. This was done to facilitate accounting and bookkeeping records, with the service company taking a fee of three per cent of the gross intake of each theatre. All officer and executive salaries of the circuit were paid by the service unit. Charles Skouras and S. R. Kent drew no salaries.

A petition was approved by Referee McNabb, giving the trustees the right to elect themselves officers of any subsidiary where FWC holds a controlling stock interest. This move was granted to allow the trustees full operating control and direction.

Buckley told of the formation and growth of FWC, and the acquisition of various circuits. On examination by Attorney Ruben Hunt, representing the trustees, he stated that Fox West Coast had a claim of about $3,000,000 against Rocky Mountain, but the Fox Midland situation was decidedly complicated as West Coast Service Corporation had advanced several millions to the Midland subsidiary and would file claim for that amount.

Buckley stated Wesco was a wholly owned subsidiary of Fox Film Corporation, and Wesco in turn held entire ownership of FWC. Wesco, according to Buckley, was expected to file a claim against FWC for about $11,000,000, which included moneys advanced at the request of the bankrupt, besides a large amount arising over a dividend declared in 1930 but which was set up as an obligation because no cash was available. The latter dividend was declared as a result of the sale of First National stock owned by FWC to Warner Brothers for $400 a share.

Buckley admitted Wesco charged $3,000 a week against either FWC or FWC Service Corporation, but he was not familiar with what the amount covered. Regarding the contract the Skouras Brothers held to operate FWC, Buckley believed that deal was with Wesco and not with the bankrupt circuit. The court ordered a copy of the contract produced at the next hearing, set for May 4.

Full Pay Restored to Para. Sales Dept.

New York.—George J. Schaefer, general sales manager for Paramount, announced yesterday that full salaries will be restored next Monday to the personnel of the company's distribution department.

Gillstrom Signs Dent

Arvid Gillstrom has signed Vernon Dent to a contract for the twelve shorts the producer has signed to make for the Paramount banner next year. He will be featured in six Langdon shorts and six Bing Crosbys.

Lawrence on 'Magoo'

Paramount has handed the script of "The Great Magoo" to Vincent Lawrence for a treatment Fredric March has the top spot. Al Lewis is supervising.

Lilian Bond to KBS

Sam Bischoff has signed Lilian Bond for a featured role in "The Big Brain," with George E. Stone and Fay Wray. George Archainbaud is directing.

Dillon Greets Firemen

John Francis Dillon entertained the Holmby Hills fire department at his Strathmore Drive home last night with $1000 damage blaze in the living room.

Agnes Johnston Signed

Agnes Christine Johnston has been signed by Radio to write an original story, titled "The Speed King," which David Lewis is supervising. The Bren and Orsatti office made the deal.

Song for Florine

Florine McKinney has been assigned by Fox to do a song number for "It's Great to Be Alive," filmusical production being directed by Al Werker.

Engineers to Test New Silent Camera

New York.—Among the new devices which will be examined and tested by the SMPE at its convention at the Hotel Pennsylvania next week, is the new De Brie Super-Parvo camera, claimed to be absolutely silent.

The De Brie people state that the Super-Parvo is only slightly larger than the camera that was used in the silent picture days, that it is absolutely sound-proof and can be operated within three feet of a microphone. It eliminates the necessity for "blimps" or other covering.

Terrett Chairman

Courtenay Terrett has been elected chairman of the Plagiarism Committee of the Academy. Houston Branch and William Conselman have been added to bring the committee up to seven members.

Goldwyns Arriving

New York.—The Samuel Goldwyns are due in New York today on the Berengaria, and are expected to leave for Hollywood at once.

Shumate to Para.

Harold Shumate has been added to the Paramount scenario staff and will work on the studio's western yarns.

Radio Has New Plan for Picking Titles

Radio has established a new system of selecting titles for pictures submitted by studio employees. The head office memo sent out, requests title suggestions, will hereafter carry duplicate numbers in serial form. Titles submitted by any employee are written on the back of the original notice, with the worker retaining a stub with a corresponding number of the memo.

This plan, according to officials, will eliminate any chance of prejudice, favoritism or bias in the selection of the final titles, as the identity of the winner can only be checked via the serial numbers.

Goulding East to Look Over Musicals for MGM

Edmund Goulding left Wednesday night for New York to look over the new musical comedies on Broadway and also to see Jimmy Durante work in "Strike Me Pink." He will return shortly to resume work on "The Hollywood Revue," which he will direct with Alexander Leftwich for MGM.

Carnegie Hall for Pix .

New York.—Carnegie Hall, the most famous concert place in the city, may become a motion picture house if it does not receive more support from artists and their managers. This was announced yesterday by Robert Simon, president of the company controlling the hall.



Agua Caliente provides one grand place for a little golf, for a cooling dip in the Spa or a bit of restful relaxation—and remember, the beer here is that good old 6 per cent brew, aged three months and drawn right from the wood!—there's a difference!

New Low Summer Rates

Rooms with lavatory and toilet, $3 single, $4 double. Rooms with bath in Hotel or Villas, $5 single, $6 double. Also low rates on suites. Daily luncheon and entertainment in the Patio, with bottle beer or wine, $1. Nightly deluxe Dinner Dansant, with cocktail and cordial, $2.50 per plate. No cover charge. Golf course greens fee, $1 daily. Spa plunge, 50c, including suit. Expert Hydrotherapeutic treatments. The Tijuana valley is pleasantly cool in summer.

Agua Caliente Hotel & Casino

In Old Mexico — 20 Miles South of San Diego

THE Hollywood REPORTER

Vol. XIV. No. 30. Price 10c. TODAY'S FILM NEWS TODAY Friday, April 22, 1933

WARNERS OBEY ACADEMY

TRADEVIEWS by W. R. WILKERSON

•MR. HAYS, we are right in your corner in your fight to clean up the screen. We have been with you in your fight all along, but all the fighting was being done by us. You sort of slowed up your punches and, when you did, the boys out here began to get the best of you AND this business.

Filth has never paid any kind of premium in the show business or any other kind of legitimate business. Look what happened to the Evening Graphic in New York. Look what happened to Earl Carroll and other Broadway producers. Look what happened to the stage. Look what is happening to pictures. A lot of our troubles can be traced to a brand of pictures which cause even the most broad-minded, the cosmopolite, to redden up at some of the situations.

•

Certainly an off-colored picture will get a play. There are enough people in America to patronize something quite shocking, but they are the type that must be shocked to even greater proportions to get them in again. There is a limit to the shocks and that limit has been about reached. And what do we find? A big percentage of the legitimate picture fans shocked out of the theatre, and with no shocks left to draw the other elemen.

But, Mr. Hays, if you put your foot down, if you assume the powers with which you were invested, if you cause a picture or two to be shelved, this thing will stop. But it will not, until you do something like that. You should know, from long association, that you can't talk these producers into ANYTHING that will help this business as long as they have other ideas. But YOU can do a lot more than talk, if you will, and it's about time that you did.

•

After all, Mr. Hays, an enormous majority of the American people are decent and clean-minded. There are thousands of American families with children whose chief diversion is the motion picture. And it doesn't look well to see on the marquee of a theatre or in the ads, the phrase, "For adults only." That, to many of these thousands of clean-minded people, spells dirt, and they are offended, not only by the showing anywhere of that particular picture, but they carry their

(Continued on Page 2)

Bureau in Work

The first life shown by the Artists Service Bureau was a feeler sent out yesterday for a writer knowing Ireland and Irish dialects for the Fox assignment of "Paddy, the Next Best Thing." Request sent out by Jason Joy and directed at anyone and everyone NOT connected with the Writers Guild and not members of the Artists Managers Association.

English Film Trade Good, Says Goldwyn

New York.—Samuel Goldwyn, just back from abroad, is highly optimistic over motion picture affairs in England. He says commodity and admission prices are rising, and people are spending money freely.

Regarding Ronald Colman, Goldwyn says that he may work for British and Dominions, but if he makes pictures for anyone else, their distribution in this country will be barred.

Fowler-Glazer-Taurog Sailing for New York

Gene Fowler, Benjamin Glazer and Norman Taurog leave tomorrow on the President Jackson, "around the Horn" for New York. Boat trip is for the purpose of completing script on the next Maurice Chevalier picture.

Will Accept The Emergency Committee Date and Restore Full Salaries From April 10

Faced with suits by practically all of their employees for full salaries for the entire eight-weeks cut period because of the decision of the Academy Emergency Committee that the waivers on that lot were invalid, Warner Brothers have accepted the committee's restoration date of April 10 and will notify the personnel that full pay will be restored as of that date.

Jack Warner said last night that the company had re-checked the method used by the Committee in arriving at its decision and had decided that the committee was right and the company wrong. Employees will be advised as soon as possible.

When the Emergency Committee told Warners that they should restore

(Continued on page 3)

Del Ruth to Direct One for Columbia

Roy Del Ruth leaves for New York tonight to look over "Twentieth Century" and "The Party's Over," both of which have been purchased for the screen by Columbia.

Del Ruth, who can do one outside picture under his contract with Warners, will pick one of these to direct for Columbia.

N. Y. Loew Circuit Cancels '42nd St.'

New York.—The Loew Circuit here handed Warners a cancellation on "42nd Street" yesterday, due to the fact that Warners have held the picture at the Strand for eight weeks and the Loew heads figure that too many of their customers have seen it. This cancellation means the loss of about 300 days.

New York's largest circuit is understood to have decided that long Broadway runs dip into their box offices too much, and in the future such pictures will either be ducked entirely or will be spotted in some houses with dual programs.

Soviets Producing Comedies and Cartoons

Berlin.—The Soviet film producers have gone into the shorts field. Directors Eisenstein and Dovzhenko are producing a series of two-reel comedies in Russia, and a series of colored cartoons, based on Gulliver's Travels, is also in work.

ACTORS MEET TO PLAN FOR REORGANIZING ACADEMY

Following the meeting of the Academy actors at the Roosevelt Tuesday night ,at which time Conrad Nagel made public an outline of the plan for the reorganization of the Academy, the executive committee of the Actors' Branch met yesterday to discuss their support of this plan and also to devise ways to strengthen the branch.

The committee members present were Chester Morris, Warner Baxter, Hedda Hopper and Reginald Barlow, Chairman Edward Robinson being in the East. Two auxiliary committees were appointed, one of contract players and the other of free lancers. The contract players are Frederic March, Kay Francis, Guy Kibbee, Spencer Tracy and Louise Closser Hale. The oth-

(Continued on Page 3)

Thelma Todd Will Do Picture in England

British International Pictures has signed Thelma Todd to appear in one picture.

She leaves tonight for New York to sail for England on April 26.

Cohn Signs Milestone

Harry Cohn has signed Lewis Milestone to direct at least one picture for Columbia. The contract carries options for four more productions.

Blum A.M.A. Counsel

Ralph Blum has been appointed attorney for the Artists Managers Association, the agents' organization.

Gladys Lehman to Para.

Gladys Lehman has gone over to Paramount from Fox to write the screen play of "Hangman's Whip," by Norman Reilly Raine. Charles Laughton will have the title role.

Cohn Europe-bound

Harry Cohn, Columbia head, will supervise preparations for advance pictures during the next three weeks and then hop to London for a six weeks' trip.

New One for Young

Columbia has handed Felix Young the production reins on "Brief Moment." He is also supervising the development of Brian Marlow's original, "We Go To Town."

OTTO BROWER Will Direct "NEWSREEL" for Radio

THE Hollywood DAILY REPORTER
TODAY'S FILM NEWS TODAY

W. R. WILKERSON.....Editor and Publisher

FRANK POPE.....Managing Editor

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RAMBLING REPORTER

The Harold Lloyds had a lot of fun entertaining the admiral and staff of the Japanese battleship, Iwate, yesterday . . . the Japs are just currazy about Lloyd, and in Japan, every pair of horn-rimmed glasses is sold as "Harold Lloyd glasses." . . . Mae West says that the reason that she didn't show up at that benefit last week is that she wasn't invited. . . . And Bing Crosby, we hear, waited around for two hours for his turn to appear, then gave up and went home. . . . When Harry Cohn got back from New York he found his house in pieces on account of its being done over. . . . And the Cohns are going to Europe in three weeks. . . . Mrs. Paul Lukas has gone in for gymnastics in a big way. . . . The Bill Powels have leaped to the Hearst ranch for the week-end.

•

It looks as though a well known director who is already paying alimony to two blonde wives, will try again, with a pretty brunette, any minute. . . . The Dick Wallaces are prolonging their European jaunt to see lots more places. . . . Kathryn Menjou and Rosabelle Bergerman, shopping (and how) at Magnins. . . . Lloyd Corrigan is motoring to the Grand Canyon and all the National Parks. . . . We know a girl who got "painters' colic" from riding in Nat Goldstone's car Thursday night. . . . Aside to the producers of "Oliver Twist" . . . "Well?" . . . Minna Wallis left in a rush the other night for New York and big business.

•

Paul Martin (who made "Congress Dances") learned to speak English in three weeks! . . . He should really divulge his method to some of our producers who've tried for thirty years to master it! . . . Mrs. Raoul Walsh, Edith Goetz, Virginia Zanuck, Alice Joyce Brown, Joan Bennett, lunching at the Derby. . . . Wonder if the Doug Fairbanks, Jrs., will have their "usual" table at the Beverly Wilshire tomorrow night? . . . Thanks to Walter Winchell for that Wednesday squib in Manhattan.

New York REVIEWS

"THE WORLD GONE MAD"
Majestic prod.; director, Christy Cabanne.
RKO-Roxy Theatre

American: The film is sufficiently exciting, even though the suspense misses in being somewhat obvious.

Times: It is a picture which is constantly implausible, but through the audacity of its incidents it does succeed in inveigling one's attention.

Mirror: A vivid and exciting movie. It has drama, action, thrills, comedy, a neatly knit plot and first rate dialogue. Made by an independent, "The World Gone Mad" is a better picture than many recent pets of the big studios.

News: No better than a fair entertainment. Here and there were touches of deft direction which proved that Christy Cabanne hasn't entirely lost his touch and that the fault lay with the story rather than the handling.

"THE COHENS AND KELLYS IN TROUBLE"
Universal prod.; director, George Stevens; writers, Homer Croy, Vernon Smith, Fred Guiol, Al Austin.
RialtoTheatre

World-Telegram: In spite of its leg-breaking efforts to be funny in a knock-down, slapstick fashion, the picture succeeds only in being a hopelessly pathetic bore.

Post: Differs from its predecessors in that the two comedians are loving pals instead of dearest enemies throughout the story. It is also the worst of the series.

Journal: Your reaction will depend entirely upon how you felt about all those other films in the series. This one has the same slapstick, the same squabbling, the same noises and the same chases.

Tradeviews

(Continued from Page 1)

resentment against the manager of that theatre, to the decided detriment of his box-office receipts.

There are a lot of fathers and mothers in this country, Mr. Hays, who go to the movies once or twice a week only because they can take the children with them, because the picture prices permit them to afford that type of entertainment. And we know of no surer way for a theatre—and for the business generally—to lose that trade than by the use of either of the signs, "For adults only" or "Not recommended for children."

•

We could never be elected on any morality ticket and we like a little shock ourselves at times, but some of the stuff that has been put on celluloid is just too, too. Just because one or two of those pictures got a big play ,just because YOU let the producers get away with those pictures, every other producer in Hollywood figured he had to get into that money, and now they find that money tainted.

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FOR SALE
CARVETH WELLS
DEBUNKS AFRICA
IN THE NEW THRILLER
JUNGLE KILLER
ALL RIGHTS CONTROLLED BY
CENTURY PROD., INC.
723 7th AVE.

European Sailings

New York.—Sailing on the Champlain today are Dorothy Donnell, Western editor of Motion Picture Magazine, Henri Diamant Berger, French producer, and Mr. and Mrs J. I. Berryman, winners of Warner's "One Way Passage" contest.

Chaplin Loses Suit Over Sons' Fund

Suprior Court Judge Crail yesterday decided against Charles Spencer Chaplin in the comedian's suit for the right to dictate how the $200,000 trust fund established for his two sons shall be invested. Judge Crail ruled that the Citizens National Trust and Savings Bank shall be the sole arbiter.

The court also refused Chaplin's request that all earnings of the boys before they reach majority should be deducted from their $500 monthly incomes, and ruled that such earnings should go into the fund. Chaplin has given notice of appeal from the ruling.

Jerry Hoffman a Dad

...A six-pound girl was born Thursday night to Mrs. Jerry Hoffman at the Cedars of Lebanon Hospital. The youngster will be tabbed Karen.

Honeymooners Back

Mr. and Mrs. George Frank, who were married last week, returned yesterday from a brief stay at Palm Springs.

Sorry, Howard

Through an oversight, the name of Howard Emmett Rogers was omitted from the writing credits in this paper's review of MGM's "Never Give a Sucker a Break." Mr. Rogers was co-author of the original story with Chandler Sprague.

Wise Investment
Secret of Security

The man who has invested his money regularly and systematically in Selected Municipal Bonds knows that sense of secuity and peace of mind that a sound investment account alone can give.

The essential thing is to plan your investments and adhere with determination to that plan.

Are you doing this?

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510 SOUTH SPRING STREET
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A Great Star Rises to a Great Opportunity

No finer role has been given any actress to play! No actress could have played it finer!

All MARY PICKFORD has meant to the fans ...and box offices...of America, is summarized in this, the most brilliant triumph of a brilliant career!

Mary PICKFORD in SECRETS



Mary PICKFORD in



"You'll Have a Grand and Glorious Time"

Thus sang Irene Thirer in the N. Y. *Daily News* where she proudly awarded it THREE AND A HALF STARS!

☆

"Mary at Her Best"

So said Regina Crewe in the N.Y. *American*, adding "There's scarce a woman in the land who won't enjoy it! The story reaches into the heart!"

☆

"Should Storm the Box Offices to See It!"

So predicted Billy Wilkerson in *The Hollywood Reporter* who adds "No actress could have surpassed her and few could have equalled her! There should be a huge audience for a picture like this!"

☆

SECRETS *with* LESLIE HOWARD



What the Critics Maintained, the Box Office Now Sustains!

The charm of "Smilin' Through"! The sweep of "Cimarron"! The epic greatness of "The Covered Wagon"! The glory of *all* of these, woven into one mighty story! What *Box Office* in . . .

"SECRETS"

DIRECTED BY

FRANK BORZAGE

who gave you:

"Seventh Heaven" "Bad Girl"
"A Farewell to Arms"

☆

ADAPTED BY

FRANCES MARION

who wrote such brilliant hits as:

"The Secret Six" "The Champ"
"Emma"

☆

FEATURING

LESLIE HOWARD

who appeared in:

"Smilin' Through"
"Animal Kingdom"

☆

PROUDLY, WE SAY, "IT'S A

UNITED ARTISTS PICTURE



PARA'S 'IDENTITY UNKNOWN' EXCELLENT ENTERTAINMENT

Fine Direction, Writing and Cast

"IDENTITY UNKNOWN"

Paramount

Directors ..... George Somnes, Al Hall
Original Story ..... Jules Furthman
Screen Play ..... Allen Rivkin, P. J. Wolfson, Manuel Seff
Photography ..... Karl Struss
Cast: James Dunn, Gloria Stuart, David Manners, William Harrigan, Jack LaRue, Shirley Grey, Vince Barnett, Johnny Hines, Gertrude Short, Kitty Kelly, James Burke, Hal Price, Effie Ellsler, Edward Gargan, Clarence Wilson.

"Identity Unknown" is a misnomer for this one and it should be changed with haste, for surely a better one can be found for this lively and at times absorbing yarn of, in, around and about a police hospital.

The story, by Jules Furthman, is a honey, well told and setting a fast pace right up to the finish line, where a complete lapse of tempo results in a let-down that should be remedied even if it necessitates the re shooting of the scene in question. A little cutting, too, should put "Identity Unknown" in a top spot so far as entertainment goes, for the picture is packed with it, and needs only a little tightening to prove it.

Jimmy Dunn, though immature in appearance for the role of the head of a metropolitan police hospital, gives such a smooth and convincing performance that the fact is soon forgotten. He falls hard (after falling lightly for a resident nurse) for an unknown beauty who is brought in badly beaten and dying. He saves the life of the girl and discovers that she was a gangster's moll and witness to a murder in which she had no part.

She falls for Jimmy, too, and between operations ,bantering with city detectives and reporters, Dunn is faced with the problem of keeping the girl there for her own safety, when it is known to his superintendent that she is fit to leave. After an unsuccessful attempt is made upon the girl's life within the hospital walls, and it looks as though she must go to jail to be free at all, her ex-sweetie plays right into the hands of the lovers and is killed by a young doctor who had a score of his own to pay off.

This film is noteworthy for its attention to detail and the fine production it has been given. The scenes in the hospital room are made doubly interesting because of their technical perfection and photography. George Somnes and Al Hall have handled the entire picture admirably and kept it moving without losing any of the dramatic values. Therefore it is a pity that the climatic sequence at the end (between the lovers and the doctor who tells them their troubles are over) was not made in a higher and more hectic pitch, for the audience was surely worked up to something which never materialized at that point. Screen play and dialogue by Wolfson, Rivkin and Seff, first rate.

Gloria Stuart, David Manners, William Harrigan, Vince Barnett and all supporting players were excellent in their parts, Miss Stuart looking particularly beautiful under the lens of Karl Struss.

"Identity Unknown" is a good audience picture — enough excitement and romance to please 'em all. Lots of exploitation angles on this, too— and don't be afraid to use them.

Deep, Dank Mystery

What is all the mystery about the meeting of Will H. Hays and representatives of the daily press and wire services Wednesday night, from which the trade press was carefully excluded, and which is supposed to have been at a dinner at Joe Breen's house?

Fight Against Para. Trustees Goes On

New York.—The Paramount Bondholders Committee and its counsel, Samuel Zirn, die hard.

Zirn made application before Federal Judge Caffey yesterday for an order to show cause why the election of Charles D. Hilles, Louis Horowitz and Eugene Leake as Paramount trustees should not be set aside.

Contract for Steiner

Max Steiner, musical director at Radio, has signed a contract with the Fox Publishing Company for the latter to publish and exploit Steiner's original musical compositions for the coming year.

Cukor to Radio May 15

George Cukor returns to the Radio lot on May 15 to start preparations for the direction of "Little Women" which will star Katherine Hepburn.

Housman With Dix

Arthur Housman has been signed by Radio for a part in "The Public Be Sold," Richard Dix production directed by J. Walter Ruben.

Turnbull Abroad

Hector Turnbull has left New York for his villa on the Riviera, to live there for a few months, and will spend most of his time writing plays.

Maureen for 'Annie'

Maureen O'Sullivan has been set for the ingenue lead in "Tugboat Annie," with Wallace Beery and Marie Dressler, for MGM, Mervyn LeRoy directing.

Smith With Gillstrom

Paul Gerard Smith has been engaged to work on the Harry Langdon comedies which Arvid Gillstrom is producing. The Collier and Wallis office set the deal for the writer.

Phila. Houses May Be Dark 2 Months

Philadelphia.—The annual problem of independent exhibitors in this territory, as to the feasibility of closing many of their theatres for the months of July and August, is again being considered.

George P. Aarons, secretary of the local MPTO, has sent out a questionnaire on the subject, pointing out the lack of box office films, inability of most major companies to deliver full programs this year, and material falling off of attendance at theatres.

In view of these conditions, Aarons asks for views on closing theatres entirely during the two months, or whether a plan for closing two or three days weekly would help. Results of the survey will be reported aa the next meeting of the organization.

Rogers-Loos Complete Story in Record Time

Howard Emmett Rogers and Anita Loos completed the original, screen play and continuity of the story, "Orange Blossoms," for Metro-Goldwyn-Mayer in record time, faster than any other assignments that lot has ever seen.

Picture is being directed by Sam Wood, with Clark Gable and Jean Harlow in the leads.

Warners Change Minds

(Continued from Page 1)

salaries on April 10, Harry Warner flatly refused and set his own date as April 17. The committee tried to make him change his mind, but he stood pat. The committee then, acting under the agreement of which the waiver was a part, declared all Warner waivers invalid and advised signers that they could sue for full pay from March 6, the date the cuts were instituted.

Many of the employees at once made demands on the company for the restoration of the cuts and also assigned their claims so that a collective suit might be brought. Apparently, the Warners consulted their attorneys and were told that the suits probably would go against them. It was easier and cheaper to accept the committee's date and repay salaries for one week more than they had planned, than it was to run the chance of being ordered to restore five weeks' pay beyond that.

It is probable that the employees will accept the company's offer, as it would mean getting at once the amount deducted from the week beginning April 10 instead of waiting court action on any suits.

It is understood that their decision will cost the Warners about $36,000 more than they had anticipated, and Harry Warner's obstinacy has also cost the services of Darryl Zanuck, whose resignation was caused by the company's attitude.

More Than 300 Now in Writers' Guild

The Screen Writers' Guild yesterday announced that more than 300 writers have signed the contract and become members.

The Executive Board has made it possible to sign the contract and sign a promissory note for the initiation fee, and these notes will be extended by the Guild to fit individual circumstances, so that nobody need be excluded from membership. Contracts and notes are available at the Guild's offices, 6700 Sunset Boulevard.

To conserve the interests of song writers, the Guild has appointed Bert Kalmar to the Code Committee and Edward Eliscu and Harry Ruby to the Membership Committee.

Zeidman Releasing Three Travel Shorts

B. F. Zeidman will release three travelogue shorts made by Ward Wing while on his expedition to make "Samarang," through World Wide, which now has Fox release.

The Meyer Service is synchronizing the shorts, titled "Typhoon Waters," "Roping 'em Alive" and "Weeping Trees."

Revel at Masquers

With William Collier, Sr., as Jester and more than 100 actors scheduled to appear, the Masquers will hold a Revel at the clubhouse tomorrow night. Charles Irwin is master of ceremonies.

Bruce Cabot to Para.

Bruce Cabot, Radio contract player, goes to Paramount on loan out for the spot opposite Helen Twelvetrees in "Disgraced."

Miss Burke Previewing

Marcella Burke has been given the preview assignment for McCall's Magazine. First opinions go in this week.

Actor Branch Growing

(Continued from Page 1)

er committee is composed of Minna Gombell, Joseph Cawthorn, Lois Wilson, Robert Emmett O'Connor and Alan Dinehart.

These three committees will meet next Wednesday night, at which time the members of the executive committee will acquaint the others with their views. The following Monday night there will be a meeting of the Actors' Branch and the three committees will give the details of their plans to the membership. This meeting will be closed to all except members to avoid a repetition of the happenings of last Tuesday night, when M. C. Levee was asked to speak. The results of this meeting will be submitted to the Academy Board of Directors.

Meanwhile a drive for membership in the Academy is being started. The actors hope to increase their branch very largely and many of them have expressed themselves as being enthusiastic about the proposed reorganization plans.

What The Pictures Are Doing In Minneapolis

Minneapolis.—"King Kong" at the RKO Orpheum is getting the big break. A splendid campaign of unusual ballyhoo ushered in this unique attraction and it seems to be knocking them over, with men and juvenile trade.

"Bedtime Story"—Maurice Chevalier is suffering at the State (Publix). Adverse reviews in local papers didn't do it any good. Opinion from patrons seems to be divided but no one seems at all enthuiastic. The kid steals the picture. May do average biz.

"Clear All Wires"—Lee Tracy a favorite in the Mill City, but his latest opus just doing the average take, at the Lyric (Publix). Picture has entertainment but not outstanding.

"42nd Street"—In its return engagement at the Century (Publix first-run) after an outstanding previous week at the State (Publix), this musical is doing big business and will stay for an eight-day engagement.

Last week "Gabriel Over the White House" failed to get away to a good start, but built up toward the end, and is a widely discussed picture. Title seems to give false impression of religious theme. The suburbans expect to clean up on "Gabriel." Lots of inquiries already registered, and looks like a clean up for the subsequent runs.

"Be Mine Tonight" at the World (Al Steffes' 350 seater foreign pix emporium) is doing real business. Picture pleases the mob as well as the highbrow trade. This theatre has been doing outstanding business on some outstanding foreign productions this past few months. Gets a great break from Merle Potter (Minneapolis Journal's dispenser of star ratings). Potter seems to favor the foreign operas and the World Theatre gets the benefit.

Goldwyn Pleased With Zanuck Deal

New York.—Sam Goldwyn was highly pleased when he heard the news of the deal between Joseph M. Schenck and Darryl Zanuck and got on the phone at once to talk over the situation with Schenck.

Bankruptcy Hearings for Powers and Wilson

New York.—Hearings have been set before Referee Oscar Ehrhorn in the bankruptcy cases of Powers Pictures, Inc., and Talking Picture Epics. The meeting of the Powers creditors will be held Monday and a trustee will be appointed.

At the other hearing, on May 4, Frank R. Wilson will be examined by counsel for the Irving Trust Company, the trustee in bankruptcy.

'Big Brain' Goes Into Production at KBS

Sam Bischoff yesterday placed "Big Brain," the Sy Bartlett story, in production under George Archainbaud's direction.

A change in plans has Reginald Mason replacing Henry Stephenson. Fay Wray and Phillips Holmes head the cast. George Stone, Reginald Owen, Lilian Bond, Burton Churchill, Douglas Dumbrille and Lucien Littlefield complete the list. Warren Duff and Edward Seward contribute screen play with Arthur Edeson on camera.

Raquel Torres Out of Nat Levine Cast

Owing to a mild attack of appendicitis, Raquel Torres has been given the consent to cancel her contract with Nat Levine for the spot opposite Victor McLaglen in "I'll Be Hanged if I Do." Conchita Montenegro moves up to replace her.

Holmes on Comedies

Ben Holmes has been assigned to write the series of two-reelers which Clark and McCullough will make for the Lou Brock unitt at Radio. The comedy team will arrive in Hollywood about May 15.

Mrs. Berres Funeral

Funeral services were held yesterday at the White Mortuary for Mrs. A. J. Berres, who died Thursday at her Beverly Hills home. She was the wife of the secretary of the producers labor committee here.

Seven Pictures in Work on Radio Lot

With seven pictures in production and several more in course of preparation by some of the 35 writers on the staff, Radio is at its peak of activity. The writers are now so numerous that outside offices have been engaged to house some of hem.

The company is starting today on "The Public Be Sold," with Richard Dix starred and J. Walter Ruben directing, and "Morning Glory," the new Katherine Hepburn production. The others in work are "Jamboree," "Flying Circus," "Bed of Roses," "Careless," and a Brock short.

'Gambling Ship' Starts

Paramount started "Gambling Ship" yesterday, with Cary Grant, Benita Hume, Glenda Farrell and Arthur Vinton in featured spots. Benita Hume went into the picture on loanout from MGM.

Gargan in 'Newsreel'

William Gargan is slated to be co-featured with Arline Judge in "Newsreel," which Otto Brower will direct for Radio. Allen Rivkin wrote the screen play and David Lewis is supervising.

Warwick With Lasky

Jesse Lasky has engaged Robert Warwick for a featured role in "The Power and the Glory," which the producer is making for Fox. William K. Howard is directing.

MAY I congratulate those gentlemen
of Warner Brothers who, when I had finished
the shooting script from my original story,
"PRIVATE DETECTIVE," must have worked so hard
over it to effect so many changes?

And may I congratulate, somewhat belatedly,
my good friend, Rene, perhaps the finest chef
in all of Paris?

I have always considered unfortunate my distaste
for tripe.

RAOUL WHITFIELD

THE Hollywood REPORTER

Vol. XIV. No. 31. Price 10c. TODAY'S FILM NEWS TODAY Monday, April 24, 1933

'BAD PIX BAD'--GRAINGER

TRADEVIEWS by W. R. WILKERSON

•ONE of the largest and most expensive lobbies ever seen or heard around Washington is now working to stop the Sirovich resolution for a Congressional investigation of the picture business. The lobby is so large and so expensive that there is little doubt that a resolution will be introduced to invesigate the lobby first and the picture industry later.

And if you don't think executive heads in New York and important producers here in Hollywood are shivering at the thought of what will happen should that investigation take place, you are just crazy. And if you don't think such an investigation would help the business as a whole, clean it of a lot of its dirt, rid it of a lot of arch-racketeers who have milked it dry for the past five or six years, you are just plain nuts.

•

We understand that the Congressmen from California have already been reached by the lobby and through promises of important producers here and have agreed to cast their votes against this resolution. If you value your position in the industry, have any feeling about this business at all, it would be well for you to write or wire your Congressman demanding his vote for this investigation.

For it's a cinch, if things return to normalcy, if the big money starts rolling in again, these racketeers who have milked the business, robbed the stockholders and, through their own acts, have retarded the progress of pictures, will do it all over again. But this time they will not put the money in office buildings and big theatres; they will find other and more convenient spots to stick it, certainly far away from your reach.

•

The motion picture industry would be helped by an investigation. We would then be able to call a lot of people by their right names, would be able to clean out a lot of the financial filth that has stagnated almost every forward move. The relatives and friends who have made a joke of the production end of pictures would have to return to the cloak and suit business. Then, and only then, would real creators get a chance, would fine,

(Continued on Page 2)

Trying to Dodge the Sword of Damocles

A lot of accounts in studios are being juggled around, with money that has been paid out and charged to studio overhead being returned to the studio exchequer, and the bank accounts of several executives a little weaker as a result. All this as a cover-up in case of a possible investigation of picture business.

Warners to Open Early in June

The Warner studio will reopen for production early in June. The Zanuck departure left the organization with four completed scripts to place in production and eleven other stories bought and paid for ,okayed for treatment and are now being worked to completion.

Consequently, it is expected when the plant opens again the company will have fifteen stories ready for casting and shooting.

Jack Lait Story for Rogers' Final Feature

Charles R. Rogers' final picture for Paramount on the 1932-33 program will be "She Made Her Bed," from Jack Lait's story, "Girl Without a Room."

E. Richard Schayer is writing the script, and Lait has prepared a serialization for release to newspapers by King Features syndicate.

Tour of Former Fox Sales Head Shows Bad Pictures Have No Chance; Good Ones Big

New York.—James R. Grainger, former sales head of Fox and now vacationing with pay awaiting a settlement on his contract, returned to New York Saturday from a tour all over the country and reports that "good pictures are getting as much or more business now than ever before, but bad or indifferent productions are playing to less money than ever in the history of the industry."

Grainger stated: "The oft-printed remark of Nicholas Schenck that 'there's nothing wrong with this business that good pictures will not cure,' is more applicable right at this time than when Mr. Schenck stated it originally. The trouble with the business now is those bad pictures. Exhibitors are losing so much money on the flop attractions that it is impossible for them to pull their theatres

(Continued on Page 4)

New Z-S Company Humming Already

The new Darryl Zanuck-Joe Schenck organization is quite busy, what with trying to find a name for the company and trying to find stories to place in production on Zanuck's return, May 28.

The story-reading department is in full swing. There are ten readers quartered in the United Artists Studio, reading any and everything.

CONSPIRACY CHARGED BY WM. FOX IN ROXY SUIT

New York.—William Fox won an important point in the suit against him by the Chicago Title and Trust Company to force him to make good $1,000,000 in the matter of stock control of the Seventh Avenue Roxy, by permitting him to bring in several defendants and file conspiracy charges against them.

The additional defendants are Albert H. Wiggin, former president of Chase National; Frank O Watts and Harley Clarke. Fox alleges that these defendants conspired to divert assets of the Fox Theatres Corporation by preferential assignments to other cor-

(Continued on Page 2)

Fox Will Produce 'Let's Go, America'

New York.—Fox Film is to produce a story, called "Let's Go, America," an original by Lamar Trotti and Dudley Nichols. It will be handled by the Sol Wurtzel unit.

Chas. R. Rogers East

Charles R. Rogers left for New York last night on a three weeks' trip. He will attend the opening of "Song of the Eagle" at the Paramount on Friday, and will also close for distribution arrangements on his three-reel version of "Tillie's Punctured Romance."

U.A. Release List to Equal Other Majors

New York.—United Artists is getting a new lease on life and expects to have almost as many pictures on its program next year as any of the other majors.

So far the company has set deals with Eddie Small's Reliance company for five pictures, for twelve to twenty from the Zanuck-Schenck combination; one from Mary Pickford, one from Douglas Fairbanks, one from Charlie Chaplin, and three or four from Samuel Goldwyn. It will also have a number of British pictures, made by British and Dominions.

Mizner's Life May Be Picture for Powell

Charles Furthman has finished his original story on the life of Wilson Mizner and it is reported that Warners are interested in this yarn as a starring vehicle for William Powell.

New One for Halperins

Having completed "Supernatural" on a one-picture deal with Paramount, the Halperins are preparing "The Man Who Couldn't Die" as their next, the distributing deal to be set soon. Story is an original by Garnet Weston.

Sutherland Goes Back

Sidney Sutherland returns to Warner's writing staff today. He writes the screen play for "The Big Shot." Writer signed through the Leo Morrison office.

Considine Assigned

John Considine has been handed the supervision of "Dancing Lady," which is slated as the next Joan Crawford production for MGM.

Radio Wants Santell

Radio is negotiating with Fox for the loan of Alfred Santell on a one-picture deal.

CONGRATULATIONS! DARRYL ZANUCK

THE Hollywood DAILY REPORTER

W. R. WILKERSON..... Editor and Publisher

FRANK POPE .....Managing Editor

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THE LOW DOWN

One would never think that a famous diminutive star had all the instincts, if not the necessary attributes, of a great, big husband-snatcher. Yet this girl has had her eyes upon and her arms around a certain actor from the very moment she discovered her own match not to be such a hot one after all. The actor had married, but that meant nothing to her, and even though one would suppose that she would give up when he became happily espoused, she has really never let go of the romance she shared with him before either of them marched to the altar. The actor is married to a girl, far more attractive in every way than the star, who seems viciously set on breaking up their home, and he should certainly know by this time why he couldn't trust the star enough to have married her in the first place. There is a very obvious angle to the situation which is purely psychological, inasmuch as the star, before her marriage, was never known to have been particularly attractive to the male sex—EXCEPT to the actor in question and the fellow she married —which probably accounts for her tenacity so far as the actor is concerned. He, on the other hand, is of such a vacillating nature that he will probably discover too late that he can't make two women happy. And why should he, when only one of them deserves to be?

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Dr. Serge Bertonsson, who is attached to Lewis Milestone's staff at the moment, has a European background remarkable and interesting enough to write a book about. But that's something else, again. What we want to say is, that Dr. Bertonsson was employed at United Artists for some time, a while back, and while there, did a tremendous amount of reading which resulted in his suggesting thirty-four different stories, books and plays as screen material. All of them were turned down. But the Doctor made notes in his little black book about them anyway Since that time, eight-tenths of the material he suggested has been bought and produced by other companies.

•

Harry Cohn was telling Elsie Janis, Lewis Milestone and Norman Krasna at lunch Saturday of his proposed trip to England when Krasna asked to be taken along.

"What do I need you for?" Cohn asked.

"As an interpreter," cracked Krasna, and now he doesn't know whether or not he is still a Columbia supervisor.

'U' Gets Into Full Production May 10

Universal is expected to reach its production stride by May 10, the gradual resumption of activity having already started.

The tentative line-up on the feature slate has the John Stahl picture, "Only Yesterday," set to go first. John Boles and Margaret Sullivan get the top spots.

Following it will be "Salt Water," the Summerville-Pitts under Kurt Neuman's direction; "Left Bank," with Karl Freund directing; "Lilies of Broadway," which E. A. Dupont will handle ;"Kid Gloves," featuring Pat O'Brien, and "Invisible Man," the last, which is to start late in June.

Levee Clients Sign Against Bureau Plan

M. C. Levee has secured signatures of all but one of his clients to the AMA waiver on artist-manager contracts, in which the clients agree the rerpesentative is not to negotiate or endeavor to secure engagements for them in motion pictures through any central booking office.

The waiver binds both the artist and manager to negotiate direct with the various companies. Levee expects to obtain the remaining signature today.

Broadway Hit Coming

The comedy team of Olsen and Johnson have purchased the west coast rights for the Broadway musical comedy success, "Take a Chance," and the team expects to bring the show here in the near future.

Cosgrove With Fox

Douglas Cosgrove has been engaged for a featured spot in "The American," which Hamilton McFadden directs for the Wurtzel unit at Fox-Western.

Two for Harvey Cast

Irene Browne and Maude Eburne have been spotted into featured roles in "My Lips Betray," the Lilian Harvey production at Fox.

Frances Hyland Set

Frances Hyland has been assigned to write an original story as the first production for Sterling Pictures, of which Sid Algier is production chief.

Milestone to Get Percentage at Col.

New York.—The deal made by Harry Cohn for Lewis Milestone to direct at least one picture for Columbia, with options for four more, calls for the director to get his compensation on a percentage basis. If Roy Del Ruth selects "The Party's Over" as the one he will direct for Columbia, Milestone will do "Twentieth Century."

Consol. Releases Prints to Educa.

New York.—The difficulties between Consolidated and Educational have all been straightened out and all Consolidated's claims against the other company have been cared for.

The prints of "The Constant Woman," "Study in Scarlet," "Krakatoa" and the several comedies were released Saturday for distribution to the exchanges and exhibitors. All these prints were being held by Consolidated until its claims against Educational were settled.

Stage Director Signed

New York.—Radio has signed Worthington Minor, stage director recently with the Theatre Guild, to a term contract. He leaves within a few days for the coast to direct pictures for that company.

Five for Comedy Cast

William Farnum, Charles Ray, Betty Mack, Sam Hardy and Luis Alberni have been added to the cast of "Stolen by Gypsies," latest Masquers comedy at Radio.

MGM-'Von' Dicker

It is reported that MGM is ironing out a deal with Josef von Sternberg to join the company's directorial staff on a one-picture deal to handle "Soviet."

Three for 'Rhapsody'

Phillips Holmes, Louise Closser Hale and Jean Parker have been assigned roles in "Strange Rhapsody," which Richard Boleslavsky will direct for MGM.

Rogers Flies East

New York.—Will Rogers flew to New York for the Lambs Gambol last night and returns to the coast today.

Fox Alleges Conspiracy

(Continued from Page 1)

porations, thus making it impossible for the continuation of payments to the Chicago bank.

The action centers around the plan of the Fox Theatres in 1927 to buy control of the Roxy from Herbert Lubin for $3,000,000, to be paid in annual installments. Fox is supposed to have guaranteed these payments, which stopped last year.

Pantages Theatre Returned to 'Pan'

After several weeks of negotiations, Fox West Coast has turned back the Pantages Theatre, Hollywood, to Alexander Pantages, who plans to reopen the house within the next two weeks.

The deal was closed after FWC assigned its contracts for first run product in Hollywood of major companies to Pantages for the balance of the 1932-33 season, and assured Pan that FWC would not compete with him in buying product for Hollywood first runs next year.

With Pantages taking back his house, and FWC dropping the Egyptian and Chinese, the circuit is left without a first run house in the Hollywood area for the first time in several years. With the present disintegration of FWC, it is unlikely that the chain will again enter the field in Hollywood.

'King Kong' a Smash in London; Press Raves

London.—The Radio production of "King Kong" opened here at the Coliseum to a stand-out business, plus the best raves a picture has received from the press for a long time.

The first four days' gross at the house is believed to be the largest in the history of that theatre. Looks a cinch for an eight or ten weeks' run.

European Arrivals

New York.—Arriving on the Ile de France yesterday were Maurice Chevalier and Charles Delac, president of the French movie producers, who is here to confer with Hays on opening the French market to American films.

Arctic Yarn for Radio

Radio has purchased the screen rights to "Men of Two Worlds," by Aynesworth Morgan. Yarn has an Arctic background.

Linden in 'Newsreel'

Eric Linden has been assigned a featured part in "Newsreel," which Otto Brower directs for Radio.

Tradeviews

(Continued from Page 1)

elevating, constructive tastes in the selection of screen material be given a chance.

If this be treason, then let them make the most of it. If it be treason to advocate ANYTHING that will make this business better, then we are a traitor. We feel that an investigation of the affairs of this industry would rid it of the very people who have ruined it and will continue to cause its ruin.

DACHSHUNDE
GRAYCE GREENBURG
3607 Cahuenga Blvd.
Hollywood

3 Minutes From Hollywood

INDIE DISTRIBS APPROVE PLAN OF NEW ASSOCIATION

Great Value Seen In Co-operative Idea

New York.—Sales executives of most of the leading independent distributors have approved an outline submitted by Tobias Keppler, attorney, proposing an organization of independent distributors and exchanges.

In advancing his idea of an association for the reputable independents, Keppler points to the Hays organization, which has been functioning for the major companies for several years and which, he claims, has resulted on interchange of ideas and cooperation between those companies. Points covered by the outline include:

Drafting of a trade practice code for the independent end of the business, to be submitted to the Federal Trade Commission for approval.

To mediate and adjust differences between producers, distributors and exhibitors.

To handle bad collections and complaints against exhibitors, and to keep credit records of exhibitors where deemed advisable.

To gather facts, records and statistics for use when necessary.

To engage in group purchasing on various supplies where such a move would be economical and practical. This would give individual companies lower rates.

To endeavor to arrange courtesy privileges so that reputable producers may utilize idle sets, equipment or personnel.

To favor advantageous legislation and oppose unfair laws.

To endeavor to prevent improper censorship rulings.

To aid local distributors in merging physical distribution, but only when desired locally.

To see that exchanges get a square deal on the type of production promised.

To franchise independent producers and exchanges; holders of franchises, however, to be subject to discipline by the association for unfair practices.

Financing of the association at the start is proposed through franchises granted to producers, distributors and exchanges. In addition, each producer would pay a specific sum into the association's treasury on each print of a picture sent out. Associate memberships could be distributed to allied industries that sell supplies to members as a flat annual fee.

The Keppler plan is apparently an outgrowth of recent meetings of leading independents here during the past month. Practically every distributor and producer has been faced with heavy losses this year, due to the disinclination of certain exchanges to lift pictures when shipped or to pay notes when due.

New Schulberg Title

B. P. Schulberg announces that the title of "Identity Unknown," which was previewed last week, has been changed to "Bedside Manners."

Universal Shows Increased Losses

New York.—The financial statement of Universal Pictures for the year ended last October shows a net loss of $1,250,000, as compared with a net profit of $600,000 for the preceding year.

'5 Cents a Glass' Back for Rewrite

After looking over the completed picture of "5 Cents a Glass," which Frank Craven directed with Buddy Rogers and Marian Nixon in the top spots, the Fox studio plans to remake the picture, with Raoul Walsh handling the megaphone, and will try to use up all the scenes possible from the original picture

Rian James, who has just completed Clara Bow's story, has been handed the assignment of rewriting of the script.

Ted Healy Shorts at MGM Reported Off

MGM is understood to be negotiating a settlement on the contract Ted Healy holds for a trio of shorts, the first one having met the disfavor of Harry Rapf.

Jack Cummings, shorts supervisor, denied that the short would be shelved.

Harry Joe Brown Sailing

New York.—Harry Joe Brown, associate producer and director with the Charles R. Rogers unit at Paramount, embarks on the Ile de France Saturday for a short vacation in Europe. He returns to the coast in June.

De Limur Coming Back

New York.—Jean De Limur arrives from France this week, and plans to go to the coast to get a writing spot with a studio. He was on the Paramount writing staff several years ago.

Claire Trevor to Fox

New York.—Fox has signed Claire Trevor, who is playing in the Daniel Kusell play, "The Party's Over," to a long term contract. She will arrive in Hollywood May 1.

New One for Swerling

Jo Swerling has been assigned to write the screen play of "A Man's Castle," which Frank Borzage will direct for Columbia.

Hervey on 'Storm Pit'

Harry Hervey has been assigned to write an original story titled "The Storm Pit," which Louis D. Lighton will produce for Paramount.

'Farewell'-'42nd' Open in London

London.—The two big openings of this week are Paramount's "Farewell to Arms" and Warner's "42nd Street." The former uncovers at the Carlton ,replacing "Cynara," and the latter started its run at the Regal. "The Big Cage" goes into the Alhambra, putting this house in the first run class as a picture theatre.

The holdovers here are "Kid From Spain," "White Sister," "No Man of Her Own," "State Fair," "King's Vacation" and "F-P 1."

"Cavalcade" in its tenth week at the Tivoli is still packing them in and looks good for almost that many months.

Business was rather brisk all around last week, due to the cold weather.

Jeanette MacDonald Signs MGM Contract

New York.—Jeanette MacDonald has been signed to a contract by Metro-Goldwyn-Mayer. Her first picture will be "The Cat and the Fiddle," in which she will be teamed with Ramon Novarro.

Miss MacDonald returns to the United States from her foreign tour in August.

'Hollywood Revue' Is Postponed Again

MGM cancelled all preparations on the 1933 edition of "The Hollywood Revue" which Edmund Goulding and Alexander Leftwich were to direct.

The studio has taken the writers and directors off the story, to return in about five weeks to resume production. Harry Rapf was the associate producer.

New One by Totman

With Paul Malvern supervising, Monogram has commissioned Wellyn Totman to write an original screen play as Rex Bell's next western. It is called "The Fighting Texan," and Armand Schaeffer will direct. Work starts late this week.

Ward With Gillstrom

Arvid Gillstrom has assigned Dean Ward to write the next Harry Langdon short to go into work this week, immediately upon completion of "All Aboard." The two complete Gillstrom's contract with Educational.

Maury Cohen Returns

Maury Cohen, production chief of Invincible Pictures, returned to town last night with plans for his new year's slate. George Batchellor, who produces with Cohen for Chesterfield, will arrive May 1.

Mayer-Rapf at Springs

Louis B. Mayer and Harry Rapf spent the week-end at Palm Springs discussing future productions at MGM.

Yesterday in New York with HELEN GWYNNE

Arthur Kelly, that grand person and unconscious heartbreaker, and vice-president in charge of the Foreign department for United Artists, gave a most instructive talk on the foreign situation at the AMPA last week. From which the most important hing we gathered is that foreign newspapers are far more honest than American newspapers in admitting their motives, therefor making it more difficult to deal with them. Or rather, as Arthur Kelly put it, to put over the American idea of publicity and advertising. . . . Let us explain. The newspapers ovah theah refuse to print the reams of publicity sent to them unless a mean ratio between that and paid advertising is established. And when you get a newspaper to admit that, half your battle is lost and you can't offer any alluring bait or hold an axe. . . . Also the press sheet is practically unknown and exhibitors refuse to make any effort toward selling a picture themselves. They evidently feel that, if they've booked a picture, they've carried the good word far enough. And heaven knows, there are two schools of thought on that subject.

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Mr. Kelly advocates the return of the silent film for the foreign market. Not the same as the old, old silent films. But talkless pictures dressed up in a new technique of sound accompaniment (preferably music), and the elimination of subtitles if possible. . . . And that particular thought isn't such a bad idea for this country where it's impossible to understand all the dialects—and accents. . . . However, we hold Arthur Kelly accountable for a veddy bad hour and a quarter. He assured us that English pictures have progressed to the point where they offer serious competition to American product. And taking him at his word, for he's a charming gent, we went to see an English picture. And our only comment is that maybe in England they look like competition. Over here it looked like just another "also ran"—for an hour and a quarter.

•

Julius Cohen rose up in ire and indignation to take a fall out of Welford Beaton and insisted that, henceforth, members of the AMPA be insulted only by professionals. This Hal Horne promptly agreed with, starting with himself as professional insulter to the AMPA. At which Jules Ziegler popped up with, "Ah, working himself up by easy stooges." . . . A gal named Gertrude Niessen, who is justly famed on the air, then sang Johnny Green's latest numbah, "I Cover the Waterfront." (And that title suggests that it must have been written from a parody.) Which grand ditty, written in Green's best "Body and Soul" manner, is from the picture of the same name being released by United Artists—of all people. . . . And then Joe Cunningham took the floor. And that, followed by an exclamation pernt, should really convey all.

Local 306 Takes in 600 Permit Men

New York.—Local 306 has solved the problem of the permit men, those operators who work part time or on special assignments, by admitting 600 of them to full membership in the union. This is part of the union's new constitution and will be adopted within a short time.

According to the union reports, 1100 of the 1300 regular members are now employed, in addition to 500 of the permit men. Harry Sherman, the new president, is being given great credit for having straightened out the tangled affairs of the local.

Writers' Guild Starts Consideration of Code

The executive board of the Screen Writers' Guild meets at noon today to consider articles one and two of its new code.

These will be presented to the membership at Wednesday night's meeting, following which printed copies will be sent to members for written votes. Assent of 75 per cent of the members is needed to adopt these articles.

Kennedy Incorporates Two Outfits in Florida

With an authorized capital of $100,000 for the Kennedy Holding Corporation and $10,000 for Aubrey Kennedy Productions, Inc., of St. Petersburg, Fla., charters have been issued by the secretary of the state for the organization of those companies to produce and distribute motion pictures.

The Kennedy City studios will be completed by the end of April, and production will start May 1.

George Yates East On New Printing Deal

George Yates, manager of Consolidated's west coast plant, is preparing for a trip to New York this week.

It is understood that he will meet wih Herbert Yates, the company's president, on swinging a large portion of the organization's printing work to the coast.

Mundin Set for Two

Fox has sent Herbert Mundin for the comedy relief in two pictures, "Arizona to Broadway," with James Dunn, and "The Devil in Love," with Warner Baxter, the latter of which Harry Lachman will direct.

Team for Balderston

John Balderston has been handed a four months writing contract at Paramount. He will write an original story as his first assignment. The Schulberg-Feldman office made the deal.

Frank Luke Coming

Frank Luke, Jr., American Ace, will arrive here tomorrow to confer with Lucky Humberstone, who will direct "The Balloon Buster" for Radio, based on the life of Luke.

Chaplin Will Play Deaf Mute in Next

After months of searching for an idea for a talking picture that would overcome the voice handicap, Charles Chaplin got the idea from Lubitsch of doing a yarn written around the character of a deaf and dumb man, thus eliminating the dialogue for Chaplin and giving him the opportunity for the pantomime at which he excels.

Bryan Foy Starts Work On Beaumont Story

Bryan Foy starts work today on Gerald Beaumont's "Called on Account of Darkness," Ben Stoloff directing. William Jacobs wrote the script.

Wallace Ford and Barbara Kent rate top billing, with Dickie Moore, Sammy Cohen, Frank Moran, Marion Byron, Mike Donlin and Jack Norworth in support.

Schlaifer-Henigson On Way to 'U' Studio

New York.—L. J. Schlaifer, general manager of Universal, and Henry Henigson left for the coast yesterday to hold conferences on the balance of next year's program, material for only half of which has been acquired.

'Bad Pix Bad'—Grainger

(Continued from Page 1)

out in the check-up at the end of the month, even though they may have run a hit attraction during that month.

"Good pictures," continued Grainger, "are getting as much, if not more money at this time than ever. Some of the figures I have seen on the play of Warner's '42nd Street' were astounding. The future of the business is more in the hands of Hollywood during the present depression than ever before. Exhibitors have found that stage attractions will no longer bolster up bad picture programs, that stage attractions mean little or nothing now. Audiences will pay and pay plenty for good picture entertainment. They demand that entertainment and, if they don't get it, they stay at home with the radio or make other efforts to entertain themselves.

"If Hollywood comes through for the new season, this industry will snap back into big grosses and sizeable profits. If it continues the making of shows that are not shows, pictures that not only will not draw, but will send people out of the theatres yelling that they will never come back, then all the banks in the world will not be able to pay off the tremendous losses. Our future is squarely in the lap of Hollywood. Every other means has been tried to attract patronage and every effort has proven fruitless. Good pictures will bring them in and only good pictures."

Screencrafts Prods. Starting One Today

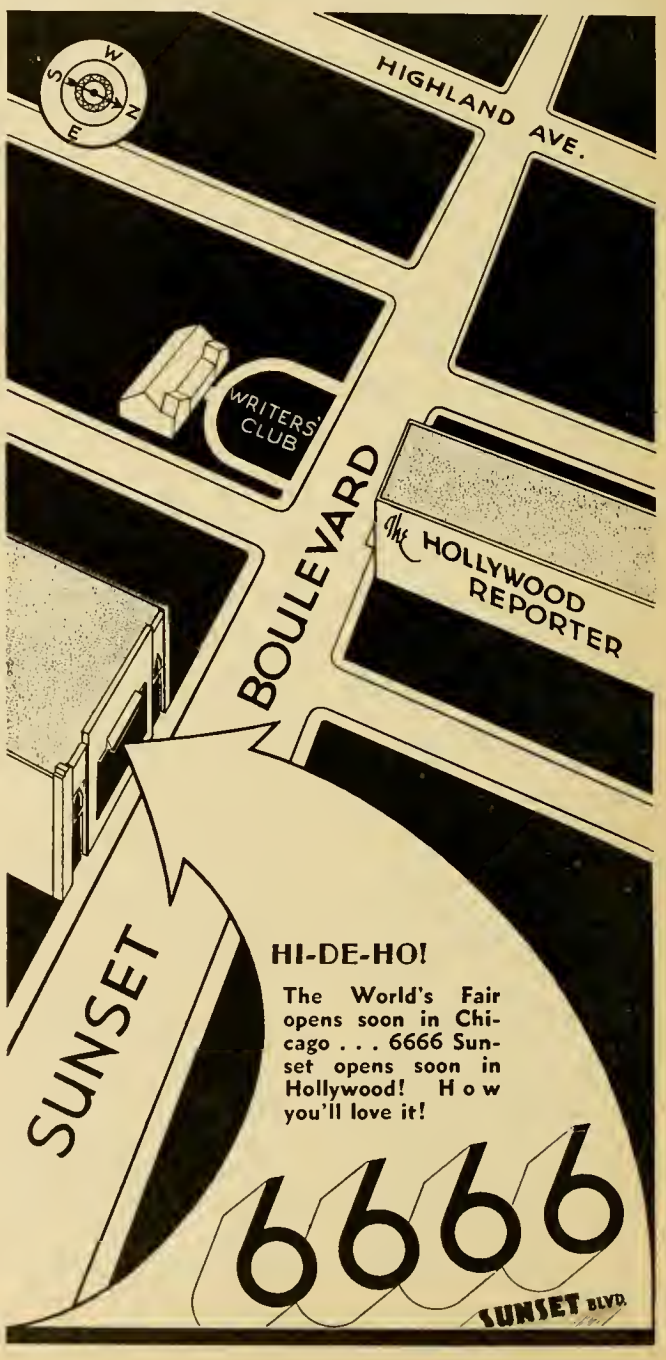
Al Alt and Sam Katzman have formed Screencrafts Productions, an independent organization, to produce eight features for the state right field.

Their first picture, "The Pleasure Seekers," starts today. John Wayne and Evalyn Knapp are featured, with supporting cast including Reginald Barlow, Alec Francis, Arthur Hoyt, Natalie Kingston, Don Alvarado and Wally Albright. Phil Whitman directs, from a script by Lew Collins.

Savini Heads New Distrib. Company

New York.—Robert Savini has become the general manager of Amity Pictures Corporation, a new distributing outfit.

This company was formed to take over the distribution rights to all the Tiffany and Quadruple pictures which were recently withdrawn from distribution by Fox. In addition, Amity will also distribute a group of new independently made pictures.



Presenting Mr. Zanuck

A few days after the first publication of the Hollywood Reporter, we were invited to a projection room showing of a Warner picture, "Illicit." This was the first official recognition given our young sheet by the front office of any studio and it started an association between Darryl Zanuck and this paper that has lived through many, what at times seemed serious battles.

Zanuck is a fighter, fighting for what he believes are his rights, for his judgments and for the protection of the men and women in his organization. We have been invited out of his office, barred from the Warner studio, more times than all the other barrings put together. We have had more arguments with the former Warner production head than with all the other producers in this business.

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We have been called every name known to the English language, we have been told that our publication was an insult to this business, that our reviewers should be selling apples on the corner, that our whole organization was a joke. But with it all, we like Zanuck, marvel at his great ability, admire his loyalty to an organization working with him.

Darryl Zanuck has knocked every known tradition of the production of motion pictures into several cocked hats. Since he was placed in charge of the combined product of Warner-First National, this human dynamo has delivered every picture promised and delivered them weeks and months before the date of release.

And with the production of 60 pictures a year, finding stories for them, assigning writers to work on them, selecting directors, doing the casting and watching the results of every day's work, he went back to the studio at night and personally supervised every inch of the cutting.

●

And with it all, he has always had plenty of time for play. He is on the polo field every morning, he attends all the local sporting events, he entertains lavishly in his home and is entertained just as often in the homes of his friends.

What kind of a man can this Zanuck be, to do all that work and find all that time for play? How is it possible to do both AND guide 60 pictures a year, single-handed? And good pictures, money-making pictures? In the first place, he knows what he wants and selects the right people to deliver it. Once the selection is made, he passes on to the next assignment. He believes in the men and women who work with him just as staunchly as he believes in himself. There is absolutely no lost motion during any part of his day. He works hard and plays hard and, with it all, has done the greatest production job of this industry.

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We congratulate Joe Schenck on getting Zanuck as a partner. Schenck has had too many knocks in this business during the past three or four years, undeserving misfortunes. We believe his troubles are over. We believe that Darryl Zanuck will go further in this new partnership than in his past accomplishments with the Warner Brothers, and the industry will be greater for it.

Good luck, Darryl.



My Compliments To
Darryl Zanuck,
My Friend and Associate.

Joseph. M. Schenck

MY SINCEREST COMPLIMENTS TO
DARRYL FRANCIS ZANUCK

B. P. SCHULBERG



JOHN
STAHL

WISHES

DARRYL
ZANUCK

ALL THE LUCK
IN THE WORLD



Mr. Darryl Zanuck:

My very best wishes for
your continued success.

Constance Bennett



THANKS



Edward Chodorov



My Compliments

to

DARRYL ZANUCK

and

JOE SCHENCK

WALTER WANGER

HAIL, DARRYL!





EARL BALDWIN



Mr. Darryl Zanuck

We have watched with great admiration your advance in the production of motion picture entertainment and your honest and fair dealing with the men and women associated with you in these productions. Accordingly we compliment you.

The entire clientele of our organization joins with me in wishing you continued great success.

California Management Corp.
Charles R. Kennedy, President



DARRYL

My sincere wishes for your continued success and happiness.

RUFUS





MR. DARRYL FRANCIS ZANUCK
At Play

ZANUCK: The Answer To A Writer's Prayer

By HOWARD J. GREEN

WHEN a dog bites a man, that is not news. But when a screen-writer is willing and ready to rush into print with words of praise for a producer—boys, stop the presses!

I am strong for a man who knows his business.

Darrly Zanuck knows his business.

That is why I am strong for Darryl Zanuck.

When I first parked my pencils in a Warner Brothers-First National office, I had a chip on my shoulder so far as Darryl Zanuck was concerned. I had a preconceived notion of the man which was not a bit complimentary to him. I had heard so much Brown Derby gossip about his autocratic way of handling persons and situations that I was ready to go to the mat with him at the drop of a beret.

Without knowing him. I already resented him. In my humble opinion he was biting off more than he could chew. This idea of one man thinking that he personally could have every production in the studio under one thumb just simply could not work out!

A fellow like that must be a conceited Napoleon, I thought. Eventually though he would be bound to meet his Waterloo. If he had turned out a few good pictures, I chalked it up to accidents. In a nutshell, I thought he was just a flash in the pan.

Then I had my first conference with him.

I came to scoff. I remained to pray.

I found myself in the presence of a human dynamo. No sentiment about him. No wasting of words on extraneous matters. No courtesies of even a "Pleased to know you." or "I'm glad you're with us." No anything in fact, except a cold-blooded analysis of the story I had given him. He entered into a discussion of it as if he had been considering nothing but that one story for days, when, as a matter of fact, I know that mine was the fifth story conference that afternoon. He went over my script point by point from beginning to end, generously giving praise when praise was due, never belittling anything and criticising only in a constructive way.

His ideas came out with the rapidity of bullets in a machine gun. He seemed to grab them out of the blue while a faithful stenographer tried to catch everything he had to suggest.

Occasionally I disagreed with him.

The first time that I ventured to cross him I expected to have him call in the guards and sentence me to the guillotine. Instead, he surprised me by the understanding that he showed for my position, proving that he could give and take. In fact, he welcomed these verbal tiffs. Sometimes he emerged victorious. Other times it was I. However, there was never anything personal in the arguments or decisions. It was all a practical matter of determining how we could get the best screen play possible from the story at hand.

I came out of the story conference believing that Zanuck was the answer to a writer's prayer. He had given me more food for thought than I had ever taken away from any other conference.

Undoubtedly he knows how to work with his writers. Perhaps the reason for this is that he has been a writer himself. He has the paradoxical knack of leaving the writer alone on the one hand; yet on the other hand he guides and injects his own constructive ideas into the story.

There is no vacillation about Zanuck. What he thinks is a good idea on Monday is still a good idea on Friday.

Ideas that he blurts out on the impulse of the moment in a story conference he will probably stick to. Once he has given his view he does not swerve. That is that! He believes that the first impulse is the right one .

Peculiarly these thoughts that are born of Zanuck impulse usually work right into the author's scheme of things.

Sometimes Zanuck is wrong. On these rare occasions he is man enough to admit it. I have seen him come out of a preview and say to a writer that it would have been better had he followed the writer's original idea. On the other hand I have never heard him throw the blame into the writer's lap. Zanuck is no buck-passer, nor does he ever take his bows at the other man's expense.

I have often been asked what I think is the reason for the success of Zanuck pictures. To me the answer is obvious.

Zanuck recognizes the truth of the bromide that the finished screen play can be no better than the script. He knows that a production succeeds or fails upon what the author has written. Therefore he will tolerate no half way preparation. The script must be ready for production before he will give his okay.

Once the okay is given it is final. From that moment on, that is the script that must be shot—and none other. In a Zanuck-produced picture the writer has that all-too-rare sensation of being able to recognize his own brain-child.

Zanuck inspires loyalty in all who work around him. That loyalty comes from a realization of the man's executive and creative ability and the knowledge that one will always receive fair play, understanding, help and appreciation.

I always think of him in my own mind as Darryl B. Zanuck. The "B" stands for box-office, for, consciously or unconsciously, box-office is the first test he applies to every story idea.

His competitors may experiment with "arty" themes if they like. Zanuck feels that too often artistic successes are financial failures. His sound reasoning is that it is easier to take a box-office idea and surround it with an artistic treatment than to become sold on an artistic idea and then endeavor to surround it with box-office.

Zanuck is a man's man. That quality creeps into the pictures he produces. Almost uniformly they are double-fisted, tobacco-spitting stories.

Subtlety is not Zanuck's forte.

Stories with a female point of view are likely to run amuck under the Zanuck touch.

However, he has more than plenty on the ball—he is the Babe Ruth in the Hollywood league.

My loyalty to him and my respect for him have grown merely from my studio contacts with him. I bow to him for what he has achieved and the square way in which he has achieved it.

Away from his work. I hardly know him. I am not a polo player.



MR. DARRYL FRANCIS ZANUCK
At Work

DARRYL ZANUCK – DIVINE

By RABBI ARTHUR CAESAR

DARRYL ZANUCK'S ecclesiastical education started in one of the better class hotels on Main Street. It was in the wee hours of the morning that the Gideon Bible peeked out from behind the Heebee-Jeebees and whispered into Darryl's ear, "Go thou forth into the Cinemagogue and slay me."

Some day I expect that excellent society for the cure of insomnia will appear at the Academy of Arts and Sciences and other "haywire" activities and demand screen credit at least as large as that of the important Magyar director, Michael Angelo Curtiz, or a share of the knocks and losses equal to that of Jacob Ben Warner, late of the City of Jerusalem and more recently holding the bag in the promised land.

The Bible was a success long before Zanuck could even read it. For nearly two thousand years the book was the best seller. It was crowding them in from Bethlehem, Judea, to Bethlehem, Pennsylvania. The cost of production was nil. A few thousand Christians and a handful of Kosher feeding lions, with occasional crucifixions from the carpenter shop of Nero. The whole show could have been borrowed from De Mille and Metro would have been glad to loan out the high priest Cecil for a groschen.

Of course, there would be cuts from the Hays office. There are always cuts from the Hays office. For instance that scene in the Manger would have to be cut. The Women's clubs would object on the basis that no respectable lady would bear a child in full view of a jackass and her husband, Joseph. Certainly no lady would permit three wise guys bearing gifts to come to her apartment even if they were led by the Star of Bethlehem.

Those of you who are inclined to criticize Noah's Ark, that super-natural production (as who isn't inclined at least ninety-eight degrees) I warn you to bethink yourselves of this wise admonition: "Let him without options throw the first stone."

I cannot place the entire blame for the wanton cuts in the Book of Books at the door of Zanuck. We must not forget that he was working for "The Holy Warners," where a circumcision is a real cut and as irretrievable as in the House of Israel. And then there was the astute Michael, he of the many angles, and then again there were the inevitable bankers, who insisted that the New Testament share equal credit and screen rights with the Old Testament—that the Hays Episcopalians and Wurtzel Malamuds weigh in at catch-as-catch-can weights.

The deep and profound Talmudic interpretations in Noah's Ark are from the head of Ben Jacob Warner. It was he who saw a great scene in Noah talking to the burning bush, even though it was pointed out to him in English that Moses had the burning bush privileges and operated on Mount Sinai. Let it be said to Darryl Zanuck's everlasting credit, he insisted on Lon Chaney.

But shooting the Bible is like shooting the works (ask Bill Koenig or any Metro-Goldwyn supervisor). First it is necessary to find a scholar among the writers who could and would undertake to read the Bible (Cecil DeMille is out—the man has made a running gag out of it). I mean a scribelo who will retire to his ecclesiastical cell, sure of a four-week guarantee, wash his hands in the nearest speakeasy, beat his chest and cry "Mea Culpa—Mea Culpa—Mea Maxima Culpa" and then proceed to rewrite the Bible, covering from Genesis to Kings in the first week — the schedule must be kept up, even if we have to fade out on Abel knocking off Cain before Heaven and Earth were created.

Such a job came to Darryl. He looked at Genesis and immediately changed the title to "The Earth Squawks," which didn't meet with the approval of the Warnerites, who wanted to call it "The World Is Mine." To this Zanuck objected strenuously as succeeding events have proven.

It is a simple thing to make a "Noah's Ark" just an average picture—a couple of jackasses and other Warner mammals would have done it, but to make of "Noah's Rowboat" a steam-going yacht, a super-super-failure—that required Teutonic imagination, a Viennese "oberverstandt"—in short (make mine very short), a Curtiz. They could have pinched-hit with Mayo, but Mayo had just left for English classes at the night school in his Rolls-Royce. Besides, Curtiz had angles—plenty of angles, as who hasn't in Hollywood.

The conferences on Noah's Ark were presided over by such Rabbis as Brick Enright, Lloyd Bacon, Adolfi, Roy del Ruth—men steeped in the ways of the New Testament. familiar with every Magdalen in the scriptural set. For instance, when it came to casting the part of Noah, Del Ruth's practical comedy sense was invaluable. He insisted that Noah should have a beard. His knowledge came from the many days and weeks spent sitting at the feet of that distinguished Rabbi, Schamus Sennett.

Enright started to cut Genesis. He began on the line—"in the beginning there was The Word, and the Word was God." One slash and he left only "God." Del Ruth hastened with the advice that God was censorable and that the Hays office would cut it out, which indeed they did.

Then came those sequences in which Heaven and Earth were created by God. You think that's tough; well ,so is your second option. Enright did it and how. One slash—"Where is Heaven?" asked Enright. "In the bank," said Warner . "No wise cracks," ordered Zanuck. "We're cutting the Bible." "You're telling us," whispered Marks, Peter, Paul, John, Joseph and Mary, members of the Writers' Guild in full standing, paid up and willing to fight side by side, with Bartlett Cormack or against him.

There was fighting—plenty of fighting. Curtiz threw Genesis at Del Ruth. Enright picked up small pieces of the Epistles, tried to read them, gave it up as a bad job, and threw them in the basket. Zanuck tore up the Old Testament, sent the Psalms to the late Bobby Crawford of the Music Department, to see if he could steal any lyrics for the next Warner musical, and threw the rest in the basket. The New Testament was handled very skillfully as a Hitler reprisal measure by Jacob Ben Warner and came, like Benjamin on his ass (to use a Biblical term) finally to rest in the same basket.

Came the dawn! The janitor, a son of Ham (this is an all ham and bad sound story) picked up the Biblical pieces from the basket and, with the alacrity of a jig-saw puzzle expert, put it together and called it "Noah's Ark." That's how darkies were born—ask any exhibitor.

I could say more ,but this is sufficient to keep me out of work at Warners and to give you a bird's-eye view of how Darryl Zanuck took the Bible, a success for two thousand years, and made a flop out of it.



HIS FIRST WARNER CONTRACT
Signed Ten Years Ago

With the only Warner star of that era—Rin Tin Tin—seated on the ground. Notice the makeup of our hero back in 1923, the sweater, the hat and that face. The book he is grasping was his big enthusiasm of those days. He tried to sell it then and is still trying to sell it now.

The Sidewalks of Glendale

By ROBERT LORD

AUTHOR'S FOREWORD

The incidents in the following little story are purely imaginary, also the characters. In fact, the principal character, Mr. Zanuck, is more than imaginary. He's legendary. For the past ten years he's been moving so fast that he ran right by this sory. However. if the author had succeeded in catching him, he—Zanuck—would have straightened out all the difficulties hereinafter indicated; and would have had all the associate producers home in bed wih their wives by half past ten And if you don't think their wives would have been surprised!

IT'S 10:45 P.M. The big major studio feature preview has just ended. A crowd is pouring out of the theatre. Plenty of kids. It's Friday night. A fellow is on a ladder at one end of the marquee monkeying with the lights and the letters. Complete change of program tomorrow.

Huddled together near the edge of the sidewalk, we find the boss of the studio which made the previewed picture, the associate producer, the cutter, the director, a squad of writers, the head of the studio's musical department, the head of the studio's cutting department. some more directors. some more associate producers, some more writers, some friends of all the aforementioned people—and a sprinkling of outsiders who have no business here anyhow, but are straining their ears to hear what's being said.

Everyone talks simultaneously. Never fewer than three at a time. The atmosphere is one of polite frenzy. The object of the game is to push in as close as possible to the boss so that, in case you'd accidentally say something intelligent, he might hear you.

* * *

"It's a pip—beautiful. Boy, this one is in the bag. Did you hear the applause at the end? I don't know. I got sort of restless during the Monte Carlo sequence. Why couldn't we trim that a little? Trim what! What are you talking about! That's the high spot of the whole picture. Where you going to plan that he's sick of her? You got to get over that's he fixing to give her the air. Did you like the music I put under the love scenes? I think they build it up great.

"Freddy gives a terrific performance, don't he? Where he comes into the speakeasy in that big head closeup and takes her in his arms in that low camera set-up, it tears your heart out. I'm not worried about those laughs. Friday night's always the same at this house. The kids are just sitting there waiting to give somebody the bird Nobody walked out, did they? I can't use another angle when he falls downstairs. That's the only good angle we got. The high shot had negative scratches on it. I told you that when it first came through in the dailies.

"She never had a baby. You're just daffy. F.B., listen to this—Joe thought she was supposed to have a baby in the penthouse. You dope, when we cut to her looking at those baby shoes—those were the ones that belonged to her baby that died before she met the boy. I don't care what you write in the script. We changed it on the set. The other way was too censorable. Sure, I'll admit she talks like she had mush in her mouth—but I can't teach her how to talk. Not in twenty-one days. My wife thought it was one of the best pictures she ever saw. She sat there crying like anything. Milt, how'd your wife like it? Oh, you could switch it around if you wanted to. That's the way we had it in the first script, but nobody liked it. George, F.B. thinks we ought to drop the meeting in New York; play the Monte Carlo stuff before she kills him on the yacht; then cut directly to her in Paris. Can we do that with the film we got?

"I don't agree with you that it peters out at the end. Why does she forgive him! There's a smart question. Why does she forgive him? She forgives him because—well, because she loves him. We've planted that for 6800 feet. All right—all right. I can fix it with a couple of closeups. Let me have her for a couple of hours tomorrow and I'll take 'em. That is the retake—what you saw in the picture tonight. You can't cut in any other way. The action don't match .He's wearing another suit, Mr. Gorman. He's got on a blue suit in the medium shot and a grey one in the other two-shot.

"Listen, F.B., it's not my fault. He got the flu. Don't you remember we were shooting around him for almost a week? Suppose it is an old Sennett routine? They laughed at it plenty, didn't they? Why they yelled when he found the egg in his pocket. I tell you they screamed. What are you talking about?Th e whole speakeasy was my idea. Joe and I were in his office one afternoon around five o'clock—and it came to me just like that, don't you remember? Of course, it's a smash, F.B. I don't say this very often, but I predict we got one of the big money pictures of the year. If they don't go for this, we might as well fold up. It's got everything but Eliza crossing the ice.

"Sure, F.B., that's how we had it cut in the first place. It's a cinch to put it back like that. George, we want to change the opening. We'll start with the shot of the locomotive wheels—then, the long shot of the train—then, we'll bang into the men's room and show Eddie brushing his teeth. Yeh, it sells his character better. My wife cried like a baby. Sid, did your wife cry? We'll run it a reel at a time tomorrow morning about eleven o'clock. That's the closet shot we can use. You can see his collar's dirty in the big head closeup. You don't have to hear the dialogue. The music tells you the whole story. George, don't start cutting negative until we run it a reel at a time tomorrow. Just because she looks at baby shoes, does she have to have a baby! The retakes are simple. Sam can knock 'em off in a day or so. The penthouse stuff might be better in the first reel than at the end of the picture. We'd have to cook up a whole new ending but that wouldn't be so tough to do. As long as we're going to make retakes anyhow No, we never shot that. It read all right on paper, but it didn't work out on the set. Well. let's all go over to the Derby and get some coffee."

* * *

They do. All except the outsiders who have no business in the huddle anyway. At the Brown Derby. the discussion is continued until after 2:00 A.M. Everybody is very tired next day, but they'll get a good rest over the week-end because there's another preview Monday night.

GOOD LUCK





Ben and Bebe

ZANUCK: 98 PER-CENTAUR

By GRINGOSSO

As told to Courtenay Terrett

YES, I'm feeling pretty well, too . . . sound in wind and limb, as the fella always says; no saddle sores, no ringbone ,no indigestion, and sleeping like a log. . . . What's that? . . . I'm sorry, I didn't quite catch what you said. . . . Oh! Well, yes, I am a little deaf, and to tell you the truth it's got me worried a bit.

You see, when Darryl and I first started playing together I used to jump out from under my saddle when he'd let loose with one of those story-conference war-whoops of his. I'd think somebody'd clipped him with a mallet, or a hornet had got down his shirt, or he'd just seen Mike Curtiz charging down a goal post.

It bothered me a lot, at first; all my family're a bit nervous, you see, and I'm no exception. It wasn't only the sudden shock of the unexpected noise. It was later, in my stall, that I'd get to thinking about it, trying to puzzle it out. Actually, I got to a point where I used to lose sleep, brooding about it at nights. I got touchy, jumpy, snappish, and cutting out coffee and cigarettes didn't do any good.

It got so bad that every time they'd saddle me up and take me out to the pony-line, I'd start shaking and sweating all over, because I knew that pretty soon Darryl would be on board and I'd have to be gritting my teeth and expecting, momentarily, one of those steam-calliope screams to bust loose on my top-deck.

I reckon Darryl was perplexed, too, at my nervousness. Whenever I'd jerk and jump at one of his yelps, he'd snatch at my curb until my lower jaw was banging against my knees I was getting so cold-jawed I could have frozen ice-cubes in my mouth.

Then, one day, they introduced a new boarder at the stables—a nice old fellow named Henry Brown. (Maybe you know him; he belongs to Roy Del Ruth. No? He's been around the town for years.) Well, it was Mr. Brown who saved me from becoming a nervous wreck; he explained everything to me.

He told me that in the old days, before I'd been foaled, and when Darryl thought Rin Tin Tin was the greatest dramatic actor in the world, he and Del Ruth and some other guys used to go out riding with Darryl two or three times a week in Griffith Park.

Del Ruth was a pleasant, easy-going sort of gentleman, he said; just liked to canter or trot along, and merely take little short runs now and then to stretch the kinks out of Mr. Brown, and always walk him in the last half mile to the stables, and Mr. Brown greatly enjoyed going out with a rider like Mr. del Ruth, and for several months like was pleasant and peaceful.

But then Darryl and some of his playmates persuaded Mr. Del Ruth to join them for his rides in the park—and after that Mr. Brown's easy-going existence was a thing of the past.

He'd never know when he was going to get a quirt laid down his rump, or a stone rapping his ribs, or have his tail twisted by someone riding up suddenly from behind, or be startled by having a couple of horses and riders charging out at him from behind a big boulder.

He said Mr Del Ruth didn't expect these things any more than he did, and was just as surprised.

But they both took it pretty good-naturedly, for, after all, Mr. Brown was working for Mr. Del Ruth, and Mr. Del Ruth was working for Warners, and Warners was working for Mr. Zanuck.

But, Mr. Brown confided to me, it really got on his nerves—all the surprises, and the long, breakneck, down-hill runs, and the back-breaking scrabbles up shale-banks, and the sudden descents into canyons, and always tearing through underbrush and along narrow, twisty trails. It got to seem that he was always in a nightmare—I mean he was always having a bad dream, and the dream was that all the Keystone cops were chasing him, mounted on calvary chargers and disguised as Darryl Zanuck.

The thing that got him down, just like it got me down later, was wondering "why?" He just couldn't figure it out, all this running and charging and yelling and tearing and whooping all over the countryside.

And then, one day he got the answer that explained everything. Darryl called all the riders together and told them that there ought to be some system, so they chose sides, and one team was to be the Indians and the other side was to be the cowboys (only sometimes they were the Seventh United States Cavalry instead of the Cowboys) and the two sides were to chase each other and play a game which Darryl said was called "Cowboys and Indians."

After that, Mr. Brown said, he understood everything perfectly—all the war-whoops and ambushes and surprise chases and breakneck runs—and he didn't mind it so much. He never got to the point of really enjoying the game, though, and one day he hinted as much to Mr. del Ruth.

Mr. del Ruth was an Indian that day, and he was assigned to go out and scout for the Cowboys, and Mr Brown deliberately took a wrong direction, and before Mr. del Ruth knew it, he and Mr. Brown were 'way over at the other side of Griffith Park, and they couldn't even hear the war-whoops of the Zanuck Comanches as they killed all the cowboys. He said Mr. del Ruth patted him on the neck and gave him a chew of his best tobacco, and after that they used to get lost every time.

Well, sir, when Mr. Brown told me his story I saw everything in a new light. I realized then why Darryl had named his polo club "Los Indios" and why they had the head of an Indian in a war-bonnet stitched on the backs of their shirts.

Above all, I understood why Darryl was always whooping and yelling, and I even began to understand some of the war-cries he shouted—for I spent a winter in Arizona once, and met a lot of Indian ponies, and picked up a bit of the lingo.

At first I thought my ears were deceiving me, but I listened attentively. Sure enough, I was right!

Darryl was cursing in pure Apache!

Everything's been all right since then—everything but one little worry that bothers me from time to time: I can't help but wonder what will happen if he ever runs up against a team of Apache polo players.



DEAR DARRYL

Regardless of differences in the past, you have always had our utmost respect. Believe us that we wish you continued success for the balance of your career as a Producer which we hope and know will last for many, many years.

GEORGE FRANK and SCOTT DUNLAP

STRICTLY PERSONAL

By RIAN JAMES

"WE THOUGHT you had worked for him quite a while," the man from The Hollywood Reporter said to me, "and that, knowing him fairly well, you might like to write a little article about him." Well, I have worked for Darryl Zanuck for quite a while—for eight months to be exact—and to an erstwhile newspaper columnist who is used to going to bed on the Buffalo News and waking up on the Hartford Times, eight months IS quite a while. If you count story conferences, eight months is even longer than that.

Before I left New York to come here, a friend of mine, already Hollywood-wise, told me that he knew all about Hollywood, and the way the picture business worked. "I'm anxious to meet this Darryl Zanuck," I remarked—at that time I had sort of gotten the idea that Warner Brothers was some sort of subsidiary of Darryl Zanuck's. "How long's your contract for," my friend asked. "Six months." "Six months? You'll be lucky if you ever even see the guy!"

Well, let's see. I landed out at Warner Brothers on a Monday morning. By Monday afternoon I was wondering if I'd ever be able to do a script on the yarn that had been handed me, and by the following Wednesday I had not only met Darryl Zanuck, but had caught my first set of hell in a story conference. Somebody told me where the conference was to be. I walked into a beautifully furnished room, brushed by seventeen assorted statues of polo players in seventeen variegated attitudes of play, and ducked behind a divan. Zanuck was striding up and down, swinging a weighted leather-thonged stick, and chewing a cigar. I liked him immediately because he was, so far, the only person I'd ever heard who could out-swear a managing editor.

He lost no time in explaining his story idea to me. He talked graphically, quickly, punctuating his remarks and making certain of my undivided attention by periodic socks over the shin with his polo stick. When he finished, he asked me what I thought of his idea. "I think," I started to say, when he waved me away. "Never mind," he said, "write it that way."

Of course, there have been a lot of story conferences since then, and I don't believe that anybody who ever listened to Zanuck, or worked with him, can help but admire his tremendous energy, his amazing ability, his lightning-like thinking apparatus, and his vocabulary of swear words. As a matter of fact, after my third conference, I suddenly caught myself at a dinner at Nancy Carroll's saying, "Why the hell don't you pass that lousy butter."

Nevertheless, I have been an admiring subject in the Zanuck kingdom ever since I first met him. I have waited until three in the morning to meet him at a conference scheduled for eleven o'clock that night; I have sat opposite him in the Brown Derby, and, in return for a friendly grin, had him look curiously at me as though I was something he'd seen, vaguely, somewhere. I have warmed under his cordial praise in a story confab, and chilled under his far-away glance at a dance ten minutes later. I have, in short, worked fairly close with him for eight months and I still know him less intimately than I know the man who brings my morning milk.

I have seen him play polo, ride a horse, make a speech, dance a fox-trot and plan a hunting trip, but away from the amen corner of the Western, on preview nights, I have never talked to him outside the office. I have met him—in the office, at all hours of the day and night; I have seen him leap from story to story with the agility of whatever animal in the African pictures is, that leaps from crag to crag. In my all-too-short association with him I have never known him to forget anything, at any time, anywhere; I have never known a time when he wasn't as quick to take the rap, as give it, and I have never known a human being in any calling whatsoever, with a more complete grasp of his job, or with more job to have a complete grasp of. From the writer's viewpoint, Zanuck is all that even the most demanding scribbler could ask for—a producer who not only knows what he wants, but who recognizes it when he sees it. I wish him luck, and may all of it be good, and I'm grateful to the Reporter for the space in which to say so.



HEA

CONGRAT

Darryl

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MYRON SELZNIC

TIEST
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Zanuck

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OOD WISH

om

e Staff of

-FRANK JOYCE, Ltd.



Felicitations,

Our entire group felicitates you, not only on your recent stand for the employees of Warner-First National, but for the fairness you have always displayed in the handling of creative element in the production of pictures that came under your supervision. Your word has always been a contract. In an industry where repudiations have become a rule rather than an exception, both on written and verbal

PHIL BERG
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LELAND HAYWARD
JOY & POLIMER
MILTON E. HOFFMAN AND FRED ROBINSON
ARTHUR LANDAU
JOHN LANCASTER

Mr. Zanuck!

agreements, it has been most refreshing to deal with you.

Accordingly, Mr. Zanuck, we wish you the greatest success in your new venture and offer you the benefits of our group, both collectively and individually, to further this success, knowing that your continued advancement will mean the advancement of motion pictures and the creators who will have the good fortune to become a part of your organization.



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Wherever You Go . . .
Whatever You Do . . .

We
Wish
You
Continued
Success

EDWARD SMALL CO.



Good Luck

DARRYL ZANUCK

Your past record in the industry is assurance of greater success in your new venture. . . . . .

NAT GOLDSTONE



. . . . . OF THEE WE SING:

MILTON BREN—FRANK ORSATTI



The best o' luck,
Darryl - - - -

ROY DEL RUTH

MR. ZANUCK:

Accept my best wishes tied
up with a "Silver Cord."

JOHN CROMWELL





In
Grateful
Appreciation
To

DARRYL ZANUCK

WILHELM DIETERLE





To

DARRYL ZANUCK

With honest appreciation of an association which has been pleasant, thoroughly worth while, and a sincere wish for your future good luck and well being.

JOHN ADOLFI

DARRYL ZANUCK

It has been my good fortune and privilege to make thirty-six pictures under your matchless supervision and I embrace this slight opportunity to express my gratitude and appreciation and wish you the uninterrupted success which your genius deserves.



MICHAEL CURTIZ



To DARRYL ZANUCK

A Sincere Wish For Your Future Success

ALFRED E. GREEN



To DARRYL—

I doff my hat
out of deference
to real leadership

LLOYD BACON



Congratulations,

MR. ZANUCK

and

Good Luck.

H. BRUCE (Lucky) HUMBERSTONE

My Compliments
To
DARRYL ZANUCK
And to
JOE SCHENCK
For Forming That
Association

MURICE REVNES



I Don't Know You Mr. Zanuck; You Don't Know Me.

But here's success to you. If anybody in this business deserves it, You do.

A Fox Admirer

To DARRYL ZANUCK –

GOOD LUCK!

GENE MARKEY



SUCCESS

ROBERT PRESNELL

I felt that I was greatly honored when Darryl F. Zanuck selected four of my original stories for production this past year and I am very grateful for this opportunity to honor him today.

–Houston Branch

Best Wishes to You Mr. Zanuck, because of Your Friendship for the actor and Your personal interest in me during the making of the three pictures just completed at Warner Bros.

"EMPLOYEES ENTRANCE"
"CENTRAL PARK"
"GOOD BYE AGAIN"

WALLACE FORD

Good Luck–

MR. ZANUCK

LYLE TALBOT



DARRYL ZANUCK

YOUR SUCCESS HAS
BEEN WELL EARNED

CHARLES KENYON

BEST OF LUCK

MR. ZANUCK

FROM

WARNER BAXTER
42nd Street



THE HORSES
At the Los Indios Polo Club entreat Joe Schenck to rush Darryl Zanuck to work as quickly as possible.

SINCERE GOOD WISHES

LILYAN TASHMAN



To Darryl–

A grand boss,

And a grand guy.

BOB LORD

ARTHUR LANDAU

Success Always

LEW SCHREIBER

My Sincerest Wishes



Good Luck and Success

MR. ZANUCK

In Your New Undertaking

JACK CURTIS, Inc.

Taft Building

Hollywood

GOOD LUCK TO YOU

MR. ZANUCK

MISS REBECCA
EDDIE SILTON
IRA C. UHR



In appreciation of your good faith to the industry

ROBERT Z. LEONARD

DARRYL ZANUCK

A Silent Toast To Your Success



BEST WISHES

William Rankin

DARRYL ZANUCK

AS NOTHING HAS DAUNTED YOU IN THE PAST NOTHING CAN IMPEDE YOUR PROGRESS IN THE FUTURE. GOOD LUCK.

FRED JACKMAN

RAYMOND
GRIFFITH

TO DARRYL ZANUCK, THE CREATOR, NOT ONLY OF ENTERTAINMENT, BUT OF THE TYPE OF SHOWMANSHIP WHICH SO FAR HAS NOT BEEN TOPPED.

HARVEY THEW

Compliments
of
MARIAN NIXON

Here's
to
Your
Continued
Success

BILL DOVER

GROVER
JONES

and

WILLIAM
SLAVENS
McNUTT

to

DARRYL ZANUCK

wishes for every
success in your
new enterprise.

WILLIAM MORRIS AGENCY



Success
and
Best
Wishes

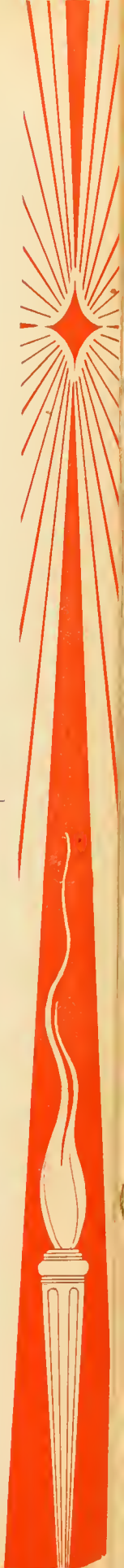
RAY ENRIGHT

DARRYL ZANUCK

"LUCK!"

(How's that for economy of dialogue?)

LEW LIPTON





THE NAME OF **ZANUCK**
has come to mean
TOP NOTCH ENTERTAINMENT
at a production cost
that is sensibly economical . . .

Our aim is to make
THE NAME OF **MITCHELL & HERB**
synonymous . . . as applied
to engravings, mats, and all
accessories to the ad craft of
The Motion Picture Industry . . .

THE NAME OF **ZANUCK**
stands for achievement . . .
a fact that has been forcefully
helpful to all of us who
co-operate in an endeavor
to elevate
The Prestige of Pictures . . .

We are accordingly grateful . . .
and indeed proud
to have played our part
in the exploitation of
Darrly Zanuck Productions.

MITCHELL & HERB
ENGRAVERS
and makers of Matrix

THE Hollywood REPORTER

Vol. XIV. No. 32. Price 10c. TODAY'S FILM NEWS TODAY Tuesday, April 25, 1933

J.T. REED HEADS ACADEMY

Emergency Committee Chairman Elected President By Acclamation——Cromwell V. P.

J. Theodore "Ted" Reed, who has been chairman of the Academy Emergency Committee during the salary cut period, was last night elected president of the Academy, succeeding Conrad Nagel, who resigned last week. The Board of Directors also accepted the resignation of Benjamin Glaser as vice-president, but not as a member of the Academy, and elected John Cromwell, director, to the vice-presidency. Both elections were by acclamation.

The meeting lasted six hours, most of which was taken up by talk. Louis B. Mayer spoke for more than an hour, taking as his text the report

(Continued on Page 7)

TRADEVIEWS by W. R. WILKERSON

•TO LISTEN to the squawks in and around the picture busines, one would think that the whole thing is going to fold up over the week-end. Business is bad certainly, there are less tickets being sold today than at any time in recent years, the collections of the big and small distributors are off anywhere from 25 per cent to 50 per cent, but, with it all, the business is moving on and is in no way as crippled as many other other big industires.

Let's look over the list of a few other industries and see what is happening.

•

The production of United States Steel is 80 per cent below normal; it showed a deficit of $92,000,000 at the final count for 1932. There is not a railroad in the country that is making mnoey and 60 per cent of them are facing bankruptcy. Never in the history of any country have there been so many bank failures. More than 1200 banks closed their doors during 1932 and there were upwards of 418 closed before the bank holiday. How many of those closed for that week have remained closed is uncertain at this time.

You can count the number of profit-making newspapers on the fingers of two hands. The book publishing business is sunk. Brentano's has gone to the wall. Ninety out of every hundred magazines are only living due to the good graces of the paper houses and printers. One of the better mags showed a loss of $400,000 last year, another $225,000, another $175,000, and many of them are ready to call it quits.

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Automobile production is off 50 per cent. The cloak and suit business is now in the hands of the $12.50 and $15.00 manufacturer. There is hardly a big hotel in the country that can pay its bills. Apartment properties, individual dwellings, and any and all kinds of land are off in value 50 per cent or more. Business generally in almost every line of endeavor is 80 per cent below the 1928-29 peak.

•

So why all the yelling about the motion picture industry? It's doing better than any other big business. People will buy good entertainment

(Continued on Page 2)

An Opportunist

Production on MGM's "Strange Rhapsody" was held up yesterday while a nanny-goat gave birth to three little goats. And the fellow who placed the nanny has put in a claim for four checks instead of one for the day's work.

Government Probe Off For Time Being

Washington.—The resolution introduced by Representative Sirovich for a rigid investigation of the motion picture business has been tabled for the time being.

The impression here is that the Government does not want to go into such an investigation right at present, but indications point to a sweeping look into the industry at a later date.

Marxes East To Work On 'Of The I Sing'

Groucho and Chico Marx left last night for New York where they will join with Harpo, Sam Katz, George S. Kaufman and Morrie Ryskind in the adaptation of "Of Thee I Sing" for pictures.

Lord A Supervisor

Robert Lord, contract writer at Warners, was made a supervisor by Jack Warner yesterday.

Columbia Planning Four New Specials

New York.—In addition to its regular program, Columbia is planning to produce four specials for the coming season. The company will say nothing about these additional pictures, which will not be included in the announcement of the season's line-up.

Although not even the nature of the productions has been divulged, it is probable that they will be musicals.

BONDHOLDERS WIN POINT IN PARA. BANKRUPT CASE

New York.—The Paramount-Publix bondholders had their day in court when Federal Judge F. G. Caffey signed a show cause order, directed at Paramount and returnable tomorrow, to prove why the election of the three trustees, Zukor, Horowitz and Leake, should not be set aside, and why Referee H. K. Davis should not be displaced because of bias.

Also on Wednesday, Judge Paterson, in the Federal Court, will hand down his decision on whether Paramount's voluntary petition in bankruptcy should be dismissed and the involuntary petition filed by the bondholders be substituted.

If the decision is favorable to the bondholders committee, an order will be issued for the election of a new trustee or new trustees, to be held five days after the Paterson ruling is handed down.

Norman Taurog Signed To New Para. Contract

Paramount has signed Norman Taurog to a new contract for another year. He will make three pictures in that time.

Taurog will direct the next Maurice Chevalier picture, "She Laughs Last," as the first on his new contract, to be followed by "Funny Page," an original story by Barry Trivers. The Schulberg-Feldman office made the deal.

Bob Benchley To Radio

New York.—Robert Benchley has been signed by Radio to write and act in pictures. He leaves for the coast within the next two weeks. Benchley appeared in "Sport Parade" for Radio several months ago.

Loew's Said to Have Secret IATSE Cuts

New York.—It is reported that the IATSE and the Federation of Musicians have secretly granted cuts in salaries of stage hands, operators and musicians to the Loew circuit.

This circuit has decided to convert 26 or its 60 theatres in the New York territory from straight pictures to a policy of pictures and vaudeville. The trend sems to be veering back to vaudeville and it is understood that it is on this account that the secret cuts were given.

Loew's is already in difficulties with its new Ziegfeld Theatre. It opened last Friday and is already flopping as a picture house.

Thalberg Working On 'Mademoiselle'

Paris.—Irving Thalberg is devoting much of his leisure time to a screen treatment from the stage play of "Mademoiselle," now current in New York. Charles MacArthur is working with him. The picture will be used as a starring vehicle for Norma Shearer.

Helen Chandler Cast

Helen Chandler was signed by Mayfair Productions for the female lead in "Dance Hall Hostess," which Breezy Eason will direct. The cast includes Eddie Nugent, Jason Robards and Alberta Vaughn.

Col. After Helen Hayes

Columbia is trying to borrow Helen Hayes for the top spot in the Screen Guild production of "A Man's Castle," which Frank Borzage will direct, if MGM will consent to the loan.

Ted Curtis East

E. P. Curtis, general sales manager of Eastman Kodak, leaves for Rochester Friday after a three months stay here. He will return in August.

"THE BIG BRAIN" Now In Production by K. B. S.

THE Hollywood DAILY REPORTER

W. R. WILKERSON ..... Editor and Publisher
FRANK POPE ..... Managing Editor

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RAMBLING REPORTER

Al Kaufman lost a golf match to Adolphe Menjou Sunday . . . and was he chagrined? . . . And for much money, too. . . . Peggy Joyce seems to be putting youth or good looks way ahead of millions these days—or maybe she doesn't need the millions. . . A certain light-haired free-lance actor has the "lead" at the moment. . . . Robert Benchley will be here May 15 and probably will go straight to Radio. . . . Connie Bennett is giving a farewell party for the Marquis Saturday night—Henri is going far, far away. . . . Georgie Raft has been held over for a second week in Chicago, where he's slaying 'em.

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Hard times sign: A producer returned a manuscript to a writer the other day and the envelope arrived with "postage due, 17 cents"! . . . Gary Cooper is moving to a new house next week, with lots of ground and a swimming pool. . . . The Freddie Marches, fresh back from a trip through Yosemite, are off to Laguna for a coupla weeks. . . . The Eddie Sutherlands' farewell party to Ben and Bebe Lyon ended with a swimming-meet-you-in-the-ocean. . . . Jesse Lasky, Joe Schenck, the Mike Levees, Winnie Sheehan, Claire Windsor, the Phil Bergs (Leila Hyams), the Al Newmans, the Skeets Gallaghers, William LeBaron among the guests. . . . After several "preliminaries," the Mike Levee-Phil Berg finals will be staged in the Hollywood Legion Stadium. . . . The Goetzes have a new telephone number that's so private even Bill doesn't know it.

•

A certain Paramount director went to collect his salary the other day and found that it had been attached by a woman in New York who is suing him for he can't imagine what! Says he doesn't even know the gal! . . . Sally Eilers, working like mad to finish in time for that trip to Europe with the Lyons last night. . . . Wonder if she made it? . . . Did that large party, including Mary Duncan, Laddie Sanford, Minnie Sweet Muchmore, Sally Blane, ever find that lost bottle of golden bubbles at the Beverly Wilshire Sunday night? .

New York REVIEWS

"A BEDTIME STORY"

Paramount prod.; director, Norman Taurog; writers, Roy Horniman, Benjamin Glazer, Waldemar Young, Nunnally Johnson, Ralph Rainger, Leo Robin.

Rivoli Theatre

World-Telegram: A sprightly little piece of entertainment dealing with the complications that result when a wealthy young bachelor finds an engaging little orphan in his automobile. Every scene showing the youngster, billed as Baby LeRoy, is a movie natural and good for plenty of chuckles and laughs.

Herald-Tribune: A passable little picture called "A Bedtime Story" that starts most agreeably, moves along with placid good humor and then toward the close suffers from a decided lack of staying power. It is a pleasant enough vehicle for the restricted but winning talents of the star, even though it is likely that filmgoers will be inclined to believe that the year-old baby in the cast carries off most of the honors.

News: Norman Taurog, who directed "Skippy" and "Sooky," has added another successful production to his credit in "A Bedtime Story," which he has managed deftly and cleverly.

Post: Norman Taurog, who showed his skill with children in "Skippy," has elicited a series of genuinely diverting responses from Baby LeRoy, and the scenes between the infant, Chevalier and Horton are pictorially effective, thanks to the superior camera work.

Sun: Mr. Chevalier plays ingratiatingly and is most amusing and likeable in the scenes with the infant—at least two of which are quite hilariously funny, thus proving again the comparative ingenuity of broad farce as practiced by Hollywood.

Mirror: "A Bedtime Story" is a delightful picture—happy, smart and touching. Women will desert the bridge table to cheer it.

Times: This picture is a jolly affair. And if one says that Baby LeRoy comes close to winning the pantomimic laurels it does not mean that M. Chevalier is any less able than he has been in his other screen works.

American: Between M'sieu Chevalier, Eddie Horton and the ducky doll of a baby of whom you have heard so much, the new Rivoli attraction is well-freighted with merriment and provides a liberal hour's entertainment for anybody's money.

Journal: M'sieu Chevalier and the picture are grand. But it was M'sieu Ba-bee that had adult spectators out front gurgling with glee. Credit for this exhilarating exhibition is due principally to the direction of Norman Taurog, who has an amazing way with children.

"WORKING MAN"

Warner prod.; director, John Adolfi; writers, Edgar Franklin, Charles Kenyon, Maude T. Howell.

Radio City Music Hall

World-Telegram: It is, perhaps, more a one-ring circus than a complete show, but it enables Mr. Arliss to turn in another of his pat and letter-perfect performances to the enjoyment of the audience.

American: Any George Arliss picture comes as good news to harassed movie fans, but when one arrives that proves to be just about the best fun the Old Master has given us, then truly here is genuine cause for unrestrained rejoicing. Such a one is the new offering at the Music Hall.

Journal: It's pleasantly wholesome entertainment that includes a nice little love story, a number of quiet laughs and a great deal of optimism, all presided over with the charm and soft-spoken deftness that have made Mr. Arliss one of the most important box-office attractions in the cinema industry.

News: Except for one or two sentimental scenes, the story is handled throughout with so light and whimsical a touch that the situations that have been used on the screen before take on an air of freshness. The dialogue is well written and the acting is fine throughout.

Mirror: Despite its dreary and unprovocative title, "Working Man" is the best of Mr. Arliss' recent vehicles; a refreshing and entertaining film.

Times: A breezy but somewhat shallow pictorial comedy. George Arliss offers an ingratiating character study in a role that suits him as well as did his part in that highly successful film, "The Millionaire."

Herald-Tribune: The film is pretty much in the customary Arliss tradition and there are moments when the whole story shows a slight propensity for growing just a bit too whimsical for comfort, but, on the whole, it is both bright and entertaining.

Sun: He has done the same sort of role before—notably in the engaging "The Millionaire"—but no matter how many times he has offered his tricks, we always remain to admire.

Post: George Arliss' latest picture conclusively proves that this English actor is very near his best on the screen when he is adumbrating the tempered wife of an American business man.

Harriscolor Plans To Move Plant East

New York.—Charles Harris, head of the Harriscolor Film Laboratories, is in Hollywood with a definite plan to move the company's plant back East, locating somewhere on Long Island, probably either at Freeport or Baldwins.

Harris believes that the trend in pictures towards musicals will be of great benefit to a color plant in the East. The coast plant is understood to have been inoperative for months.

M. P. Tennis Tourney At L.A. Club Next Month

The eighth annual motion picture tennis tournament will be held May 28-29 and June 4 at the Los Angeles Tennis Club.

Championship flights in men's singles, men's doubles and mixed doubles are scheduled, with the event being staged under auspices of the Motion Picture Tennis Association. William C. DeMille will be official referee.

'House of Magic' For Beverly Players

The Beverly Community Players will produce "The House of Magic" at their theatre next Monday night. The play is by Morris Fink and L. Carpenter Jones.

Quillan Still A Champ

Eddie Quillan, golf champ of Lakeside, won the auto radio set, donated by Duke Hinnau, in the club's week-end tournament. The comedian turned in a net of 135 for 36 holes, nosing out Andy Clyde by one stroke to lead the field.

Bebe and Ben East

Bebe Daniels left last night for New York, enroute to London to fill her one picture deal with British International Pictures. Ben and the baby went along.

Operation For Torrence

New York.—Ernest Torrence will be operated on for gallstones at the Lenox Hill Hospital today. Dr. Carl Eggers will operate.

Tradeviews

(Continued from Page 1)

and pay CASH for it, when they will hang every other purchase on the credit hook if they can. They are pleading for good entertainment. If Hollywood will furnish it, receipts will jump.

Typewriter Repair

Your typewriter cleaned, oiled, NEW RIBBON, generally adjusted with this coupon and $1.00.

Hollywood Typewriter Shop

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GRanite 3302 and 3303

PARA'S 'EAGLE AND THE HAWK' POWERFUL ANTI-WAR DRAMA

Story, Direction, Acting All of Best

"THE EAGLE AND THE HAWK"
Paramount

Direction . .Stuart Walker
Original by..... .John Monk Saunders
Screen Play by.....Bogart Rogers, Seton I. Miller
Photography . .....Harry Fischbeck
Cast: Fredric March, Cary Grant, Jack Oakie, Carole Lombard, Guy Standing, Forrester Harvey, Russell Scott, Leyland Hodgson, Kenneth Howell, Douglas Scott, Craufurd Kent, Paul Cremonesi, Jacques-Jou-Jerville, Robert Manning, Adrienne d'Ambricourt, York Sherwood.

Destined to take its place with "All Quiet on the Western Front" in the archives of screen achievements in depicting the unabridged horrors of war, "The Eagle and the Hawk," admirably fulfills its purpose. It attacks its subject with praiseworthy vigor and directness. It leaves utterly nothing to the imagination. Blood and gore being the reason for its central character's revolt against the system of senseless slaughter, it gives us blood and gore in profusion. It is, in fact, more horrible because it is more real than most of the fantastically horrible pictures that have been turned out so consistently in recent months.

There is absolutely no reason why "The Eagle and the Hawk" should not be a smash at the box-office. In the strictest sense of the word, it is not entertainment. For that matter, neither was its unforgettable predecessor, "All Quiet," or the equally memorable "Cavalcade." But like both of these graphic anti-war documents, this picture will send them from the theatre still in its spell. It will cause them to talk—and talk sells tickets.

Don't commit the error of approaching it as you would just any aerial-warfare film. It comes at a time when there is no cycle of similar themes. It will need intelligent exploitation, of course. What picture doesn't?

But look what you have to sell, first there is Fredric March, giving one of the finest performances of his career of fine performances. He rises to tremendous heights in his portrayal of this ace of aviators, slowly breaking under the strain of being the model of bravery by which young boys are spurred on to their destruction. One by one he sees them die because they follow his highly lauded example, until, finally, unable to stand it longer, he dies—a suicide. It is a great acting role and March makes it greater.

Second in performance honors is Cary Grant, doing a character that turns from heavy to a sympathetic lead, when he disguises the suicide and sends his comrade to a hero's grave. Grant plays with restraint and more than a little finesse.

Jack Oakie has a part that, although not overly long, is outstanding in comedy opportunities of which he makes the most. Carole Lombard, however, should be awarded some sort of prize for the world's shortest leading woman assignment. She is on the screen for only a single brief sequence. The Lombard none the less completes the quartette of box-office names for your marquee.

Sir Guy Standing heads the supporting cast with a well-conceived portrayal of the squadron's commanding officer. Notable among the others are Kenneth Howell, Russell Scott, Leyland Hodgson and Forrester Harvey.

The direction of Stuart Walker never misses a trick. He has an ability of cloaking his climaxes to make them all the more unexpected. In this he was aided, of course, by the well-written script of Bogart Rogers and Seton I. Miller from John Monk Saunders' original story. The photography, by Harry Fischbeck, maintains a high level.

You have then, a distinguished cast, excellent direction and production, a story unusual enough to be controversial, and unlimited exploitation possibilities. Get behind it, give it a big advance campaign and watch the money roll in.

'Dinner At Eight' Long In Preview

MGM tried to hide its "Dinner at Eight" preview Saturday night way up in Berkeley, but a reporter for the Reporter caught it and found it too long and in no shape to be reviewed.

MGM Putting Three Big Ones On B'way

New York.—In an effort to spur its sales drive in this territory, Metro-Goldwyn-Mayer is arranging to play three of its big pictures on Broadway within the next few weeks. The idea is to drag in all those exhibs who have so far refused to sign up.

Two of the three are "Hell Below" and "Reunion In Vienna," and the third, as yet unannounced, will go into the Capitol.

Wally Ford East To Work In 'U' Musical

Universal has signed Wallace Ford for a featured role in "Shoot The Works," which Stanley Bergerman will produce at the Paramount Astoria studio. Alexander Gray is also slated to get a featured spot.

Ford will leave for New York on May 15.

British Pair For Roach

London.—Hal Roach has signed the English comedy team, Douglas Wakefield and Billy Nelson, for a series of MGM shorts. The producer is going to Paris in search of a French comic.

All The Majors Back On Full Pay

With Universal resuming full salaries starting yesterday, all of the major studios returned to normal prior to the expiration of the eight week emergency, which started March 6.

Although Warners originally intended to call a mass meeting of employees this week to inform them that the company had agreed to abide by the decision of the Academy Emergency Committee that Warners resume full salaries, starting April 10, so many employees were away that formal notification was mailed to each one, with check enclosed for the portion of salary retained by the studio for the disputed week.

Although it was reported that many of the Warner people were unwilling to accept the decision to resume on the date requested by the Committee, these reports could not be confirmed last night.

Frances Dee and Para. Agree To Disagree

Since Paramount Productions is unable to exercise an option on a term contract held by Paramount-Publix, the producing subsidiary and Frances Dee come to the parting of ways May 5.

Miss Dee declined to permit the transference of her contract to Paramount Productions and held out for a better deal, her option coming up at the time the switch was to be made.

Screencrafts Prods. Purchases 3 Stories

Sam Katzman and Al Alt, of Screencrafts, have concluded deals for the purchase of three stories, "One Punch Denny" and "Puppets," by Isadore Bernstein, and "Public Stenographer," by Elwood Ullman.

Jack Natteford is writing the screen play for the company's next production to follow "Pleasure Seekers," and Lew Collins is slated to direct.

Estelle Taylor Gets Verdict of $20,000

A jury in Judge Keetch's court late yesterday awarded Estelle Taylor a verdict of $20,000 in her $150,000 suit against Frank Joyce for injuries sustained while riding in his car.

'Dinner At Eight' Tour

New York.—Sam H. Harris will close "Dinner At Eight" at the Music Box Theatre May 6 and, the following Monday, the show starts on the road, opening in Philadelphia.

New York Palace Dark

New York.—The Palace Theatre is closed this week and is being brushed and washed for a re-opening Saturday under another new policy. This time it is five vaudeville acts and second run pictures.

Yesterday in NEW YORK ...all. HELEN GWYNNE

It being spring, the town wags are out with a new flock of wisecracks. They've just come out of winter quarters and they roam the Rialto, spreading the good word until the original is lost in a mass of "re-takes" and credited only to a wag. . . . One of them in commenting on the recent addition of a new exec to a major company, suggested that the company in question change their motto to read: "The Son-in-Law Also Rises." . . . Another after seeing the first starring picture of a Warner actress, "Ex-Lady," thought they ought to bill her as "Beddie" Davis." . . . And here's one from a wag with a name, not only that, but an actress, Dorothy Stickney, who is credited by Art Arthur of the Brooklyn Daily Eagle with having said to Tallulah Bankhead, "You are marvelous, I've never seen you act before. I've only seen you in the movies." Which just about ends our "wag quote-a" for the day.

•

Libby Holman came into town for a short, unannounced visit a few days ago and made it a point to get to a party that Taloo was giving. Taloo greeted her at the door with, "Hello, darling, you got here just in time. We're about to start a game of murder!" . . . La Bankhead as a subject seems to be pursuing us today. La Bankhead, as a person, seriously interferes with our work because every so often we drop everything to rush down the street to see whether it's a riot, a fire or a good, clean accident, only to find that the crowds are patiently waiting for Tallulah to walk out of the stage door and reward them with a smile. Haven't seen anything like that since Francis Lederer first came to town.

•

More material for the sob-sisters: Olive Borden doing photographic posing for MacFadden publications at seven-fifty per day. . . . They were sitting around, talking about the recent bull issued by Czar Hays on words that are henceforth to be verboten on the screen. Virtuous, (good heavens, we haven't seen the word in so long we almost forget where "U" belonged), was the one that had them all guessing, until someone tossed off the story of what happened to Ford Madox Ford once. . . . Seems he had just submitted an article to his publishers in London that contained the simile "as rare as a chaste w - - - e." The following day the publishers called him up and, after much talk about disliking to interfere with his work, finally got around to asking him if he would be so kind as to change that simile in some way. . . . Ford laughingly said, "All right, let it read 'as rare as a chaste—'." At which the publishers said they were sorry, but they didn't think that would do, and when Ford asked why they replied, "The word chaste is so suggestive!"

Hitler Grip Tightens On Picture Industry

London.—Special despatches from Berlin bring the news of the Hitler regime taking a solid grip on the picture industry in Germany.

The Nazis are sealing up everything in the picture business through absolute censorship, the Hitler lieutenants declaring in interviews with the press correspondents that they will prevent the production of salacious films, demanding scripts for inspection before permitting pictures to be made.

The plan to clean up the business will reach into its every channel. The trade newspapers are to be told what they are to do and how they are to do it, both in regard to news and advertising, the idea being to drop the producer and distributor as potential advertisers and let the exhibitor shoulder that responsibility.

The exhibitors, whom the Nazis regard as the most important element in the business, will be whipped into line and it is obvious that the party's propaganda department is fully aware of the fertile resources of the screen for its purposes.

No material reaction to the nationalist inception has been felt by the picture industry as yet, but the next few weeks are expected to show results.

Zasu Pitts Holds Up New Pitts-Todd Series

With Thelma Todd signed for another Hal Roach shorts series for MGM, the deal to co-feature her with Zasu Pitts is being held up through the latter's refusal to accept a new ticket unless the tilt stipulated in her optional contract is included.

As a team they have completed four series, but with the Roach organization asking for a new deal, minus the raise, it appears that another group is unlikely.

Cinema Patents Files Infringement Suits

New York.—Cinema Patents Corporation has brought suit against P.A. Powers, Jack T. Cosman and the Producers Laboratories for alleged infringement of Gaumont patents on developing machines, formerly operated by Meyer Rieger.

Ben Blue Released

The Roach studio failed to exercise its option on Ben Blue's services and has released the comedian, who finished the Taxi Boys series with Billy Gilbert. Latter remains as gag man and featured comedian. There will be no Taxi Boy series next year.

A Slight Error

This column reported yesterday that Frank Luke had been handed a four months writing contract by Radio and would sit it on "The Balloon Buster" for that organization. This column reports today that Frank Luke has been dead for 15 years. He was shot down in the big war.

Harold Buckley gets the assignment and will work with Dan Totheroh, who will do the screen play of the above picture.

Private Operator To Run B'klyn Paramount

New York—The Paramount receivers yesterday officially handed the Brooklyn Paramount theatre over to the Prudence Company, which will immediately seek a private operator to run the house.

It is anticipated that the New York Paramount will be turned over to the Prudence within a short time.

Thelma Todd Abroad

Thelma Todd left Saturday night for New York and sails tomorrow for London on the Berengaria She has a contract with B.I.P.

Laurels On Tour

Stan Laurel and his wife are en route to Victoria, B.C., for a four week's automobile trip.

Permit Men Making Trouble For 306

New York.—A joint application of 200 permit men of Local 306 has resulted in the issuance of a temporary injunction, restraining the local from ousting or otherwise interfering with their class. Harry Sherman, head of the local, President Green, of the A F. of L., and William Elliott, head of IATSE, are named in the order and must answer on May 2.

In spite of the fact that they have been given assurance that they will be made full members of the local, the permit men are insisting on an accounting of monies and possible refunding of the 20 per cent assessment recently paid by them and the 12 per cent paid by the full members.

Alison Skipworth Set

Alison Skipworth will get a featured part in Paramount's "The Torch Singer," which will have Claudette Colbert and Cary Grant in top billing.

Story For Radio's Kids

Radio has purchased "Speed King," an original by Agnes Christine Johnston, and will have Dorothy Wilson and the company's entire group of younger stock players in the cast.

All For Her Art

Radio is testing Dorothy Grainger for the lead opposite Bill Boyd in "The Fire Eaters." The player has taken off 34 pounds in order to graduate out of the comedy lead class.

TECHNICOLOR

Herbert T. Kalmus

President

MUSIC IN THE AIR

THE FIVE

Outstanding Personalities of

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CLIFTON WEBB **ALEXANDER GRAY**

LAWRENCE TIBBETT

OSCAR SHAW **PAUL GREGORY**

Exclusive Management
H. E. EDINGTON - F. W. VINCENT, Inc.
Equitable Building
Hollywood
Calif.

PICTURES Now SHOOTING

Columbia

"FULL SPEED AHEAD"

Cast: Chic Sale, Diane Sinclair, Frank Albertson, Niles Welch, Preston Foster, Jackie Searl, Paul McVay, Tom Forman, Eddie Kane, Jack Long.
Director .....Lambert Hillyer
Original .....Horace McCoy
Screen Play.....Lew Levenson
Cameraman .....Ben Kline

•

Fox

"MY LIPS BETRAY"

Cast: Lilian Harvey, John Boles, El Brendel, Una O'Connor, Henrietta Crosman, Maude Eburne.
Director .....John Blystone
From play by.....Attila Van Orbok
Screen Play.....Hans Kraly
Music and Lyrics.....William Kernell

"5 CENTS A GLASS"

Cast: Charles "Buddy" Rogers, Marion Nixon, Joseph Cawthorn, Dan Jarrett.
Director .....Frank Craven
Original and Screen Play .....
Frank Craven, Sam Mintz

"THE POWER AND THE GLORY"

Jesse L. Lasky

Cast: Spencer Tracy, Colleen Moore, Helen Vinson, Ralph Morgan.
Director .....William K. Howard
Original and Screen Play.....
Preston Sturges
Cameraman .....James Wong Howe

"HOLD ME TIGHT"

Cast: Sally Eilers, James Dunn, Frank McHugh, Noel Francis.
Director .....David Butler
Original Story.....Gertrude Rigdon
Screen Play.....Gladys Lehman
Cameraman .....Ernest Palmer

"IT'S GREAT TO BE ALIVE"

Cast: Raoul Roulien, Gloria Stuart, Edna May Oliver, Herbert Mundin, Robert Grieg, Dorothy Burgess, Joan Marsh, Emma Dunn, Edward, Edward Van Sloan.
Director .....Al Werker
Screen Play and Dialogue Arthur Kober
Cameraman .....Robert Planck

"BERKELEY SQUARE"

JESSE L. LASKY

Cast: Leslie Howard, Valerie Taylor, Heather Angel, Alan Mowbray, Beryl Mercer, Lionel Belmore.
Director .....Frank Lloyd
Play by.....John Balderston
Screen Play and Dialogue.....
John Balderston, Sonya Levien
Cameraman .....Ernest Palmer

"I LOVED YOU WEDNESDAY"

Cast. Warner Baxter, Elissa Landi, Miriam Jordan, Victor Jory, Laura Hope Crews.
Director .....Henry King
Play by.....Mollie Ricardel, William Dubois
Screen Play and Dialogue.....
Philip Klein, Horace Jackson
Cameraman .....Hal Mohr

•

MGM

"WHEN LADIES MEET"

Cast: Robert Montgomery, Ann Harding, Myrna Loy, Alice Brady, Sterling Holloway, Luis Alberni, Frank Morgan, Martin Burton.
Director .....Harry Beaumont
Screen Play.....John Meehan
Leon Gordon
From play by.....Rachel Crothers
Cameraman .....Ray June

"LADY OF THE NIGHT"

Cast: Loretta Young, Ricardo Cortez, Franchot Tone, John Miljan, Andy Devine, Una Merkel, Martha Sleeper, Warren Hymer, Harold Huber, Sandy Roth, Robert Greig, Ivan Simpson.
Director .....William Wellman
Original .....Anita Loos
John Emerson
Screen Play.....Gene Markey
Kathryn Scola
Cameraman .....James Van Trees

"STRANGE RHAPSODY"

Cast: Nils Asther, Kay Francis, Walter Huston, Phillips Holmes, Louise Closser Hale, C. Henry Gordon, Gene Pallette, Jean Parker.
Director .....Richard Boleslavsky
From Story by.....Alex Hunyadi
Cameraman .....George Folsey

"TUGBOAT ANNIE"

Cast: Marie Dressler, Wallace Beery, Robert Young.
Director .....Mervyn Le Roy
Original by.....Norman Reilly Raine
Cameraman .....Gregg Toland

"NIGHT FLIGHT"

Cast: John Barrymore, Clark Gable, Lionel Barrymore, Helen Hayes, Franchot Tone, Myrna Loy, Frank Morgan, Nils Asther, Ben Lyon, Harry Beresford, John Miljan.
Director .....Clarence Brown
From Novel by.....
Antoine de Saint-Exupery
Screen Play.....Oliver H. P. Garrett

"BLACK ORANGE BLOSSOMS"

Cast: Clark Gable, Jean Harlow.
Director .....Sam Wood
Original and Screen Play....Anita Loos, Howard Emmett Rogers

"ESKIMO"

Cast: All native.
Director ..... W. S. Van Dyke
Story by..... Peter Freuchen
Cameraman. .... Clyde De Vinna

•

Paramount

"JENNIE GERHARDT"

Cast: Sylvia Sidney, Donald Cook, Mary Astor, H. B. Warner, Louise Carter, Theodor von Eltz, Cora Sue Collins, Edward Arnold, Gilda Storm, David Durand, Greta Meyer, David O'Brien, Betsy Ann Hisle, Dorothy Libaire, Walter Walker, Frank Reicher, Jane Darwell, Gene Morgan, Lillian Harmer, Rose Coghlan, Ernest Wood, Morgan Wallace.
Director .....Marion Gering
Original .....Theodore Dreiser
Scenarists.....S. K. Lauren
Frank Partos, Josephine Lovett, Joseph Moncure March.
Cameraman .....Leon Shamroy

"COLLEGE HUMOR"

Cast: Bing Crosby, Jack Oakie, Richard Arlen, Mary Carlisle, Burns and Allen, Mary Kornman, Lona Andre, Joe Sauers.
Director .....Wesley Ruggles
Original by .....Dean Fales
Screen Play.....Frank Butler, Claude Binyon
Music and Lyrics.....Arthur Johnston, Sam Coslow, Leo Robin

RKO-Radio-Pathe

"BED OF ROSES"

Cast: Constance Bennett, Joel McCrea, John Halliday, Pert Kelton.
Director.....Gregory La Gava
Original by.....Wanda Tuchock
Screen Play.....Wanda Tuchock
Humphrey Pearson
Cameraman .....Charles Rosher

"CARELESS"

Cast: Norman Foster, Ginger Rogers, Gregory Ratoff, Frank McHugh, Zusa Pitts, Allen Jenkins, Lucien Littlefield, Franklyn Pangborn.
Director .....William Seiter
Original and Screen Play.....
Maurine Watkins
Cameraman .....Eddie Cronjager

"THE MORNING GLORY"

Cast: Katherine Hepburn, Douglas Fairbanks, Jr., Adolphe Menjou, Mary Duncan.
Director .....Lowell Sherman
From Play by .....Zoe Akins
Screen Play. .....Howard J. Green
Cameraman .....Bert Glennon

"JAMBOREE"

Cast: Robert Armstrong, Helen Mack, Frank Reicher, John Marston.
Director .....Ernest Schoedsack
Original and Screen Play.....Ruth Rose
Cameraman .....Eddie Linden

"FLYING CIRCUS"

Cast: Arline Judge, Bruce Cabot, Eric Linden, Ralph Bellamy, Cliff Edwards.
Director .....Russell Birdwell
Original .....Russell Birdwell
Screen Play.....Byron Morgan, Louis Stevens
Cameraman .....Nick Musuraca

Reed and Cromwell New Officers of Academy

(Continued from Page 1)

that the producers were to be ousted from the Academy. He protested against any such possible action and said that whatever happened, if the aims of the Academy were honest and sincere, he was for the organization.

The Academy Agency Committee presented an incomplete report on its work. A full report on the code that is being formulated for the agents will be made later. The expected final report of the Emergency Committee was not made.

Following the meeting, the new president made a brief statement, in which he said that he was calling all branch executive committees to meet with the Academy Board of Directors Thursday night to hold a general discussion of the problems which the industry is facing.

The new Academy president, "Ted" Reed, has been in pictures since he went with Douglas Fairbanks as scenario editor fifteen years ago. Since then he has been a director and production manager for Fairbanks and also production manager for the Mary Pickford Company. In 1929 he became director of sound for United Artists and has been in the technical field since. He is at present with Paramount.

He has headed the Techicians' Branch of the Academy, has been chairman of the Conciliation Committee and, when the Emergency Committee was formed, represented his branch there and was chosen chairman. In that position he won high praise, both from his associates and from the producers, for square-dealing and staunchness.

John Cromwell came to pictures from the stage, where for twelve years he was an actor and stage manager with William A. Brady. He came to Hollywood in 1928 as a featured player with Paramount, and later became a director with that company and Radio Pictures. His most recent productions were "Sweepings" and "The Silver Cord."

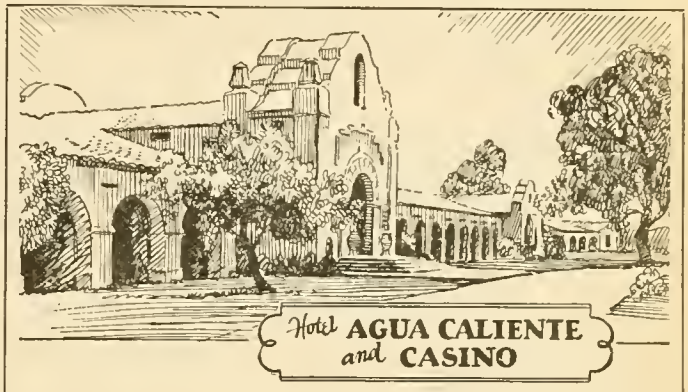
Paramount To Remake Grey's 'To The Last Man'

Latest Zane Grey western to get a talker remake at Paramount will be "To The Last Man," which will star Randolph Scott.

The picture follows "Stairs of Sand" on the production schedule, and Harold Hurley will act as associate producer. Silent version of "To The Last Man" was made by Paramount in 1923.

'Zoo' At Music Hall

New York.—The Jesse L. Lasky production of "Zoo In Budapest" opens at the Radio City Music Hall Thursday.



Hotel AGUA CALIENTE and CASINO

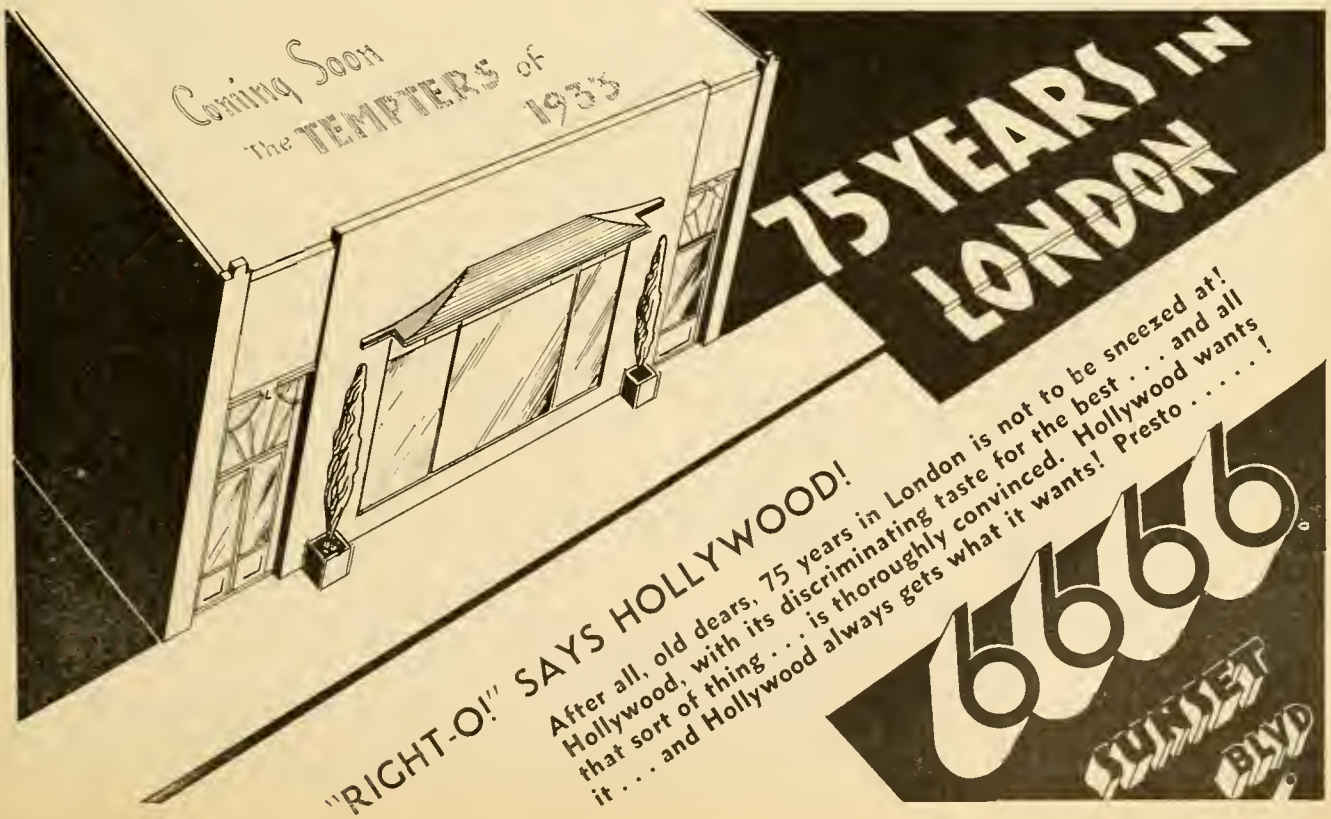
Agua Caliente provides one grand place for a little golf, for a cooling dip in the Spa or a bit of restful relaxation—and remember, the beer here is that good old 6 per cent brew, aged three months and drawn right from the wood!—there's a difference!

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Rooms with lavatory and toilet, $3 single, $4 double. Rooms with bath in Hotel or Villas, $5 single, $6 double. Also low rates on suites. Daily luncheon and entertainment in the Patio, with bottle beer or wine, $1. Nightly deluxe Dinner Dansant, with cocktail and cordial, $2.50 per plate. No cover charge. Golf course greens fee, $1 daily. Spa plunge, 50c, including suit. Expert Hydrotherapeutic treatments. The Tijuana valley is pleasantly cool in summer.

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Make Them Remember

OUT
MAY 8

THE Hollywood REPORTER

Vol. XIV. No. 33. Price 10c. TODAY'S FILM NEWS TODAY Tuesday, April 26, 1933

ARTISTS MEAN BUSINESS

TRADEVIEWS

•"WE will fade in on action and not on dialog."

That was the tag of the statement given out Monday night by Ted Reed, newly elected president of the Academy, in outlining his plans for the conduct of that organization.

It is to be hoped that he keeps his word, for if ever any business needed more action and less dialog, it is the motion picture business. For weeks, ever since the salary cuts were announced, there has been nothing but dialog. All the Big Brains of the industry, East and West, have foregathered at all times and any place and have spouted yards of dialog. Perhaps we should say yards of monologs. It doesn't seem possible that so many people could have talked so much and done so little.

•

These Big Shots held meetings days and evenings and far into the nights. They went to dinner and came back and talked some more. They broke up their meetings and went to the Brown Derby—to talk. They talked to one another. They talked to New York by telephone. They talked to committees and they talked to individuals, until it seemed as if they would never stop.

And what happened? Practically nothing. There was no action designated in the script. Pardon us. They did two things. They decided not to try and more horizontal cuts, which is surprising considering the success of the ones they did try, and they decided to have an Artists Service Bureau, the mention of which drew violent condemnation from every creative branch in the industry and caused writers, actors, directors and agents to organize against it.

•

These creative branches did their full share of talking also, but they did accomplish something. The Screen Writers Guild was built from forty members to more than 300, banded together for defense of the craft It took a lot of words to do this, but it has been done. What it will accomplish, time will tell.

The agents cemented an alliance that is stronger than anything they ever have had because they knew the Artists Service Bureau was their death warrant The actors did the same, for

(Continued on page 3)

Something Wrong; No Meetings Held

Something slipped in the picture industry yesterday and there were no meetings last night of any branch or organization. However, there will be at least two tonight; the writers at the Writers Club and the Actors at the Academy.

Beery-Cooper Set In 'Treasure Island'

MGM will make a super-special of "Treasure Island" in Technicolor, with Wallace Beery playing the part of Long John Silver and Jackie Cooper cast as Jim Hawkins. Other spots will be assigned to contract players to build up as strong a selling cast as possible.

Leonard Praskins is writing the screen play of the Robert Louis Stevenson classic, and W. S. Van Dyke, who has spent the past year on "Eskimo," will direct.

Montgomery Renewed

MGM has exercised the option on Robert Montgomery's contract for another year. The player will have a short vacation before starting his next picture, which is temporarily titled "Half Married."

Organizing For Protection And Hope To Down Unfair Publicity About High Salaries

Tonight will see the start of an exceptionally strong organization among the artists. All the talk that has gone on from time to time before, is now being thrown in the ash can with this group getting down to serious action.

Heretofore it has been virtually impossible to get anything done with actors and actresses because the important ones, those names that would be required to carry an organization through, have been sitting back with big fat contracts and could see no reason to stir themselves into action to protect those not so fortunate. But the recent salary slash and the knowledge what can and will happen unless they get themselves together, has caused a different complexion to be placed on their affairs.

The other night twenty of the most important names in the industry, both

(Continued on Page 3)

Laemmle Jr. Returns

Carl Laemmle Jr. returned from a short vacation at Del Monte yesterday and will start work immediately on a heavy production schedule for next season.

Swanson-Griffith Out of U. A. Group

The one-eighth interests in United Artists Distributing Corporation held by Gloria Swanson and D. W. Griffith have been sold to other members of the company. Swanson returned her interest a few months ago, and D. W. Griffith disposed of his share within the last two weeks. Griffith was one of the organizers of the company in 1919, while Gloria Swanson acquired an interest several years ago, after leaving Paramount.

Present holders of interests include Mary Pickford, Douglas Fairbanks, Charles Chaplin, Joseph M. Schenck, Feature Productions and Samuel Goldwyn. It is reported that this group recently put additional capital into the company to provide for expansion plans U.A. has mapped out for the coming year.

CONNIE BACKS MARQUIS ON SOUTH SEAS PICTURE

Backed by Bennett Productions Ltd., which is said to be exclusively Constance Bennett, the Marquis Henri de la Falaise leaves Saturday for the Dutch East Indies to make a picture with a native cast, all in Technicolor.

The Marquis has had the idea for some time and, when he was in Europe recently, arranged financing. Then Marquise Connie became interested and the result was the change in financing plans.

The party expects to be gone about three and one-half months. Gaston Glass goes along as business manager, and Duke Green is the cameraman. Only one port will be touched on the way—Yokohama—but coming home the Marquis will stop at Honolulu, where his wife will meet him, if she can get away from the studio.

De La Falaise, who has had experience with both MGM and Radio as a director, feels that the scenery, picturesque costumes and colorful native customs and pageants will be extremly effective photographed in color.

Monogram Convention Re-elects Officers

New York.—The Monogram Pictures convention yesterday re-elected W. Ray Johnston president, and Trem Carr, J. V Ritchey and Harry H. Thomas as vice-presidents.

Three For Wurtzel

The Sol Wurtzel unit at Fox-Western will have three productions going full blast by the end of this month. They are "Life In The Raw," with George O'Brien; "The American," with Spencer Tracy and Sally Eilers, and "Arizona To Broadway," with Miss Eilers and Jimmy Dunn.

Marc Connelly Coming

New York.—Paramount has closed a one picture deal with Marc Connelly to go to the west coast and write the screen play of "The Cradle Song," a play which that studio recently acquired Connelly will leave for Hollywood Monday.

Maxwell Anderson To Write One For Para.

Paramount has signed Maxwell Anderson on a one picture deal to write the screen play of "Death Takes A Holiday." Anderson leaves New York for the coast immediately.

Stuart Walker and Mitchell Leisen are slated to direct this yarn.

Will H. Hays East

Will H. Hays, who has been attending the industry conferences here, left for New York last night. Pat Casey also left.

'U' Output Larger

New York.—According to L. J. Schlaiffer, general manager, Universal is planning to increase its output next year to 36 pictures.

Para. Meet Postponed

New York.—The Paramount convention at Atlantic City has been postponed until May 5.

THIRD ANNUAL DIRECTORS' NUMBER OUT MAY 8

THE Hollywood DAILY REPORTER
TODAY'S FILM NEWS TODAY

W. R. WILKERSON.....Editor and Publisher
FRANK POPE.....Managing Editor

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THE LOW DOWN

Well, the Marx kiddies have a new play-toy. They've "bought" a fighter —yeah, a prize fighter, heavyweight variety. His name, at the moment is Sammy Cohen and he's being shipped here from the East via bus. But the name will have to be changed because there's another comedian by that name. Harpo, who is outa town, doesn't know about the fighter in the family yet. He left a few hundred dollars with Chico to pay some bills, but Chico bought the fighter instead. Won't Harpo be surprised? Zeppo is out looking for three bantamweights to feed their heavyweight, and Groucho is looking for a name for the guy. So far, these have been submitted, but not even snickered at: "One Round Marx," "Kid Nazi, The Jew Killer," "Lenny Bennerd," "Cyril Van Pelt," "Canvas-back Cohn," "Louie 'C.' Mayer," and so on, ad nauseum.

•

There's a fellow around town who evidently figures that since Hitler can't come to Hollywood, he should take it upon himself to carry on the "good work" here. The man we speak of is a bit-player in pictures, with a Teutonic name and a terrible temper. Also he is obviously suffering from a scarcity of gray matter—in fact, he must be half-witted. The other day, for no reason, he deliberately picked a fight with a little Jewish fellow—simply because he was a Jew—and beat him unmercifully with a cane. The man had the actor haled into court, but couldn't seem to prove anything and the horrible Hun went free. If you want to know who he is, we'll tell you—but not here.

•

Gene Raymond has suddenly decided that what he needs is a long and swell vacation, so he's taking his Ma and all his belongings and hopping off to Europe end of the week. Going to London, Berlin and Paris, with a few hundred side-stops en route and maybe a picture in England.

New York REVIEWS

"SUPERNATURAL"

Paramount prod.; produced by Victor and Edward Halperin; director, Victor Halperin; writers, Garnett Weston, Harvey Thew, Brian Marlow.

Paramount Theatre

Herald-Tribune: "Supernatural," as I hope you have guessed, doesn't make a bit of sense, but it does supply a lot of unwitting fun.

Journal: The picture was given handsome settings, if uncertain writing and direction, and the cast does what it can with the somewhat bewildering material.

Times: The story, which owes its original to one written by Garnett Weston, is worked out shrewdly and the scenes are for the most part pictured in a fashion suited to the eerie happenings.

Mirror: The events are supernatural, all right. They are scarey, gruesome and provocative. And they make a fairly entertaining ghost story.

World-Telegram: As illusive and hazy as the spirits with which it attempts to communicate, it turns out to be a woefully amateurish concoction of the real and the unreal and is at times so far-fetched in its situations as to appear thoroughly ridiculous.

News: "Supernatural" is the spookiest of the recent pictures designed to expose the spiritualist racket, but it fails to tell a believable story and therefore all its beautiful atmospheric effects of mystery and spookiness are wasted.

Post: "Supernatural" is a dull picture, largely because it doesn't succeed in making you believe in its supernaturalness. It is also rather difficult to follow.

"BONDAGE"

Fox prod.; director, Alfred Santell; writers, Grace Sothcote Leake, Arthur Kober, Doris Malloy.

Mayfair Theatre

Herald-Tribune: Its screen treatment, both in script and direction is heavy, Profoundly serious and almost hysterically tractish.

Sun: It is a maudlin, old-fashioned affair, neither particularly well acted nor well written.

American: The film is alive with drama, vibrant with pathos, its story moves and is moving, its dialogue is fresh and fitting, it is superbly played and boasts excellent direction among its many virtues.

News: The very simplicity of story on which Alfred Santell has strung this moving picture of human emotions is its strength. That and exceedingly competent direction. It would have been easy to make this drama of an unmarried mother a preposterous bit of melodrama, but by restraint finely exercised it emerges a well balanced film drama.

"SO THIS IS AFRICA"

Columbia prod.; director, Eddie Cline; writers, Norman Krasna, Lew Lipton.

Rialto Theatre

Mirror: "So This Is Africa" is good hoodlum nonsense. It isn't elevating, but it's fun.

News: Some of the Wheeler and Woolsey clowning is good clean fun, but a good deal of it, especially towards the last, is pretty rough stuff. The men in the audience showed their appreciation of it all, however, by their responsive laughter.

Sun: "So This Is Africa," at the Rialto, has a few amusing satirical ideas, but they are buried beneath the mossy jungles of indifferent writing and obvious efforts at slapstick.

Post: Of the rough and ready slapstick variety, "So This Is Africa," is a good deal funnier than any self-respecting person ought to be willing to admit.

"HUMANITY"

Fox prod.; director, John Francis Dillon; writers, Bradley King, Harry Fried.

Roxy Theatre

American: One of Hollywood's lesser contributions to the gaiety of nations, this reminiscent offering never rises above program mediocrity and seldom attains even these modest heights.

News: "Humanity" is an intelligent picture, well paced to sustain interest and well cast. The melodramatic themes are not a strain upon one's credulity, which is a factor to merit fervent thanks.

Journal: A slow-moving little drama dealing with the ethics, ideals and responsibilities of the medical profession.

Times: If some of the human interest in "Humanity" appears to have been laid on with a trowel, it is only proper to concede that it is generally pleasant, gentle and in good taste.

World-Telegram: After all, the whole thing is just a bit juvenile.

Engineers Told Of Big Studio Savings

New York.—At the second session of the Society of Motion Picture Engineers at the Hotel Pennsylvania yesterday the delegates were told of the immense savings made by Warners and Radio by the use of a reversing process on sound film.

Gerald Best, of Warners, said that the company has salvaged 600,000 feet of film annually by the use of this process, which permits the film to be used a second time. The money saving is about $40,000 a year.

David Ridgway described a similar process at Radio which has cut the developing charges more than fifty per cent and reduced the raw stock costs by ten per cent.

The new 16-mm camera and sound recording system for photographing news events, amateur plays, etc., was described by J. O. Baker, of RCA-Victor. He said the equipment will be placed on the market soon. It will weigh less than 20 pounds.

Marco Planning To Run Indies At Para.

Mike Marco, operating the Paramount, is planning to make room on his schedule for twelve independent pictures rating de luxe runs. He previewed "City Hall," the William Berke picture, at the Paramount last night.

This is the first time an indie picture has been accorded this treatment and followed Marco's seeing the picture with Fanchon in a projection room at Educational yesterday.

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INDIE EXHIBS ORGANIZING TO FIGHT UNION DEPREDATIONS

Stench Bombing Becomes A Felony

New York.—Enraged by the continued throwing of stench bombs in their theatres and by other depredations which they place squarely at the doors of union labor, independent theatre owners of the New York territory, representing 123 theatres, have formed an organization for the protection of their property and their business

All these theatres employ operators from the Empire State union which, for a long time, has been battling Local 306. Injunctions and other legal steps have been of no avail in stopping these bombing outrages. In several instances they have resulted in serious injuries. Bombs have also been placed in projection booths, starting fires.

The new organization, which is called the Independent Exhibitors Protective Association, intends to take drastic measures against the perpetrators of these bombings and has appointed a committee, consisting of Walter Reade, Harry Brandt, Jack Springer and Charles Moses to work out the most effective means to attain their ends.

Their efforts in this direction are being backed by the local authorities and also by the state. Governor Lehman yesterday signed the Quinn bill, which makes the throwing of stench bombs a violation of the penal code and provides heavy punishment.

Writers Will Vote On Code Articles Tonight

There will be a meeting of the Screen Writers Guild at the Writers Club tonight and all members are urged to attend.

The meeting is called for the purpose of discussing the first and second articles of the Code of Working Rules which is being drawn by a special committee.

All-Star Cast Slated For Para. 'Funny Page'

Paramount is planning to use an all star cast in the musical picture, "Funny Page," which Norman Taurog is slated to direct

The names listed so far are W. C. Fields, Jack Oakie and Charles Laughton, with many of the contract players slated for roles.

Sheekman-Perrin East

Arthur Sheekman and Nat Perrin left last night with the Marxes for New York, to work with them on the preparation of "Of Thee I Sing."

Clymer Yarn For Radio

Radio has purchased "Midnight To Dawn," an original story by John Clymer.

Archie Mayo Returning

New York.—Archie Mayo, who has been in the East on vacation, will leave for Hollywood tomorrow.

'Porgy' Author On 'Emperor Jones'

New York.—DuBose Heyward, author of "Porgy," has arrived here to write the scenario for O'Neill's "Emperor Jones," which Krimsky and Cochran will produce, with Paul Robeson in the lead. Dudley Murphy will direct and production starts May 22.

New Pictures On B'way This Week

New York.—Eight new pictures are scheduled for the big New York houses this week, with "So This Is Africa" probably holding over at the Rialto. The newcomers are:

"Hell Below" at the Astor yesterday; "Zoo In Budapest" at the Music Hall tomorrow; "Reunion In Vienna" at the Gaiety, "Song of the Eagle" at the Paramount, "The Past of Mary Holmes" at the Seventh Avenue Roxy, "Diplomaniacs" with George White's "Melody" at the RKO-Roxy, "Looking Forward" at the Capitol, and "Alimony Madness" at the Mayfair, all on Friday. "Alimony Madness" is not definite as "Bondage" may hold over.

'Too Much Harmony' Off; New One In Work

Paramount shelved plans to make "Too Much Harmony," filmusical which was to feature Jack Oakie, Harry Green and Sari Maritza, when the story failed to get executive approval.

The company has set Joseph Mankiewicz and Al Jackson on another yarn, "Every Man For Himself," which is intended to replace "Too Much Harmony" on the production schedule. The new one will also have Oakie, Green and Maritza.

Joe Schenck East

Joseph M. Schenck left last night on The Chief on his regular spring trip to New York. He returns June 1.

Tradeviews

(Continued from Page 1)

the same reason. Even the technicians had their day—or night—and condemned the plan.

•

But the words that were wasted! Millions of them. All these conferrees loved their own voices. Sort of vocal Narcissi, as it were. If Echo died because of any of these Narcissi, it must have been from sheer weariness and boredom.

Anyway, all this dialog has proved one thing, has firmly established one fact. That is, that this is really the TALKING picture business.

It is to be hoped that Ted Reed will do what he said, that he will be able to sidetrack dialog and get some ACTION. You can't make pictures by TALK. For Heaven's sake, let's DO something.

'India Speaks' To Be Tested In 3 Cities

Planning to determine the best way to exploit "India Speaks," which it is releasing for Walter Futter, Radio is making a decisive test before offering the picture for national distribution.

The organization will show the picture in three cities simultaneously, exploiting it from three different angles to ascertain best results Boston, Baltimore and Washington, D. C. will see the picture April 28, one city playing up Richard Halliburton, another the Tibet angle, and the third the India angle.

The company believes that the test will eliminate the possibility of getting off to a wrong start through misdirected exploitation. Results will be carefully tabulated and a final analysis will determine how the picture will be handled throughout the rest of the country.

Vidor Picture Starts

With King Vidor directing, MGM placed "Stranger's Return" into work Monday. Lionel Barrymore, Miriam Hopkins, Franchot Tone, Stuart Erwin and Fernando Munier are in the cast Story is by Phil Stong, screen play by Stong and Brown Holmes.

Artists Mean Business

(Continued from Page 1)

male and female, met under one roof and discussed what should and should not be done. They were told by one of the gathering that the artists as a group were being ridiculed by other creative branches in the business because they would not get together.

Another emphasized the fact that studios and picture organizations were trying to arouse (and have aroused) public sympathy in quoting the salaries some of them are making, without the public knowing what the industry well knows, that stars, big money players, are in the big money only a few years, and it was up to them to collect while their names and abilities sell tickets. They also decided to cause a little publicity to be circulated about the real costs of pictures, where the big money goes and what a small percentage the salaries of the creators is in comparison to other production overheads.

The meeting to be held tonight is of the executive committee of the Actors Branch of the Academy and two sub-committees which were appointed last Friday night One of these committees is composed of contract players and the other of free lancers. All three committees have been talking over plans for the past few days and will get together tonight to exchange views and ideas for strengthening the position of the actor in the industry.

The results of this meeting will be taken to the mass meeting of actors, set for next Monday night, and will be presented for discussion.

Yesterday in New York with HELEN GWYNNE

Boy, we are relieved! For months we, along with every editor in the world, to say nothing of economists, have been trying to figure out the answer to the question, "Whither is the motion picture industry drifting?" And lo, just this past week the good old industry crashed through and solved the whole thing. . . . Having found that as a business they weren't doing so well, they've decided to change it into a sport and they picked on a sport dear to the hearts of all Americans—baseball. At least, the plan just offered for the distribution of authors, directors, actors, etc., is basically the same idea as the baseball system and now all they have to do is to deliver some good screen games. . . . Fellow artists, we don't see how you can throw away the chance at playing this fascinating sport. Just think, instead of having nassy ole companies to mess around in, you'll be traded from club to club and, depending on whether you get to first base or not and how many hits you're good for, will be the question of whether you get into the major or minor league. You'll do all your training and school playing in the independent circuit and oh, the thrill of pen-pushing when you find out there's a scout from the major leagues on the lot.

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And think of the big league conferences where they'll decide whether to trade you or sell you outright or give you a release; why, it's almost as exciting as a public auction. . . . And when you've been in the game for a while think of watching the box (office) scores and reading all about it in the papers. If the picture is a wow, whether you'll be credited with an assist or for saving the game or for winning it. Besides which, you'll be set for life and with never a dull moment. And honestly, don't you think Judge Landis has more S. A.? . . . Wonder how long a guy can last in that sport, it takes so much out of one running from studio to studio. Sometime we'd like to meet the fellow who thinks up all these cute schemes. They used to tell us that all dirty stories were made up by prisoners who couldn't play bridge, but no one has yet explained how they while away the hours up in Mattewan. And Babe Ruth only took a ten percent cut.

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It happened during a showing of "Today We Live" up at the Capitol. Out of the deep hush that was the audience and after the nine thousandth "Stout fella" voiced by Joan Crawford, an annoyed American came out with, "Stout Garbo." . . . Charlie Beahan, Corey Ford and Russell Krouse now refer to the Joe Cook show as "that" play. So far it's been a potential production in the hands of everyone but Eva LeGallienne and the Theatre Guild. Joe Cook is still in it. . . . By the way, when you write to Corey Ford, ask him to tell you what was in the note Frank Sullivan left for him on Easter Sunday morn.

Advertisers After New Broadcast Set-Up

The big national advertisers who have been spending fortunes on radio broadcasting are becoming dissatisfied with results and are seeking a new set-up. They are demanding a reorganization of the present state of affairs, both because of the need for summer economy and because it has become necessary to co-ordinate the radio and newspaper advertising.

Big names and big salaries are going off the air. The main complaint of the advertisers who pay the bills is that the "name" artist on the air gets more advertising than the product he or she is plugging.

The attitude of the newspapers towards radio advertisers and their product is also of present importance. The papers are naturally antagonistic to those concerns which appropriate large sums for radio advertising and cut the budgets for the newspaper ads. There is nothing the advertisers can do about this except to compensate the papers for any mentions of their product. It is expected that the columns which announce radio programs may again carry the names of the sponsors of these programs, but only if they are paid for it. Negotiations to that end are now going on.

Another bad feature for the advertisers is the use of horror and crime stories on various programs. These militate against the sponsors of these programs because the Parent Teachers Association and similar organizations are complaining about the effect of such stuff on the children. Therefore, is it going to be necessary to restrict these or tone them down.

However, the broadcasting companies, especially the big ones, are doing very well. NBC is said to have had a gross of $28,000,000 last year, but just how much of that was net after the help extended to RKO, Western Electric and other affiliates, is a problem.

The rent question is also a sore spot with NBC. The company is obligated to take over twenty floors at Radio City on May 1, the rent of which is staggering. It has been found impossible to lease the present station. The rent is too high for a local and Columbia has no use for it. Furthermore, the company is having difficulty over an old lease on its Fifth avenue space.

The smaller local stations have taken quite a spurt since the bank holiday ended. They all suffered during December and January, when the air was full of rumors about banks, but since the resumption of normal business most of them have picked up new accounts. One of the locals reports an increase of 14 per cent in business since January 1.

Television is becoming quite a bugbear to the radio people. They say that, in five years, theatres won't be worth a dime. Before that time comes, however, they will have to work out a system for running television entertainment, which hasn't been found yet. They seem to think that the making of motion pictures will go on, but believe that the business will eventually be controlled by the television companies.

Warners' Western Scheduled To Close

All the employees of Warners' Western Theatre have received two weeks notice and it is anticipated that the theatre will close early next month for an indefinite period. Poor business is the only reason assigned.

Freuler Abandons Production Again

For the second time during the past six months, John R. Freuler has shelved production activity, completing on his last venture two pictures of eight announced for Freuler Film Associates. Freuler's previous production effort, Big Four, folded, with the creditors permitting him to attempt a comeback by making Phil Goldstone trustee in the company's settlement.

His second try resulted in two pictures, "Fighting Gentleman" and "Deadwood Pass." The negatives on both were shipped to New York C.O.D. six weeks ago and have yet to be accepted.

Scores Want To Be The Caliente Lady Godiva

Volunteer Lady Godivas abound in Southern California, judging from the response to the announcement that one is wanted for the Lady Godiva Ball and Fiesta to be held in the Salon of the Casino at Agua Caliente Saturday night. Scores of girls, all professing to have a beautiful face, divine form, and golden locks, have applied for the job.

Unlike Godiva of old, who rode through the streets of Coventry when all shades were drawn, the Agua Caliente Godiva will ride a white horse into the limelight of the revue.

Rawlins Expects To Do Another In England

John Ransom Rawlins has returned from two years in England, where he directed four pictures for British Gaumont. He will likely return this fall to direct another, titled "Murder At Cambridge," which he wrote and sold to that studio.

Salkow Co-director

Paramount has assigned Sidney Salkow to co-direct the Zane Grey yarn, "Stairs of Sand," with Henry Hathaway. Harold Hurley is supervising.

Agency Signs Litwak

Vivian Gaye, of the Joy and Polimer office, has placed Anatol Litwak under an exclusive agency contract.

McVeigh To Marry

Blake McVeigh, Paramount publicity man, will marry Gladys McConnell this Saturday afternoon.



YOUR MAJESTIES . . . MR. AND MRS. HOLLYWOOD!

Here you will soon be able to hold court to receive the richest gifts . . . the most tempting offerings from the far-away capitals of the world! Ships . . planes . . are rushing to our shores with precious cargoes. What ho! What ho! And a couple of What ho's!

THE Hollywood REPORTER

Vol. XIV. No. 34. Price 10c. TODAY'S FILM NEWS TODAY Thursday, April 27, 1933

PARA. TRUSTEES UPHELD

TRADEVIEWS
By W. R. WILKERSON

•WELL, the New York execs have come and gone. They are coming back at the end of six months. At least, they agreed to do so, and if they accomplish twice as much on their next trip six months hence, as they did this time, the result of those efforts will still total nothing.

The cut thing has gone, but will not be forgotten.

The meetings of the various creative branches are about at the fag end. Pretty soon there will be no meetings, there will be no talk of New York execs, all the talk of the cut will have died out, and then THE PICTURE BUSINESS CAN GO BACK TO WORK.

And what has been the net result of all these disturbances? DISTURBANCES, that's all, and that should be enough. Disturbances that set this industry back months in actual work, disturbances that robbed the industry of an enthusiasm that will be pretty hard to recapture.

But you have been disturbed, so now, how about getting back to work? The industry must have pictures, GOOD PICTURES.

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Big grosses continue to be rung up for good pictures, all-time lows for the average or mediocre product. There is little difference in time or money between the hit and the flop. There is a great difference in the brains that go into each. And there are many brains, BIG brains, running loose in Hollywood, ready and willing to make their contributions, but Hollywood will not give them the chance.

Hollywood is only interested in the tried and proven, whether that be artist, writer, director or technician. You have to go out and make a reputation to get the assignments here. Those reputations must be made today, yesterday or last week, but no further back than that. Past reputations are as of little value as no reputations. It's too bad, but true.

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We have an idea that if any one of the majors is successful in snapping itself back to profits through a product made economically and, at the same time, entertaining, that company will be Radio. There is a spirit in and around that lot that does not exist on any other. It's a spirit to

(Continued on page 3)

Warners Get Court Permit To Sue Erpi

New York.—The Chancery Court, in Wilmington, yesterday upheld the right of Warner Brothers to bring suit against Erpi for royalties. The contention of Erpi was that, according to agreement, all such claims must be adjusted by arbitration.

'Name' Artists in New Organization

A committee of 35 artists, including some of the biggest names in the picture business, met last night at the house of one member to make definite plans for the formation of an organization which will afford them the protection from future horizontal cuts and from the proposed central booking office plan which they have become convinced they need.

The seriousness of the purpose of the meeting was proven by the standing in the screen world of those who attended and by the earnest discussion that was given suggested plans. The results of the meeting, which lasted until long after midnight, will be laid before a mass meeting of artists Monday night.

New Contract For Tone

MGM handed Franchot Tone a new long term contract yesterday. The player has just started in "Lady of the Night."

Jack Curtis East

Jack Curtis leaves for New York tonight on a short business trip.

U. S. Court Decides Against Bondholders On All Points; Referee Davis Not Removed

New York.—The Paramount-Publix bondholders lost every point in their petition for relief yesterday, when Federal Judge Caffey ruled that the present trustees shall remain and that Referee H. K. Davis shall not be dismissed.

These were the two main points in the petition filed by Attorney Zirn, for the bondholders, who alleged that the first meeting of creditors was conducted unlawfully. The court disagreed with him on this claim, and held that any creditors whose rights were denied at that meeting can secure redress by petitioning the courts for a review.

Judge Caffey said that, if Paramount is found to be gaining any advantages by proceeding under its own voluntary petition instead of under the creditors' involuntary petition, which is still on file, the courts would act. He also declared himself willing to sign an order stating that the present adjudication going on under the voluntary petition would not prejudice

(Continued on Page 3)

Radio After Huston

Radio is negotiating with MGM for the loan of Walter Huston to be featured opposite Ann Harding in "Ann Vickers."

'U' Sales Head Here

L. J. Schlaiffer, general sales manager of Universal, has arrived in Hollywood for a conference with Carl Laemmle Jr. on next season's product.

MGM Production In Berlin Is Off

Paris.—Present conditions in Germany necessitated MGM calling off plans for production of talkies and dubbed versions in Berlin. The company has already established headquarters for dubbed versions in Italian at Rome, where several pictures have been re-dialogued in recent weks.

Plans call for early operation of a studio here for making French versions of the MGM features.

'Diplomaniacs' Crashes In New York Preview

New York.—The Radio office took their new Wheeler-Woolsey picture, "Diplomaniacs" up to their 86th Street Theatre Tuesday night for a preview and the comedy went over with a bang. Laughs from one sequence ran into the next, with much of the dialogue being missed in the hilarity.

Picture opens at the RKO-Roxy today.

Radio Holds Delmar

Vina Delmar is being held by Radio to write the screen play and dialogue of her original story, "Girl Meets Boy," in which Joel McCrea and Dorothy Jordan will be teamed. The Schulberg-Feldman office made the deal.

Milestone To England

Lewis Milestone will accompany Harry Cohn on his trip to England, where Gilbert Miller is to produce a picture for Columbia. They leave within three weeks.

Stage Wants Doug Jr.

Jed Harris wired M. C. Levee last night, offering Douglas Fairbanks Jr. the starring spot in a new play Harris will produce on Broadway next fall. Robert Sherwood is writing the play.

DEBTS OF EIGHT MAJORS NOW TOTAL $400,000,000

New York.—The funded and unfunded debts of eight major motion picture companies amount to $400,000,000, according to C. F. Morgan, writing in the Magazine of Wall Street.

Mr. Morgan believes that the "climax of the movie tragedy" is near at hand and that holders of securities might as well realize now that the industry is perilously close to flat bankruptcy. There is little or no equity left in most motion picture stocks, he says, and he believes that the proposed Congressional investigation would prove of vital interest to the public.

Universal To Remake 'Virgin of Stamboul'

Universal is making plans to remake the "Virgin of Stamboul," which that studio made some time ago starring Priscilla Dean. The studio is negotiating with Estelle Taylor for the top spot.

'Masquerader' Delayed

New York.—Samuel Goldwyn has definitely decided not to release the Ronald Colman picture, "The Masquerader," until August.

Mervyn LeRoy Directed 'Elmer The Great' Now Playing Warner Theatres

THE Hollywood DAILY REPORTER
Today's Film News Today

W. R. WILKERSON.....Editor and Publisher
FRANK POPE.....Managing Editor

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RAMBLING REPORTER

Gregory Ratoff says they're MAKING him use an accent in his next picture! . . . Billie Dove is now the proud aunt of a six-pound boy . . . her brother, Charles, being the very young papa. . . . Larry Hart has lost his tummy and is beaming with pride. . . . They tell us that that prize fighter of the Marxes is so punch-drunk that, when he gets hit on the head with a hammer, he answers the telephone . . . Doc Martin, back from Del Monte where he read an important paper. . . . Louella Parsons consoled herself while he was away by having Gus Arnheim's band play "Moonlight and Roses" overtime! . . . Will Rogers gave himself a farewell tea at the Polo field Tuesday.

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Barbara Bennett boarded an Eastbound train in a hurry the other day when she received word that her baby was ill in New York. . . . Sam Jaffe, Hobe Erwin, David Manners and Larry Starbuck having a massage foursome at Helen Clark's the other night. . . . just to keep them out of "bald-headed row." . . . The "Morning Glory" company at RKO, wot with Lowell Sherman, Katharine Hepburn, Adolphe Menjou, Doug Fairbanks Jr., and Mary Duncan is having more FUN! . . . and Menjou's face gets the reddest. . . . The names of the pictures in England scheduled for Bebe Daniels are "She Wanted Her Man" and "The Southern Maid" with Paul Stein directing. . . . A certain well-known movie man's wife has one terrible yen for a radio song and dance man.

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Universal is going to re-film "The Virgin of Stamboul" . . . and of course the question arises, "How can a virgin be re-made?" . . . Richard Bennett really works harder when he's not working—and gets up at five a.m. these morning to till the soil in his garden! . . . Mae West is awful mad about that fan mag printing a story that she married. . . . Gene Raymond will personal appearance with "Zoo in Budapest" when he gets to N.Y. . . . Eddie Hillman has hired a big bus to take lots of people to Hoot Gibson's Rodeo on Sunday . . . Myrt Blum choo-chooing to New York tonight

British Film Business Planning Own Academy

London.—Every branch of the film industry here has voiced its approval of a move which will shortly resolve itself into the establishment of a British Film Institute, which will be not unlike the American Academy of Motion Picture Arts and Sciences. It will resemble the American Academy in its dedication towards the advancement of the film business in Great Britain, and will be supported by funds supplied by the industry.

Since conditions here are so different from those in Hollywood, the Institute will not have the special branch system of structure laid out for the Academy, and will include the exhibitors.

Great Britain's film commission, the Film Federation, the C.E.A. and the K.R.S. are behind the move. This assures its success since these represent the majority in the business. Already designated for the governing body are Thomas Ormiston, C. M. Woolf, S. Eckman, A. C. Cameron and R. S. Lambert.

Nine points, tentatively sketched as the foundation of the organization, are:

1. To co-ordinate production, distribution and exhibition.
2. To encourage and further the public's appreciation of motion pictures.
3. To assist all organizations outside of the industry with their interests in the business.
4. A means of liaison between the industry and all its interests, internally and externally.
5. To encourage and stimulate film research.
6. To establish a library of film classics.
7. To build a library of film literature.
8. To act, if required, as an advisory board to all government departments concerned with films.
9. To endorse and certify all films, including all of Great Britain and its colonies.

Court Finds Sam Kaplan Not Guilty of Coercion

New York.—The New York Supreme Court yesterday found that Sam Kaplan, former head of Local 306, was not guilty of coercion in his conduct of the affairs of the union, and admitted him to bail.

STOP! LOOK! LISTEN!
And Have A Laugh
WARNER BROS. DOWNTOWN THEATRE, LOS ANGELES
ENTIRE WEEK
STARTING THURSDAY, APR. 27
Harry Holman
Making Personal Appearance on the Stage in his Comedy Classic
"Hard Boiled Hampton"
Assisted by MISS NINA WOODS
Don't Miss This Act
Management Leo Morrison

Anyone Think She Is A Lady Godiva?

They're having a tough time finding a Lady Godiva to ride the white horse at the Fiesta at Caliente next Saturday night. She must be blonde, beautiful, shapely, and have enough golden tresses to meet some of the requirements of modesty. The management has tested dozens, and is now sending an S.O.S. to Hollywood.

Writers Yacht Club Planning Fleet Cruise

A fleet cruise of the Pacific Writers Yacht Club is scheduled for the end of May, at which time the members will sail to the Catalina Isthmus to establish headquarters.

William Slavens McNutt is commodore of the club, which has among its members a number of prominent screen writers and players.

Garnett In Berlin

Berlin.—Tay Garnett has returned here from the south of Greenland where he made retakes for Universal's "S.O.S. Iceberg." He will make interiors of the picture here, and expects to return to Hollywood the end of June.

Catlett Starting One

"Prodigal Husband," with Walter Catlett featured, went into production at the Mack Sennett studio yesterday. Billy Gilbert, Elise Cavanna, Joyce Compton and Grady Sutton are in the cast. George Marshall is directing.

Martin Beck Abroad

New York.—Martin Beck is on his way to Europe in search of novelty acts for the Palace, which reopens Saturday with five vaudeville acts in addition to second run pictures.

Hoefler To Make Another In Africa

Paul L. Hoefler, the explorer who produced "Africa Speaks," has been signed by Jack Nelson, producing at the Mack Sennett studios, to head an expedition into Africa to film a dramatic feature in sound.

The expedition, which will include a staff of technicians, will leave here in June and will stop for two weeks in London before sailing for Africa. A blonde actress will be chosen here to play the leading role in the picture.

Fanchon Royer To Form Distributing Company

Fanchon Royer, whose productions have been distributed through Mayfair, is forming her own distribution organization. It will deliver 15 pictures for next season, with production starting June 1.

Garner's Niece In Vaude

New York.—Nancy Garner, niece of the vice-president, has been booked to open at the Palace Theatre shortly in a singing act.

Daughter For Futters

Mr and Mrs. Fred Futter became the parents of a nine-pound daughter at the Wilshire-on-the-Hill Hospital yesterday.

DACHSHUNDE
GRAYCE GREENBURG
3607 Cahuenga Blvd.
Hollywood

3 Minutes From Hollywood

Miss Louise Dresser and Mr. Jack Gardner
We Thank You For Your Patronage
RICHARDSON & MARTIN, Inc.
THE MUSIC LOVERS' SHOP
LOS ANGELES



SCREEN WRITERS GUILD BANS GENERAL CUTS AND BUREAU

First Two Articles Of Code Submitted

The Screen Writers Guild, now about 300 strong, held a meeting at the Writers Club last night to discuss and vote upon the first two articles of the Code of Working Rules which a special committee is framing. It is intended to have every proposed article discussed at open meetings before written votes are taken from the membership.

The two submitted last night have to do with salary cuts and the proposed Artists Service Bureau They read:

Article 1: "Any attempt by any producer of motion pictures or any association of motion picture producers to obtain any general pay cuts is declared to be a subject for consideration by the Guild. If any signatory to the contract of April 6, 1933, is requested to accept a pay cut, he shall immediately notify the secretary of the Guild, in writing. If the Executive Board shall decide that an attempt at a general pay cut exists, it shall thereupon call a general meeting of the Guild to decide upon concerted action."

Article 2: "Whereas, it is reported that the Producers of Motion Pictures intend to establish a general bureau of employment for the engagement of all creative talent, including writers, in the motion picture business; and

"Whereas, the establishment of any such bureau clearly would affect the working conditions of all writers adversely,

"Now, therefore, no signatory to the contract of April 6, 1933, shall make any agreement or contract for his services, or accept employment, as a motion picture writer through any general booking or employment agency. If, as a result of such report, the Executive Board shall, (after notice to the Producer in question) notify the signatories in writing that such producer has so refused, then such refusal shall be deemed to be a violation of this Code by such producer, and thereafter any signatory, not bound by existing contract, shall not enter into any contract of employment or do any work as a motion picture writer for such producer, until the Executive Board has informed the signatories in writing that such producer has agreed to abide by the Code in this respect.

"Nothing in the foregoing shall apply to present or future contracts of the signatories with or through artists' representatives or agents of the nature now generally operating in the motion picture industry, who receive a percentage of the writer's salary for procuring employment for the writer with individual producers, leaving the writer free to accept or reject such employment."

The meeting also amended the constitution and by-laws to permit of the inclusion of associate members, who shall have all the right of active members except voting power.

The upbuilding of the Guild has already spread to New York and to London. Many writers who work for motion pictures make their homes in New York and they are being contacted by Robert Presnell, Edwin Justus Mayer, Francis Faragoh and John Balderston, who are in the East.

Fox Not Starting Any More Till May 22

With three pictures finishing up within the next ten days, Fox has decided to wipe the production slate clean and is not scheduling any pictures until May 22. The three in work are "Berkeley Square," "Power and Glory," and "My Lips Betray."

MGM Buys Delmar Yarn For Crawford

MGM has purchased the screen rights to an original story by Vina Delmar, titled "The Portrait of Sadie McKee," which will be used as a starring vehicle for Joan Crawford.

The story has also been purchased by the Liberty magazine and will run serially, beginning in May. The Schulberg-Feldman office made the deal.

Murray and Cabot In 'Disgraced' At Para.

Signing Ken Murray through the William Morris office and borrowing Bruce Cabot from Radio, Paramount filled the casting sheet yesterday on "Disgraced," and places the picture into production Monday.

Erle Kenton directs. Helen Twelvetrees, William Harrigan and Adrienne Ames rate top billing. Bayard Veiller is supervising.

MGM 'Revue' On Again

MGM has again resumed preparation on the "Hollywood Revue" which has been on and off about three times. Edmund Goulding, who has gone to New York for talent, will direct.

Hecht To Radio

Harold Hecht has been engaged by Radio to direct the dance numbers in the Constance Bennett picture, "Bed of Roses."

Tradeviews

(Continued from Page 1)

do their best for old "Yale." All because the front office has demonstrated a truthfulness in its handling of the people and there is an effort by the same front office to ASSIST in the making of those pictures with a thrust at that overhead.

All S. C. Theatres Drop Duals Today

Practically all theatres in Southern California launch single picture policies with changes effective today, and those with holdover programs will be allowed to play them out with a deadline of Saturday.

The elimination of double bills in the territory culminates a bitter fight which has disrupted theatre operation in the territory for two years. The practice was started by independents in various sections, and quickly spread. The dual bill competition forced Fox West Coast to similar policies in nearly all houses, which was followed by a price-cutting period which proved disastrous.

Leaders of the independents, who were successful in swinging their members back to the single bill policies, are closely watching for any desertions. George Bromley, secretary of the Independent Theatre Owners Association, has finally agreed to install single bills at his Victoria, after nearly upsetting the entire works by former refusals.

Last Langdon Starts

Finishing shooting last night on "All Aboard," Arvid Gillstrom starts work this morning on "Down and Out," which winds up his deal with Educational for the Harry Langdon shorts.

'Rafter Romance' Off

Radio has shelved "Rafter Romance" for the second time. It was to be Alexander McKaig's first job as associate producer.

Dave Butler Finishes

David Butler completed shooting activity last night on "Hold Me Tight," the Dunn-Eilers production which Al Rockett is supervising for Fox.

'Elmer' For Music Hall

New York.—"Elmer the Great," the Warner picture starring Joe E. Brown, has been booked into the Music Hall, opening May 4.

New Schnitzer Title

The Schnitzer-Zierler unit has set "Tomorrow at Eight" as the final title for "The Black Ace." It is for Radio.

Para. Trustees Upheld

(Continued from Page 1)

the rights of creditors in the event that the courts act upon the involuntary one in the future.

Counsel for Paramount expressed the willingness of the company to have such an order signed, but contended that it is not necessary, as nobody has been given preference in the bankruptcy payments.

What further action the bondholders' counsel will take for the removal of Trustees Zukor, Horowitz and Leake was not stated yesterday.

Yesterday in New York with HELEN GWYNNE

There's a great big Boogey-man stalking around the country and going around frightening people and his name is Television. It's not so much frightening as it is a warning, so's when Television really gets to be a new form of entertainment, the wise ones can say, "Don't say we didn't try to warn you" . . . The only person it has really frightened so far has been us. We have visions of people never leaving the house, the shock of fresh air proving fatal, conversation once and for all definitely killed. The international language of the future will be the sign language. Or for those still inclined to go out, we see strings of stores bearing the revolting suggestion, "Television of You" for the small sum of one quarter. . . . . People keep trying to reassure us that you can always turn the darned thing off. Well, we believe in that as a theory that long ago was Q. E. D., but try to make the neighbors see it that way or even members of your own family. . . . And now Television! And they would have you believe that in the not too distant future the theatre will be represented as an extinct bird in museums. Well, if that's going to be the case, we hereby volunteer to represent that quaint form of society, the audience. A museum will offer more privacy.

•

Margaret Fineman almost made the front pages the other day when the refrigerator in her apartment sorta spread its substance all over the place, but Margaret, remembering her girl-scout training, quickly opened all the windows and nobody even got sick. . . . This is news: someone trying to locate Moss Hart during his short stay in town, called him at Twenty-One—and he wasn't there! The general assumption was that he must have disappeared, or gotten lost. . . . Anna May Wong did a little entertaining for the folks at the Algonquin the other night. Constance Collier acted as Mistress of Ceremonies and presented the chair to the lucky chance holder, a certain Mr. Lichtenstein who promptly sold it and donated the proceeds to the Actors Relief Fund. In fact, he won a basket of fruit too, and Ben Wasson sat around fairly drooling with envy. . . . The Algonquin makes quite a to-do over raffling off articles that are donated by various business people for the benefit of the actors and takes up a collection for them too, each week. Harry Evans, and Mrs. Eddie Robinson, Katherine Brush and Charles Winninger dancin' around and contributin'.

•

Now it's the nassy ole censors that are holding up "The Story of Temple Drake." . . . The whole Motion Picture Club in N. Y. is so leffing over the spectacle of Filmdaily Alicoate burying his nose in the HOLLYWOOD REPORTER at the luncheon table every day. . . . Joe Rock lost no time getting in touch with every independent producer when he hit town and burned up phone wires calling all his N. Y. pals.

REELING AROUND LONDON

Gloria Swanson's little outburst against making pics in England annoyed the lay press quite a deal; but the people in the industry are having a hearty laff over the whole thing: you see we know all the inside dope over here and believe us the joke is definitely on Gloria. . . . ask Rowland V. Lee!! . . . Herbert Wilcox has been and acquired a new Rolls Royce . . . A lot of B and D people got the gate a few weeks back. . . . Daniel Angel around town with Betty Hagen. . . . She's Julius' daughter. . . . Jean Stuart has said "I do" . . . and that reminds us, Gwen Wilcox and Cecil Williamson have spliced, definitely, positively and how. . . . Quote from a new British pic: "—and being a real fairy he chose the king!!" . . . the Klangfilm sound credit on the "F. P. One" posters is almost as big as the featured players' billing . . . and this Ufa-Gaumont pic is drawing big crowds to the Marble Arch Pavilion.

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This week's laurel wreath is halved; part of it goes to MGM's "White Sister" and the other to Paul Gerard Smith for some amusing commentating on that duck short. . . . Leslie Williams of Universal puts on the whole works for his evening trade shows; not a mere tux, mark you, but white tie an' everything! . . . Recently (at a major studio) two of the contract featured players fell for a coupla lads on the technical staff; the affairs were plenty hot and the studio decided that two of the parties would have to quit; the women took the air, sacrificing their art for the sake of the boy friends! . . . Edward Everett Horton and Leslie Henson had their mothers on the set the other day at Gainsborough. . . . Daphne Courteney is the name of the newcomer who has grabbed herself a British International contract. . . . What has happened to "Three Men in a Boat" which went into production many months ago?

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Basil Dean has completed Galsworthy's "Loyalties" at Ealing. . . . Helen Lewis is clipping "Bitter Sweet" which is in production at B and D at Elstree. . . Vivian Ellis and Douggie Furber together on songs and lyrics for the new Jack Hulbert pic. . . . Leslie Howard's brother around the west end of town and being mistaken for Leslie. . . . Harold M. Young back from Paris and on loan from London Films to scissor "It's A Boy" for Tim Whelan. . . . It is said that Victor Kendall, B.I.P. scenarist, has walked from that studio. . . . James Bryson giving England the benefit of his movie memoirs in the Sunday Express. . . . Nerina Shute all dressed up and going places. . . . Gwenneth Lloyd dancing at the Savoy; and, by the by, her favorite screen stars are Weissmuller and Veidt; just in case you are interested.

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Alfred Burdon announced wedding bells and then found that, owing to his film work, he could not get a honeymoon; he'll take it after the production. . . . Glen MacWilliams still saying swell things about this isle. . . . Dave Blum and Arthur Loew popped into town and nipped out again. . . . Shush! there's a movie in production at a studio here that is 12 weeks over schedule!! . . . Bill W. H. Mooring at trade shows. . . . Betty Astell claims to have turned down a Hollywood contract. . . . Sidney (wide awake) Bernstein at the Granada. . . Sol Newman is still the champ cigar smoker in town. . . . Victor Saville always seen at the flicks. . . . Irving Asher in conference for his big flying pic. . . . Herbert Thompson, Jeffery Bernard, Jack Buchanan, Anna Neagle, Norman Loudon and Christopher Mann glimpsed around at evening shows. . . Reggie Lyons, T. Hayes Hunter's assistant, has had a relapse.

We Must Refuse to Assist at Murder

We feel obliged to withdraw our offer to tell the name of the Teutonic actor who beat up the Jewish fellow, simply because the latter was a Jew. There have been so many calls from persons who want to know the name so that they may "get" the Teuton, that we feel, if we told, we would be accessory to a murder.

Oliver Morosco Set To Start One At Pathe

Oliver Morosco's first production for Radio will be "The Last of Her Men," from the novel, "The Decadent Blue," by Sid Fuller.

Morosco directs, with S. Edwin Graham co-directing, using a screen play by Fuller. The unit operates at RKO-Pathe and gets going within ten days.

Mannix Sec. To Marry

George E. Kann, former MGM executive and veteran of the film business, will marry Miss J. Stanley Partridge May 4 at her home. The bride-to-be is private secretary to Eddie Mannix, official at MGM.

Lantz Starts Pair

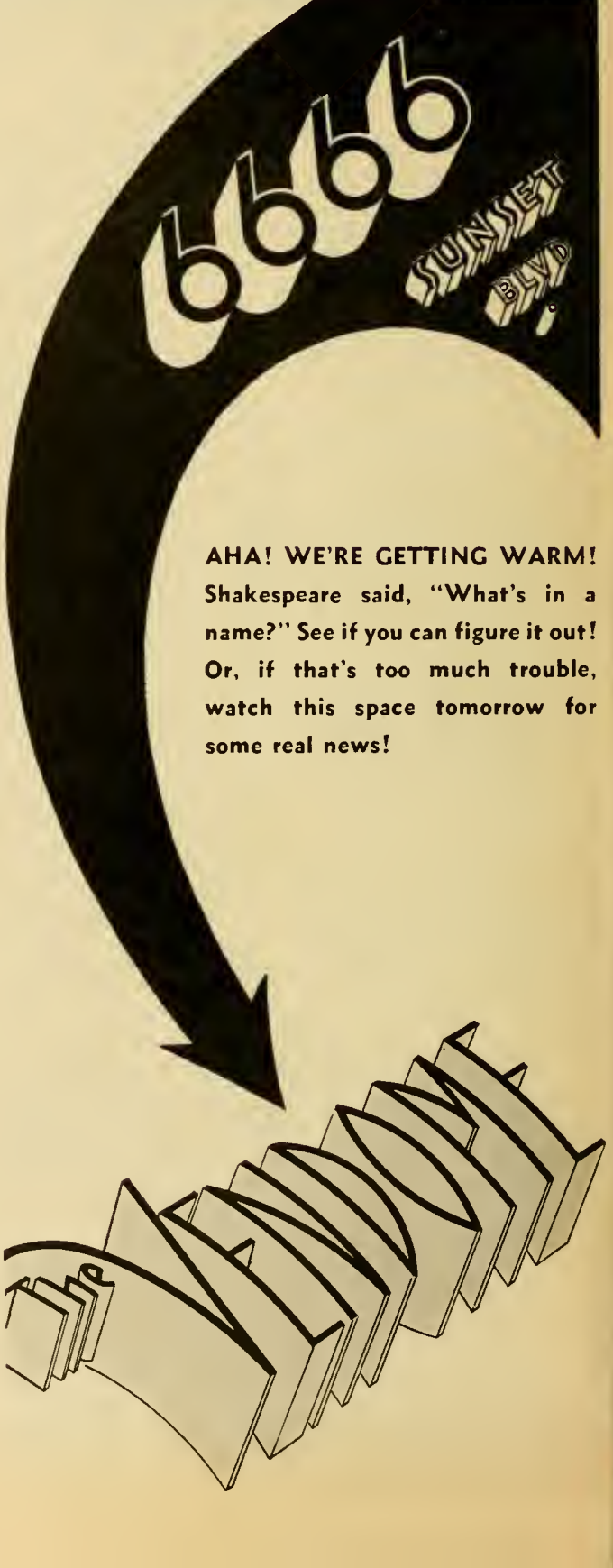
Walter Lantz, head of Universal's cartoon department, has placed two new shorts in work. They are "King Klunk," in the Pooch the Pup series, and "A New Deal," an Oswald, the Rabbitt cartoon.

'Peonies' For Martin

Paul Martin's first directorial assignment for Fox under his new contract will be "Peonies." It is an original story by Walter Reisch, and the Sol Wurtzel unit at Fox-Western will produce it.

'B.P.' Switches Again

The B. P. Schulberg production, which started as "Dead On Arrival," became "Identity Unknown," and was changed to "Bedside Manners," now is "The Girl in 419."



THE Hollywood REPORTER

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ACAD. STARTS NEW DEAL

TRADEVIEWS by W.R. WILKERSON

•WHAT is this American motion picture industry going to do about its English market?

Maybe our major organizations have not gotten around to that yet, but they would better hurry and figure out some plan whereby they may save that big British revenue. If they don't, it will slip right through their fingers, as all indications seem to point to a big summer drive against American product.

The British industry represents between 20 and 25 per cent of every dollar taken in on our pictures. That's a big amount to lose. A hell of a big amount. That intake represents the difference between profit and loss on really good pictures, seeing that our own market on this side of the Atlantic is in the condition it is.

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The British producers are now just beginning REALLY to feel their oats. They have made some pretty good pictures during the past year, seem to have found the knack of the thing and believe that they are going to turn out better product each day.

Those pictures, of course, cost less than one-third of our Hollywood negatives, principally because the British producers are a bit different from our Hollywood producers in that they are not out to cut each other's throats. They believe there is enough in it for all who have a right to be in the business. They will not go out to steal each others stars, writers or directors; they know how much they can afford to pay for material.

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Any British-made picture, produced by one of the major plants over there, makes money, good British pictures make more money, and some of them that find a market on this side turn in much greater profits. The British picture fan has been SOLD British-made pictures and, because of that trademark, will pay to see them, regardless of their quality.

We are going to take up your time and this space for the next few days with a discussion of the British market as it concerns American-made pictures and those made in Great Britain by American producers. We feel that something must be done, and if it is not done and done quickly, there will have to be a salary cut here much deeper and more permanent than the one recently indulged in.

$35,800 Week For Chevalier Picture

New York.—The Chevalier picture, "Bedtime Story," is doing exceptional business at the Rivoli, grossing $35,800 for its first week. It is expected to remain at that theatre for at least five weeks.

Monogram To Do 24 At $100,000 Each

New York.—The program of Monogram Pictures for the coming season will consist of 24 specials at a negative cost of $100,000 each. There will be no Westerns. Trem Carr, production head, intends to go after big "name" directors and writers.

There will also be four super-specials which will be sold apart from the regular program and which probably will be musicals. Carr is considering doing some of this production in the East.

Griffith To MGM For 'Another Language'

E. H. Griffith has been signed by MGM on a one-picture deal to direct "Another Language" which is to co-star Robert Montgomery and Helen Hayes. Walter Wanger is in the supervisory spot.

Will Have New Constitution And New Officers—Producers Remain In, But No Subsidies

A new constitution which shall contain provisions for an immediate general election of all officers of the Academy and its five branches was determined upon last night at a meeting of the organization's board of directors and the five branch executive committees.

This is the first definite and decisive step towards a complete reorganization of the Academy which has been under discussion for some time. The highlights of the new plan which were adopted last night and which will probably be embodied in the new constitution, are:

A continuation of the five branch structure of the Academy, with the Producer Branch remaining.

An open door to membership in the Academy for every member of the industry, and Academy services and

(Continued on Page 2)

RKO Plans To Rebuild Pathe Studio In N.Y.

New York.—It is reported here that RKO-Radio will rebuild and reopen the old Pathe studio in the Bronx which was damaged by fire, and will use it for the production of shorts.

New Zanuck Firm Is '20th Century'

The new Joseph Schenck-Darryl Zanuck producing company will be called Twentieth Century Pictures Inc and it has already definitely scheduled twelve productions for next season. Actual studio activities, according to Mr. Zanuck, will start June 1, and camera work on the first three pictures will begin not later than the middle of July, Mr. Zanuck said.

"The reason for selecting Twentieth Century Pictures Inc. was because it seems to exemplify the types of pictures we intend to produce. Our stories, with but few exceptions, will be modern headline types of stories, packing a punch aimed at the box-office. We intend to carry to the box-offices a spirit as modern and as vital as the company's name."

MGM Buys 'Road to Rome' Probably For Gable

Metro-Goldwyn-Mayer has purchased the Robert E. Sherwood play, "Road To Rome" and it is understood that it will be used as a starring vehicle for Clark Gable.

The show was done on the stage several years ago with Jane Cowl and Philip Merivale in the leads.

MacEwen Promoted

Walter MacEwen, formerly assistant to Howard Smith, has been moved up to the spot Smith vacated as story editor for Warners.

Sixty For Paramount

New York.—According to advance announcements, the Paramount program for the coming season will include something over sixty pictures.

Macgowan With Harding

Radio has assigned Kenneth Macgowan to handle the supervision of the Ann Harding production, "Double Harness."

WRITERS FAVOR BOND WITH OTHER BRANCHES

The great amount of discussion that has been going on relative to the attitude of the newly-reorganized Screen Writers Guild towards the Academy has brought from the Guild a statement that it is strongly in favor of co-operation with other branches of the industry. The Guild does not believe, however, that such co-operation can reach the desired effectiveness unless the other branches are organized as the Guild has been. The statement, after speaking of the rigid contract which unifies the Guild membership, says:

"The Screen Writers Guild has no desire to stand aloof from the other employee branches of the industry. It recognizes the obvious fact that all four branches, writers, directors, actors and technicians, functioning as a sin-

(Continued on Page 4)

Laughton Returns To Paramount In June

London.—Charles Laughton let it be known that, despite published reports on both sides of the Atlantic that he was to remain here to do a Shakespearean repertory, that he was to stick to British-made pictures, etc., he is returning to Paramount in June to go through with his contract.

His first picture on the two-picture deal for this year will be "Hangman's Whip."

Arnow For Dover Job

Maxwell Arnow is set to take over the duties of William Dover as business manager of Warners upon his return from New York. Arnow will continue as casting director, adding his new duties to those he already has.

THIRD ANNUAL DIRECTORS' NUMBER OUT MAY 8

THE Hollywood DAILY REPORTER
TODAY'S FILM NEWS TODAY

W. R. WILKERSON..... Editor and Publisher
FRANK POPE .....Managing Editor

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Conditions Frighten The One-Man Producers

With possible grosses of pictures at a low mark due to present conditions in the theatre and distribution branches of the industry, independent producers who invest their own money in negatives that go through major companies, are exercising caution in rushing into production at this time.

The general feeling among the group, which includes Howard Hughes, Charles Chaplin, Douglas Fairbanks and Harold Lloyd, seems to be that heavy investments in pictures of the type each would make, could not be recouped from the theatres under the unsettled conditions that exist.

The producers are not concerned entirely with chances of the business their pictures will do for the theatre in box office figures, but are thinking about the trend of theatre decentralization by major companies at this time, together with receivership and bankruptcy actions that are continually being filed against large and small circuits. These actions tie up film rentals and, in the past, have cancelled contracts for films. The large independent producers are unwilling to take chances of this sort with their productions.

Howard Hughes has definitely postponed any production plans until fall, at which time he will carefully survey the market before he prepares another picture. Charles Chaplin is also reluctant to get started on another feature until such time as conditions return to somewhere near normal.

Douglas Fairbanks reached a decision nearly two years ago to forego production of expensive starring pictures, and instead, made "Around the World in 80 Minutes" and "Robinson Crusoe," both classed as adventure travelogues, for very nominal costs. Both pictures will show handsome profits compared to the small investments necessary.

Harold Lloyd is disappointed in the grosses of his last picture, "Movie Crazy," especially in this country, and is going slow on preparations for his next. After Lloyd finished "Movie Crazy" last year, he was ready to pitch in immediately on another comedy to release it late this spring, but when contracts started coming in on "Movie Crazy," he abandoned those plans and took a trip to Europe. From present indications Lloyd's next will not hit the market till the spring of 1934.

In addition to the domestic market, these producers also are closely watching the foreign field. With rates of exchange at low figures, combined with quota restrictions, and inability to transfer money from several foreign countries, producers cannot secure anything to speak of from distribution outside of the United States.

'Pilgrimage' At Gaiety

New York.—Fox will present "Pilgrimage" at the Gaiety Theatre around June 1, by which time "Reunion in Vienna" will be out of that house.

Junior's Birthday

Carl Laemmle, Jr., head of production at Universal, celebrates his twenty-fifth birthday today, which is also the beginning of his fifth year in his present capacity with the company.

Stardom For May Robson

MGM is elevating Ray Robson to stardom with her next assignment. She will co-star with Jackie Cooper in "La Belle Perkins," for which Howard Emmett Rogers and Edgar Allan Woolf are writing the screen play.

Mary Pickford In Search of New Yarn

Mary Pickford will make another production for United Artists just as soon as she finds a suitable story. With "Shanty Town" definitely abandoned, Miss Pickford has a trio of noted authors, John Erskine, Fannie Hurst and Edna Ferber, outlining story ideas that might be suitable. If one of them submits an idea, it will be developed into novel form by the writer, with Miss Pickford buying the screen rights from the synopsis.

The proposed "Alice In Wonderland" feature, to be made in association with Walt Disney, cannot possibly be made for at least 18 months, as experimental work still remains to be done and the large number of drawings necesary would take a year to produce.

Academy Starts Its New Deal

(Continued from Page 1)

benefits to be available only to members.

An effort to become financially independent, without subsidies from the Hays organization, except that contributions from producers may be accepted for the work of the Research Council.

Every Academy member to have a vote for all representatives on boards or committees and upon all issues involving salaries and individual rights.

The new president, J. T. Reed, opened the meeting with a brief address in which he outlined the things that it was hoped could be accomplished. Reports were then submitted from the Actors', Technicians' and Directors' Branches.

In submitting the report of the Directors' Branch, Cecil De Mille stated the present situation of the industry requires drastic action by the Academy, and the directors have been discussing problems with representatives of the other branches. He stated everyone seemed to want a new deal and when it was pointed out that the producers had not taken part in these discussions, De Mille said they had heard the recommendations of the other branches and could now submit their own.

Louis B. Mayer, representing the Producers' Branch, was very much disturbed over the fact that the other four branches had not called the producers into the discussions, and that the entire attitude seemed to be that the other branches of the Academy, classed as "creative workers," had ignored the producers and their branch entirely.

A resolution was passed calling for the appointment of two members of each branch who, together with President Reed, would draw up a new Constitution for submission to the entire membership. A second resolution contained the provision for an immediate general election.

The members and alternates on the Constitutional Committee are: L. B. Mayer, B. P. Schulberg and Lucien Hubbard for the Producers; John Goodrich, Jane Murfin and Clara Beranger for the Writers; John Nickalous, Nathan Levinson and Max Parker for the Technicians; Donald Crisp, E. H. Griffith and Hamilton MacFadden for the Directors; Fredric March, Reginald Barlow and Lewis Stone for the Actors.

In discussing the idea that Academy services be available only to members, Sam Hardy said that many persons figured that, so long as the organization was providing assistance to those outside the fold, there was no reason for joining. Conrad Nagel declared that the Academy should include practically all workers of the industry—even an Academy shop similar to Equity shop of the stage. He pointed out that even 100 per cent closed shop would not be impossible.

Another resolution was then passed providing that only members as of May 1, 1933, be eligible to vote on the new Constitution.

In the recommendations presented by the Technicians' Branch, one was that financing of the reorganized Academy be secured by dues based on a percentage of salary received by each member, which would give full advantages of membership to those unable to carry the obligation through periods of unemployment.

The Technicians' Branch gave the new president a watch in appreciation of his work as representative of that branch on the Emergency Committee.

After the meeting, Reed stated fast action would be secured in getting a draft of the new Constitution through from the committee, and there was a chance that the first meeting would be called for tomorrow afternoon.

Putnam Party Leaves

New York.—The George Palmer Putnam-Paramount South American expedition leaves for the Argentine today.

Typewriter Repair
Your typewriter cleaned, oiled, NEW RIBBON, generally adjusted with this coupon and $1.00.
Hollywood Typewriter Shop
6681 Hollywood Boulevard
GRanite 3302 and 3303

THE LOW DOWN

A certain magazine publishing concern let Hyman Fink (you know Hyman) go out into the crool world recently for the purpose of cutting expenses. Hyman is now with the Movie Mirror, but that's not the point of this story. The organization which fired Fink informed its western editor that he was to get his own pictures henceforth and furnished him with a small snapshot camera. So the editor has been sort of "doubling in brass." The other day, Brown Derbyites were amused to watch him, after interviewing Lilyan Tashman there tete-a-tete, take the star outside and take pictures of her himself, unaided and, what's more, unabashed.

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The feller whom we reported the other day as having beaten up a Jewish fellow for Hitlerish motives, came to our office very much hurt and upset over the whole thing. He swears that he, himself, is a Jew and that his own people are, at the moment, being persecuted in Germany. He says too, that the reason he did it is because the fellow had been insulting him for a long time. He says that the article which appeared here has caused him to be picked on all over town and that there are two sides to the story . . . so here's the other side.

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These Warner boys don't let many dollars slip through their fingers, as witness the case of Loretta Young. Her contract with Warners is up May 23. The company knew she would not renew and nothing has been said about the termination. But yesterday a paper printed the fact. Loretta is on loan at MGM and, at noon yesterday, she received a phone call from the Warner studio, informing her that, when she finishes at MGM, she has been loaned to Fox. She winds up at Culver City next Friday and goes to Fox the next day.

ACTOR BRANCH HAS DEFINITE REORGANIZATION PROGRAM

10 Suggestions To Go Before Members

Definite plans for reorganization of the Academy of Motion Picture Arts and Sciences and for the upbuilding of the Actors Branch were formulated at a meeting of about 40 members of the branch, which lasted most of Wednesday night

The actors are very much in earnest about the proposition and the committee comprises some of the biggest names in pictures, including Clark Gable, Chester Morris, Fredric March, Robert Montgomery, Adolphe Menjou, Lewis Stone, James Cagney, Spencer Tracy, Kay Francis, Constance Bennett, Irene Dunne, Warner Baxter and others of equal standing.

Ten suggestions were adopted by the meeting and will be submitted at Monday night's branch membership meeting. Perhaps the most important are the plans to continue the five-branch structure of the Academy, keeping the producers in, and to make the Academy financially independent without accepting subsidies from the producing companies. Any money given by the producers will be to support the Research Council. The actors are willing to agree to any increase in dues necessary to make the Academy self-supporting.

The committee feels that, under the new set-up, there should be another election, with an entirely new slate of officers being voted for. This is no reflection on the present branch officers, who would be candidates for re-election if they so desired.

Other ideas advanced were for the enrollment in the branch of every actor who will conform to Academy rules; provision for disciplining members who violate any code that may be established; limitation of the authority of the Academy directors so that the board can take no action on any questions affecting salaries or contractual rights of an actor without first consulting the branch; the establishment of an artist-agent code of practice, which will include Academy arbitration; admission of the agents to the Academy; a campaign to improve the public understanding of the actor's position in the industry, which would include propaganda to offset the great amount of harmful publicity now given the class.

Jack Phillips To Col.

Jack Phillips, former assistant casting director at Fox, has joined Columbia studio in the same capacity, assisting Dan Kelly.

Cohn-Smith Teamed

Alfred A. Cohn and Paul Gerard Smith have been signed by Warners to collaborate on an original story for Joe E. Brown's next picture.

Henry Duffy East

Henry Duffy has gone to New York on a play-buying visit. He is due to return next week.

Presnell Promoted Out of Guild Vote

Robert Presnell has been promoted to be a Warner supervisor, which is fine for Bob. But the fly in the ointment is that Bob is a very active member of the Screen Writers Guild and, by becoming a supervisor, he automatically ceases to be an active Guild member and becomes simply an associate member without a vote. He leaves New York today by steamer and is due here May 14.

Baker and Kirkland Sell Yarn To Para.

Melville Baker and Jack Kirkland, who wrote the story for the Jesse L Lasky production of "Zoo In Budapest," have just sold an original story, called "Honor Bright," to Paramount. Leland Hayward handled the deal.

The writers have also contracted to come to Hollywood for five weeks to do the treatment of the story.

Fairbanks Returning To Plan Chinese Picture

Douglas Fairbanks, now in Paris, sails for home tomorrow on the Aquitania and will be in Hollywood within two weeks. He will at once start preparations for the picture he intends to make in China

In this picture Fairbanks plans to play the role of an Oriental, but not a Chinese.

Staub Promoted To Produce Col. Shorts

Ralph Staub, editor of Screen Snapshots for Columbia, was promoted by Harry Cohn to producer of all shorts to be made at that studio.

Roy Rowlands, former assistant to Leu Brock at Radio, has been engaged as assistant to Staub.

William In 'Bedside'

Warren William has been set for the top spot in "Bedside," an original story by Manny Seff and Harvey Thew, as his first assignment on the reopening of the Warner studio. Seff is slated to write the screen play.

Sten Script Okay

New York.—Samuel Goldwyn and Arthur Hornblow have approved the Edwin Mayer-Leo Birinski script for Anna Sten and the writers leave for the coast by steamer today.

Agnes Leahy Assigned

Paramount has assigned Agnes Brand Leahy to collaborate with Gerald Geraghty on the screen play of Zane Grey's story, "To The Last Man."

Fox In $1,000,000 Plagiarism Action

Fox Film Corporation was sued for $1,000,000 in Superior Court yesterday by Walter S. Lawrence, a writer, who charges that the picture, "Sailor's Luck," was plagiarized from his story, "The Marathon Dancer." The suit was filed by Attorneys William E. Reilly and Leroy Anderson.

Lawrence alleges he offered his copyrighted story last fall and it was returned after several weeks with a letter stating that the studio was not interested. Then, he alleges, he recognized his story in a big sequence in the Fox picture

Attorney Reilly also asks for an injunction to stop further showings of "Sailor's Luck," and for a full accounting.

Butler, Not Walsh, On 'Five Cents A Glass'

Fox has handed the directorial assignment on the remake of "5 Cents A Glass" to David Butler, as Raoul Walsh, originally assigned to the job, turned it down, refusing to assume the responsibility of pulling it out of the hole.

Rian James has been handed the script for a rewrite job.

Radio Building Up Its Younger Players

Dorothy Wilson and Betty Furness, Radio contract players, get important parts in "Just Off Fifth Avenue," an original by Louis Weitzenkorn and David Hempstead, with screen play by Ralph Block and Wanda Tuchock.

Assignments of the two players are in line with company's campaign to build them up for featured ratings.

One Less Job For Young

New York.—The Federal Court has ordered that, by May 5, Owen D. Young shall give up his directorship in either the General Electric or the Radio Corporation of America

Josephson To Radio

Radio has signed Julian osephson to write the screen play and dialogue on the Vina Delmar story, "A Chance At Heaven," which Sam Jaffe is supervising Alfred Santell will direct.

Gargan For MGM

William Gargan goes to MGM on loan from Radio for an important part in "Night Flight," Clarence Brown production which has an all star cast of featured players.

New Term For Keighley

Warners has written out a new ticket for William Keighley and the director starts on a year's term June 1. The Rebecca and Silton office set the deal.

Yesterday in NEW YORK with HELEN GWYNNE

Good old George Bernard Shaw, the mythical challenge to American newspapermen, sorta had his sails trimmed for him on the boat. When someone queried him about the rumor that he might stay in New York for a month instead of just a day, Shaw flatly denied any such intention and then went on to boast of all the hospitality that had been offered him in order to induce him to prolong his stay. . . . He said that an entire floor in the Ritz Towers was his for the asking, or a penthouse in the Warwick. Imagine his surprise when a kind old listener informed him that Brisbane owned the Ritz Towers and William Randolph Hearst owned the Warwick. . . . However, Zoe Akins was practically drowned by a flood of Shaw at his best or worst, whichever way you happen to look at it, and was finally insulted. In all fairness to Shaw though, Zoe really invited what she got.

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What a very un-neat dish of scandal has just been served up to the New York public by a theatrical columnist who just returned from the coast. His wife is now in the hospital with an "official" nervous breakdown. In reality, she took an awful beating from him that sent her to the hospital. . . . And then when he visited her in the nursing home, he took advantage of the nurse's absence from the room to beat his wife up all over again. Guess the first beating was "for nothing."

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Since it has become the thing to make movies out of today's headlines, we cannot help but notice how conveniently dramatic those headlines have become. F'instance, what a honey of a story there could be in the case of the Soviet government versus six employees of the Metropolitan-Vickers company. There's a woman in the case, too. . . . . And wasn't Sam Goldwyn looking for a good spy story for Anna Sten, once? One that could logically acount for her accent too. To say nothing of the recent court-martial proceedings against a young and attractive Scottish soldier. . . And the amusing situation created by the kiddin gof Dr. Nils Nielsen. It happened in the new state of Manchukuo. And Washington is demanding his release from a state it has refused to recognize. There's a large, untouched comedy field in International Relations and diplomacy. . . . Aside to boss; those letters to the industry are swell and it looks like you're a cinch to win that five hundred dollar prize being offered by Associated Publications for the best plan to save the industry. That is, if nobody tells them you're not playing. . . A C. Blumenthal has gone veddy social these days, oh veddy. It's being whispered that he'll go to California in the company of Gloria Vanderbilt Morgan and Lady Furness and Beth Leary. And that's a lot of social. . . . Add: famous last words as overheard in 729 Seventh Av. "Well, so he went into receivership and we have to wait."

'Golddiggers' Set As Next At Chinese

Sid Grauman has closed with Warners for "Golddiggers of 1933" for Grauman's Chinese, which the showman recently took over on his own from Fox West Coast. The picture is slated to go in on a two-a-day basis for a run, opening the end of May.

Busby Berkeley, creator of the dance numbers for this film production and several other musical successes, has been engaged by Grauman to assemble and stage a special prologue, and to take entire charge of the stage show. The dance director is under term contract to Warners, but the latter allowed him to accept the offer of Grauman.

Bob Armstrong Signed For Bill Boyd's Next

Robert Armstrong has been signed by Radio for a featured part in "Fire Eaters," which stars Bill Boyd. Story is an original by Houston Branch, and Ralph Ince directs.

Rollo Lloyd was signed yesterday to direct the dialogue and play a part in the picture, which will be produced by Sam Jaffe.

Dance Director and Songsters For Cantor

New York.—Sam Goldwyn has arranged with Warners for the loan of Busby Berkeley, Harry Warren and Al Dubin for the Cantor production. Berkeley will stage the dances and Warren and Dubin will write the songs and lyrics.

Casting starts this week and production is slated for July.

U.S. Distribution of 'Don Quixote' Not Set

New York.—No decision has as yet been reached as to who shall handle the distribution of the Chaliapin picture, "Don Quixote" in the United States.

Distribution deals are set for Great Britain, Australia, India, Mexico, Cuba and parts of South America, but this country is yet in doubt.

Walter Out of Fox

Eugene Walter has finished his work on the screen play of "I Loved You Wednesday" for Fox and has gone off the company's payroll. Illness prevented him from swinging over to Paramount on a deal which the Harry Gould office had negotiated for him.

Ann Harding To Cuba

Ann Harding left last night for Cuba, where she will spend a brief vacation before reporting back to Radio studios, May 8, to start work on her next production, "Double Harness." She makes the trip to the West Indies via air and boat.

Schrock On 'Sky Man'

Raymond Schrock has returned to the MGM writing staff to develop a story and screen play of "Sky Man," an original idea of producer Harry Rapf.

Suppose Another Daughter Appears

New York. — Eddie Cantor has leased a 14-room, duplex penthouse apartment on Central Park West. That gives two rooms for each of the girls, one for Eddie and one for the Missus. The two spare rooms are for Goldman and Sachs.

Plan To Organize Clerks In Studios

Inclusion of clerical workers employed by studios and theatres in the membership of the Office Employees Local Union, 15251, A.F. of L., is planned by ofifcials of the union.

Preliminary plans will be discussed at a meeting to be held May 9, which is to be followed by a general mass meeting a week later at which time stenographers, bookkeepers and clerks employed in the studios and theatres will be invited to join the local. A membership drive is being conducted preliminary to the mass meeting, with organizers reporting very satisfactory results.

Frank Capra Ill

Frank Capra is home ill, but is expected back at Columbia today to proceed with production preparation on "Apple Annie."

Guild Favors Bond

(Continued from Page 1)

gle group in regard to their common problems under some form of joint counsel, can only be of enormous benefit to all employees.

"The position of the Screen Writers Guild, however, is that such cooperation of the employee branches of the industry can only reach true effectiveness if the membership of each branch is bound together for unified action in some such way as the members of the Guild have already bound themselves.

"Further, it is the belief and hope of the Screen Writers Guild that other employees in the industry will come to this same conclusion; and it is inevitable that some such combination of all branches, each of its members contractually bound to act together, will be brought about by the force of events and the necessity for common protection."

The work of increasing the membership of the Guild is being pushed. Last night at the Writers Club there was a meeting of writers who work for independent producers. The aims and purposes of the Guild were explained to them by President John Howard Lawson, Grover Jones and Jack Natteford, and they were told that, as members of the Guild, their interests would be the same and they would have the same protection as the highest-paid writer in the business.

A number of those present signed the Guild contract and volunteered to bring other writers to a future meeting.



THE Hollywood REPORTER

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BOOKING OFFICE CHILLS

TRADEVIEWS by W.R. WILKERSON

•THE average weekly attendance in the British motion picture theatres is conservatively estimated at 24,000,000 customers. On good pictures and with indifferent weather, the attendance will run to 28,000,000 and more. Below average patronage will hardly go lower than 20,000,000. This means that British movie fans pay on an average of $3,000,000 a week for their motion picture entertainment.

During 1932, more than 1,248,000,000 people paid over $150,000,000 into the box offices of the British Cinema. Deducting an entertainment tax of approximately $30,000,000 we find that a sum exceeding $120,000,000 was the net gross of the British picture industry during last year. Where did all this money go?

•

It is estimated that the exhibitor took about half of that more than $120,000,000 for the operation of his house, the payment of all expenses and some profit on his investment. Of the remainder, better than two-thirds of it was paid in film rentals on AMERICAN PICTURES. Deduct about one-fifth of that more than $40,000,000 and we find that a net sum of $32,000,000 was paid American producers and distributors for their product in Great Britain.

Motion pictures throughout Great Britain do not have even a small percentage of the competition that American exhibitors find here. The British radio is a joke, affording little or no entertainment. The average British home is one for sleeping purposes only. The owner is glad to seek the comforts and the luxury of the big movie palaces as often as his pocketbook will permit, thereby making that market a most lucrative one for the exhibition of pictures.

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What is America going to do about that market? Are our picture companies going to permit themselves, through utter stupidity, to be pushed out of it in much the same manner that the American automotive industry was pushed off the streets of England or the American drug industry was forced to close its doors and call it a day?

Right now there is ABSOLUTELY nothing being done to hold that market, a market that can be held by good, sensible representation, by the

(Continued on Page 4)

Wallace Beery To Remain With MGM

All the difficulties that have existed between Wallace Beery and Metro - Goldwyn - Mayer have been adjusted and the player signed a new two-year contract yesterday. His first picture probably will be "Treasure Island," with Jackie Cooper as Jim Hawkins and Beery as Long John Silver

Sirovich Probe Measure Advanced

Washington.—The Sirovich resolution which calls for a sweeping investigation of the motion picture industry, was brought a little nearer House consideration yesterday when the House rules committee reported favorably on a special rule to make the bill in order. Representative Sabath will bring it up within a day or two.

The resolution to investigate the industry already has been favorably reported by the rules committee and the adoption of the special rule would automatically bring it before the House. The latest committee action also shuts off amendments and limits the debate.

Helen Hayes Coming

Helen Hayes arrives in town tomorrow afternoon on The Chief and will start work next week in "Night Flight" which David Selznick is producing for MGM.

Looks As If Big Idea Going Way of Producer Agreement— Executives Silent On Fate

It begins to look as if the Artists Service Bureau will never service, with all indications pointing to the fact that the producer idea of curbing the agent and aiming a big thrust at salaries is being eased out of whatever existence it had.

The other day at the Hays meeting of the casting heads of all the major plants, one bold caster asked: "What about this new booking office and how is it going to function?" His question has not been answered yet.

It has been generally understood around town for the last two or three days that the producers would make announcement the first part of next week that the whole idea would be abandoned. B. B. Kahane, one of the committee selected to formulate plans for the functioning of this office, stated yesterday:

"I have heard of no such move and

(Continued on Page 2)

Radio Wants Fairbanks For Lead With Bennett

Radio is dickering with Warners for an extension on the loan-out deal for Douglas Fairbanks Jr., planning to co-star him with Constance Bennett in "Bed of Roses." Fairbanks is spotted opposite Katherine Hepburn in "Morning Glory."

Changes In MGM Production Set-up

There has been a change in the production set-up at MGM, the producers being split into two main units, one headed by David Selznick and the other by Eddie Mannix.

In the Selznick group are Walter Wanger, John Considine Jr., Lou Edelman and Frank Davis. In the other group are Al Lewin, Hunt Stromberg, Harry Rapf and Bernie Hyman.

It is figured that, with this arrangement, production matters will be much less complicated

McCrea and Jordan For 'Three Came Unarmed'

Radio decided yesterday to co-feature Joel McCrea and Dorothy Jordan in "Three Came Unarmed" as their first production. It was first slated for Katharine Hepburn. Wilbur Daniel Steele has written the screen play from the E. Arnot Robertson novel.

Young Sticks To G.E.

New York.—Owen D. Young was re-elected chairman of the board of General Electric yesterday, and Gerard Swope was elected president. This apparently means that Young will stick to G. E. and resign from RCA to comply with the recent court order.

E. H. Allen East

E. H. Allen, general manager for Educational, leaves early this morning for New York by plane. He goes into a huddle with Earle Hammons on the new program and returns to the coast Tuesday.

Mystery Yarn For Col.

Harry Cohn has purchased "The Ninth Guest," radio murder mystery by Owen Davis, which Columbia will produce on next season's program.

M. C. LEVEE SUES VARIETY FOR $500,000 FOR LIBEL

M. C. Levee yesterday filed suit for $500,000 against Arthur Ungar, Sid Silverman, Variety Ltd., Variety Inc. and others, charging libel and defamation of character. The complaint, filed by Attorney Jerry Geisler, alleges that on April 21 last Variety printed the statement that Levee had been "canned" from the agents' group by the group's executive committee.

The complaint alleges that this statement was "false, defamatory and untrue, and that said defendants knew said statements contained in said article or news item and published as hereinbefore stated to be untrue, false and defamatory; that said news item was written and published maliciously and with evil intent to injure and de-

(Continued on Page 4)

Pathe Exchange Inc. Elects New Directors

New York.—The stockholders of Pathe Exchange Inc. yesterday elected George Armsby, Paul Fuller Jr., Stuart Webb, Charles B. Wiggin, Robert W. Atkins, Henry J. Guild and nine others to the board of directors. The election of officers will be held next month.

Garbo Due Today

Greta Garbo is due to land somewhere on the shores of this country today from the steamer Annie Johnson. She may debark at San Diego and motor up, or she may stay on board until San Pedro. Anyway, she is due at the MGM studio Tuesday.

ANNE CALDWELL - Writing - RKO-RADIO PICTURES

THE Hollywood DAILY REPORTER
TODAY'S FILM NEWS TODAY

W. R. WILKERSON ..... Editor and Publisher
FRANK POPE ..... Managing Editor

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Academy Uses Whip To Increase Membership

By FRANK POPE

One of the early bulletins of the Academy of Motion Picture Arts and Sciences contained these words:

"The Academy of Motion Picture Arts and Sciences is an organization uniting into one body all branches of motion picture production FOR THE WELFARE OF THE INDUSTRY AS A WHOLE."

In pursuance of this idea the Academy has set up various boards and committees which, for the most part, have functioned effectively and justly. This is especially true of the Conciliation Committee which, in the Academy's own words, is designed "to rule authoritatively on questions of industry ethics and practice."

"FOR THE WELFARE OF THE INDUSTRY AS A WHOLE!" Which should mean, whether it does or not, for the welfare of every man and woman in the industry. And yet, at the meeting of the Academy directors and the branch executive committees Thursday night, the Academy voted a "closed shop."

It reneged on its announced plans and purposes, its definite promises, and voted to make its service and benefits available ONLY TO MEMBERS. This means that, if a person in the industry who is not an Academy member has a just grievance against a producer or against any other person in the industry, he may settle it as best he can. The Academy will have none of him. His grievance may be acute, he may have been dealt with most unjustly, but he has no recourse through the Academy which was set up to deal with just such cases. If, for reasons sufficient to himself, he does not wish to join the Academy, he is outside the pale. No matter what is done to him, the body formed to maintain ethical standards within the industry will not consider his case.

Perhaps, in the minds of those who agreed to this, the Academy position is fair and just. But to the lay mind, it seems the opposite. The Academy is not a labor union, nor has it ever advanced any proof that its members constitute the INDUSTRY AS A WHOLE. The Academy has nine hundred and odd members. Do they constitute the INDUSTRY AS A WHOLE? If so, what part in the production of pictures do the others play?

Obviously, this action was taken to whip people into the Academy. If it goes through with its plan to refuse financial assistance from the Hays organization and to become financially independent within itself, it must have more income. That may be obtained through dues of members, but the dues of the present membership are not sufficient.

The Academy has suddenly gone democratic. For several years it has been a snooty body, admission to membership being by invitation only. It has wanted only those who had "achieved" something. Now, needing members, it flings wide its doors to the entire personnel of the "creative branches" of the industry. Whatever the reason for this burst of democracy, it is a proper move. The Academy should be democratic. Its days of being the self-styled aristocracy of pictures are over.

If it had stopped there, if it had opened its doors and invited all creators in the industry to join, that would have been great. But it has said:

"The doors are open. Come in—OR ELSE."

That isn't an invitation. It's a threat, a club. We may be wrong in our idea of ethics, but that doesn't look ethical to us. It is unfair, unjust, selfish. The Academy is afraid that the organization of the different creative branches, outside of the Academy, will split that body. If anything could split it, if anything could cause resentment against it in the minds of potential members, this "closed shop" attitude will do it. It is even worse than the high-hat "invitation" stand because, even under those former conditions, industry workers with grievances could get hearings and, perhaps, adjustments.

The Academy has guarded—and rather successfully—the ethics of the industry, has fulfilled to some extent the purposes for which it was formed. And now it throws aside its reason for existence, it attempts to get into its ranks every "creative" person in the business, not through a presentation of the benefits to accrue from membership, not through arguments based on the value of co-operation, but with a whip, made of threats. It is sincerely to be hoped, for the sake of the future of the Academy, that the whip will not turn into a boomerang.

Serlin Leaving On Long Hunt For Talent

Oscar Serlin, recently appointed assistant to Al Kaufman at Paramount, leaves Monday night for New York on a talent search. He will remain there from four to six months and will supervise all tests made in the east.

Serlin will stop off at Chicago and Cleveland enroute to New York.

Epstein A Champ

Dave Epstein yesterday won the handball championship in class B at the Young Men's Christian Association, beating Harvey Perry.

Booking Office Chills

(Continued from Page 1)

do not believe any such announcement will be made."

Faced with the definite opposition of every creative branch of the production end of this industry, served with resolutions defining the opposition to such an office, it is quite easy to assume that, although the producers may not make a definite announcement of the folding of the bureau idea, they will probably let it die a natural death in much the same manner as did the recent Producers Arbitration Agreement, when they found it impossible to enforce that within their own ranks.

RAMBLING REPORTER

Ray Griffith almost had hysterics until he was sure there was a big box of gum-drops in his hunting-kit. . . . He leaves along with Darryl Zanuck, John Adolfi, Ray Enright, Lloyd Bacon, Sam Engel and others for a month's hunting in Canadian wilds today. . . . But Darryl says they only expect to get grizzly bears. . . . Diana Fitzmaurice, still at the Hollywood hospital, is able to sit up and take visitors now. . . . Chico Marx is shopping madly for turtle-neck sweaters so he can be the manager of that fighter. . . . Ena Rogell is a nervous wreck from the strain of getting Sally Eilers on board that train at the last minute. . . . Hearing plenty of raves about the completed "Dinner At Eight." . . . . Jean Harlow, they tell us, is stupendous. . . . Gary Cooper off to Palm Springs for his cold and a real estate deal.

•

Gene Raymond's trip to Europe is off at the moment on account of sudden negotiations. . . . What is a certain major studio going to do about the undershot jaw of the girl they just signed with high hopes? . . . . . Billy Haines is redecorating the Lionel Barrymores' house and doing plenty of fixing for Doug Fairbanks Jr., who has moved to Rodeo drive, too.

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What star was so drunk on location night before last, that even his double was reeling? . . . Jack Fulton (who sings with Paul Whiteman's orchestra now) has, in our humble opinion, the ace of voices heard on the air to date—excepting none! . . . . . Millions of people are helping W. R. Hearst celebrate his birthday with a masquerade party at the ranch tonight . . . The Watterson Rothackers, Elsie Janis, the Clive Brooks, the Dick Rodgers, the C. Gardner Sullivans, Alice Glazer, the Harry Cohns, the Bill Goetzes having fun at the Gene Markeys (Joan Bennett) Thursday night.

The William Perlbergs have adopted a baby boy.

THE LOW DOWN

One of the most important duties that devolves upon the present major production heads is the development of new personalities, new talent for the screen, and it is getting a bit tiresome to be continually calling attention to the short-sightedness of these executives in that respect. Some of the companies, we admit, are doing it, but most of them are not.

A case was brought to our notice yesterday in which one of the majors, instead of developing new material, is planning to injure the present and future standing of an actor, already well established and one of the outstanding box-office names of that lot.

The major in question is Fox and the actor is Spencer Tracy. He is playing the lead in "The Power and the Glory," which Jesse L. Lasky is producing for Fox. The role is a new type for Tracy, that of an old man, and, according to those who have seen the rushes, he is doing a splendid piece of work. The picture, even now, looks so good that Fox has practically decided to withhold it from release until September.

•

Meanwhile Sol Wurtzel, in charge of another Fox unit, is to produce "The American," based on the life of the late Mayor Cermak, of Chicago. Tracy is cast to play Cermak, a role very similar to the one he is playing for Lasky. This picture, which will cost probably $100,000, will be released before "The Power and the Glory," which will cost around $300,000.

So, when the latter picture is released, instead of Tracy getting the benefit of his admirable work in an entirely new type of role, he will be playing "just another old man," losing all the benefit that would accrue to him from the more expensive and more carefully-made production.

Tracy is burned up over the plan and has asked for his release which, of course, the Fox executives have refused. The attitude of the studio heads seems to be that "The Power and the Glory" is, after all, "only a Lasky picture" and not entitled to any special consideration. What Mr. Kent and the money end of the corporation think of the idea has not been learned.

The whole thing, as we have said, is just another example of the inefficiency and short-sightedness that are prevalent on most of the major lots.

STOP! LOOK! LISTEN!
And Have A Laugh
WARNER BROS. DOWNTOWN THEATRE, LOS ANGELES
ENTIRE WEEK
STARTING THURSDAY, APR. 27
Harry Holman
Making Personal Appearance on the Stage in his Comedy Classic
"Hard Boiled Hampton"
Assisted by MISS NINA WOODS
Don't Miss This Act
Management Leo Morrison


The 'Silver Cord'
DIRECTED BY
JOHN CROMWELL

CHRISTINA PHELPS

IN

"THE SILVER CORD"

PORTRAYED BY

IRENE DUNNE

LAURA HOPE CREWS

"THE SILVER CORD"

ADAPTED TO THE SCREEN

BY

JANE MURFIN





"THE SILVER CORD"

ERIC LINDEN

"HESTER"

FRANCES DEE

"THE SILVER CORD"

CHARLES ROSHER

Photographed

"THE SILVER CORD"

Now Photographing

CONSTANCE BENNETT

in

"THE BED OF ROSES"

Both Radio Pictures

ALWAYS USING

EASTMAN SUPERSENSITIVE
PANCHROMATIC NEGATIVE

J. E. BRULATOUR, INC.

New York Chicago Hollywood

LASKY 'WARRIOR'S HUSBAND' POTENTIAL B. O. SUCCESS

Cast, Direction, Story Excellent

"WARRIOR'S HUSBAND"
Fox-Lasky

Direction ..Walter Lang
Original Play. .Julian Thompson
Adaptation and Dialog. Ralph Spence
Continuity ... Sonya Levien
Photography .. ..Hal Mohr
Cast: Elissa Landi, Marjorie Rambeau, Ernest Truex, David Manners, Maude Eburne, Helen Ware, Claudia Coleman, Ferdinand Gottschalk, John Sheehan, Lionel Belmore, Tiny Sanford, Helene Madison.

The audience reaction to "The Warrior's Husband" at its first preview augurs well for its future when it gets "out into the world," which, in the past, has been rather cool toward broad satire such as this, for its reception was more than hearty—it was hilarious. There can be no doubt that this is highly specialized entertainment, but it IS entertainment, refreshingly different, not only because it is a costume picture, but because it offers a background, a subject and a kind of romance never picturized before.

The opening scenes in preview dragged—not because of their content, but because they were too prolonged. This may be said of several sequences in the picture, wherein portions of the play itself were sacrificed for material which was obviously injected for "production value" and which served only to retard the film considerably.

We think too, that the injection of a jazz-band, a crooning trio and other shee-shee was overdoing it a bit, pulling the picture into sheer burlesque, hurting rather than helping it to continue in its delightful and satirical vein. There was a little too much marching for rapt attention, too.

First credits on "The Warrior's Husband" go to the cast, which is a positive revelation so far as Elissa Landi and David Manners are concerned. This reviewer wouldn't have believed that the Landi could have exhibited so much vigor and charm as she does in her role of the Amazon warrior, whose conquests on the battlefield are nothing compared to her conquest by one particular enemy. The "enemy" is David Manners, perfectly cast as the young Greek soldier, who makes the most of a femme-slaying part and plays it so convincingly that fatter roles should fall his way

Marjorie Rambeau, making her comeback in this film, makes us wonder how on earth she could have been permitted to stay away so long. She was graaand as the fighting Queen of the Amazons who, vanquished in the end, has to share her kingdom of women with a King. Ernest Truex furnished some swell moments with his broad interpretation of the effeminate male spouse of Rambeau, and when we say the part "fitted him like a glove" we are not casting aspersions, merely trying to imply that he did it so skilfully Maude Eburne, Helen Ware, John Sheehan, Tiny Sanford and all other players complete the cast, the excellence of which is so greatly responsible for the picture's success.

Walter Lang's fine direction, and the good treatment the play has received from Ralph Spence and Sonya Levien make this second venture of Jesse Lasky's look like another hit from him. Hal Mohr's photography, beautiful.

Don't be afraid to give this one all the exploitation you can muster. There is no doubt that this will be fast and funny when finally edited . . and don't let the "costume bugaboo" stop you. Get them in to see it—they'll like it.

Cuts, Not Recuts, Zanuck's Complaint

The laugh of the past week was a published report that Darryl Zanuck's troubles at Warners developed out of an argument with Harry Warner anent the recutting of "Baby Face." The Warner "pres" had not even seen the picture and it was not returned to Hollywood for cutting until two days after Zanuck had resigned. Zanuck's troubles (if they could be called that) developed as a result of Warners' broken promises to their personnel about the 50 per cent cut.

Rogers Announces Six of New Group

New York.—Charles R. Rogers is rapidly lining up the group of eight pictures which he will make for Paramount release during the coming season.

He already has six of them set, the titles being "Bottom of the Sea," "The Baby in the Icebox," "Adopted Children," "No More Women," "Swift Arrow" and "The Golden Harvest."

'The Party's Over' For Del Ruth At Columbia

New York.—Roy Del Ruth, who has been here looking over plays, left for the coast yesterday. It is understood he has decided to direct "The Party's Over" as the picture he will do for Columbia

Rivkin-Wolfson At MGM

Allen Rivkin and P. J. Wolfson have been signed by MGM to collaborate on the screen play and dialogue of "Dancing Lady," the Joan Crawford starring vehicle which John Considine will supervise.

Tyler Brooke At Radio

Tyler Brooke has been added to the cast of "Morning Glory" at Radio.

'Damaged Lives' A Social Document

"DAMAGED LIVES"
Beacon

Director . ....Edgar S. Ullmer
Original and screen play.....
Donald Davis, Edgar S. Ullmer
Photography .....Al Ziegler
Cast: Diane Sinclair, Lyman Williams, Charlotte Meriam, Harry Myers, Murray Kinnel, Jason Robards, Marceline Day, Phillips Smalley.

Strictly a social document, "Damaged Lives" is limited solely to the adult trade. It tells a story that points out vigorously the horrors of venereal disease.

The picture is produced under the auspices of the Canadian Medical Society and is to be roadshowed. Shown to the public under the supervision of a recognized medical association, it is a big exploitation idea, owing entirely to its subject matter, and as such is important box office material.

As entertainment, it is no go. It cannot be placed alongside the average picture. Its story, small as it is, happens to be remarkably well told, is lavishly mounted and is directed in superior style. Edgar Ullmer, the director, is directly responsible for its motion picture properties.

Handled in a dignified manner, it will serve a noble purpose by destroying the bugaboos, the infamous myths and downright ignorance that enshrouds sex diseases. The production is accomplished with tact and understanding, and its players, Diane Sinclair, Lyman Williams, Marceline Day, Charlotte Meriam, Jason Robards, Murray Kinnell and others, excel in their work

It is a money-making picture and the few exhibitors who get it should look to box-office lines.

Ryan Forms Company To Produce Shorts

The Phil Ryan Productions Inc. has been formed to produce the series of two reel comedies which Ryan will make for Paramount for the 1933-34 program.

The producer intends to start the first picture within two weeks, with Del Lord directing and Walter Catlett and Eugene Pallette featured William Reineck has been engaged as production manager for the company.

Jones Drops Majestic

New York.—Charles Reed Jones has dropped the Majestic publicity account and will handle Gaumont-British, Chesterfield, Mascot, Invincible and Weiss Brothers.

Ben Zeidman East

Ben Zeidman hops off for New York tonight for his conference with Earle Hammons regarding "Samarang" Ward Wing and Lori Bara, who left here by automobile, reach New York tomorrow.

Yesterday in NEW YORK with HELEN GWYNNE

Walter Reade has been pulling a grand exploitation stunt at the Mayfair this week in connection with the run of "Bondage" at that theatre. Several times a day, a House of Refuge patrol wagon with a matron and two police officers draws up to the theatre. The matron and the two cops walk into the theatre and a short time later walk out, chaperoning two girls dressed in institution uniforms, and escort them into the patrol wagon. This procedure is repeated until the patrol wagon is filled. . . . Naturally the crowds gather to gape and wonder. Finally they start wisecracking at the girls, and the girls, carefully picked as to type, wisecrack right back at the bystanders. . . . In fact, one of them pulled a fast one in answer to a bird who yelled out, "Where ya goin' girlie?" The gal replied, "I'm Mae West goin' East."

•

Monte Brice, Henry Henigson, Charlie Beahan and Paul Gangelin were having a story conference about the musical that Rowland and Brice are making for Universal release. So gradually the session degenerated into one of those typical well known California conferences until by three a.m. they were all ragged from talking and the story had been torn to shreds. . . . Finally Monte Brice perked up long enough to say, "I'll bet if you all take a quick look over your shoulders, you will see the palm trees waving." . . . Jack Conway, Felix Feist and Jimmy Durante lunching at Sardi's with Durante breaking everyone up with his clowning. . . There's an old meany going around town betting people that he can get things into columns that aren't true because colyumnists never check up, and guess who won him his first bet? He hasn't thought up anything libelous yet, but success is apt to go to his head and then won't a lotta faces turn purple.

•

From the way things look at the moment, if the Chicago Fair is only half the success they hope for, New York will probably be the finest resting place of them all this summer. Practically all the hits in town are planning to trek west for the summer and quite a few new ones plan their big openings for Chicago to catch the spenders and New York will just have to wait for a look at them. Lenore Ulric's show, "Hardboiled Angel," will be among the first to take advantage of the Windy City. . . Incidentally, young Billy Selwyn is elevated to stage director for this play, which is good for lots of publicity because he is now the youngest of those title holders. Catherine Dale Owen and Walter Armitage head the supporting cast . . Ickle Boy Nathan in the American Spectator leaps to the defense of his beloved theatre in the most inaccurate article to see print in many a day under the heading of serious thought. However, since the mind of the college sophomore hasn't changed in generations, we suppose Mr Nathan still has his following

Nagel Washed Up On MGM Contract

Conrad Nagel has finished his term contract with MGM, and will leave on a vacation trip with his family to Europe in June. The player and company failed to get together on a new deal when MGM could not give him any guarantee on part assignments under a further agreement.

Nagel is one of the oldest contract players with MGM, having originally gone with Goldwyn more than 10 years ago. His departure leaves only three players of 10 or more years service with the company—Ramon Novarro, Norma Shearer and William Haines.

'Nana' Will Be First Anna Sten

New York.—Samuel Goldwyn has finally decided that Anna Sten's first picture shall be Emile Zola's "Nana." It will go into production about May 20, and the Cantor picture will start June 1

Goldwyn and Arthur Hornblow will leave here for the coast on May 12, and Lyn Farnol comes a week ahead of them, leaving May 5. Cantor is coming by boat, also leaving on May 12.

Josephson Dialoging Sarah Mason Script

The script and dialogue for Vina Delmar's story, "A Chance At Heaven," at Radio was prepared by Sarah Y. Mason. Added dialogue and tightening of the script is being done by Julien Josephson as Miss Mason was tied up on a story assignment at Universal.

Katz Moves Offices

New York.—Sam Katz is moving his offices from the Hecksher building today, having taken new quarters at 501 Madison avenue.

Wilchinski Resigns

New York.—Martha Wilchinski has announced her resignation from the publicity post at Radio City.

Levee Sues Variety

(Continued from Page 1)

fame plaintiff, and to destroy his business and occupation."

Levee asks for $250,000 damages, plus a similar sum as exemplary damages.

When reached for a statement last night, Levee declared:

"These articles are the outgrowth of a personal vengeance of Ungar toward me because I was responsible for having blackballed him when he applied for membership in the Hillcrest Country Club. This is the reason for his malice. Ungar started to use his paper to retaliate."

In addition to the news article printed in Variety which the plaintiff asserts is libelous, it is known that Levee has one or more letters written about him by Ungar which the attorneys will present in court to substantiate the charge of malice.

Theatre Admissions Not Hit By Sales Tax

New York.—The New York State Tax Commission has ruled that the one per cent sales tax, which goes into effect in this state next Monday, does not affect theatre admissions.

Schine Beats Fox In Theatre Suit

New York —Myers Schine got the better of Fox Metropolitan Playhouses in the suit brought by the latter to force the Schine circuit in upstate New York to take a cut in rentals or give up the 28 theatres for which Fox paid $1,500,000.

Federal Judge Caffey signed an order to the receivers for Fox and Charles Skouras to turn over 24 of the houses to the Dominion Operating Company Ltd., a new outfit which Schine will manage.

Nichols Finishes Job; Going East On Leave

Dudley Nichols, contract writer at Fox, has finished the script of "Lady Cop," the Sally Eilers-Spencer Tracy story, in collaboration with Lamar Trotti and will leave in a week for New York to be gone three weeks.

Nichols will write the screen play of "Wyatt Earp," by Stuart Lake, for the Sol Wurtzel unit at Fox.

Nelson Starts New One

Jack Nelson, producer, and Raymond Nazarro, director and writer, have started on the second short in the series based on superstitions. It is called "Knocking On Wood" and is being produced at Sennett's.

Tax Credit For Gilbert

Washington.—John Gilbert has been given an income tax credit of $40,393 for the year 1930. The Internal Revenue Bureau ruled that that amount was included in the taxable income of his wife.

Ben and Bebe Sailing

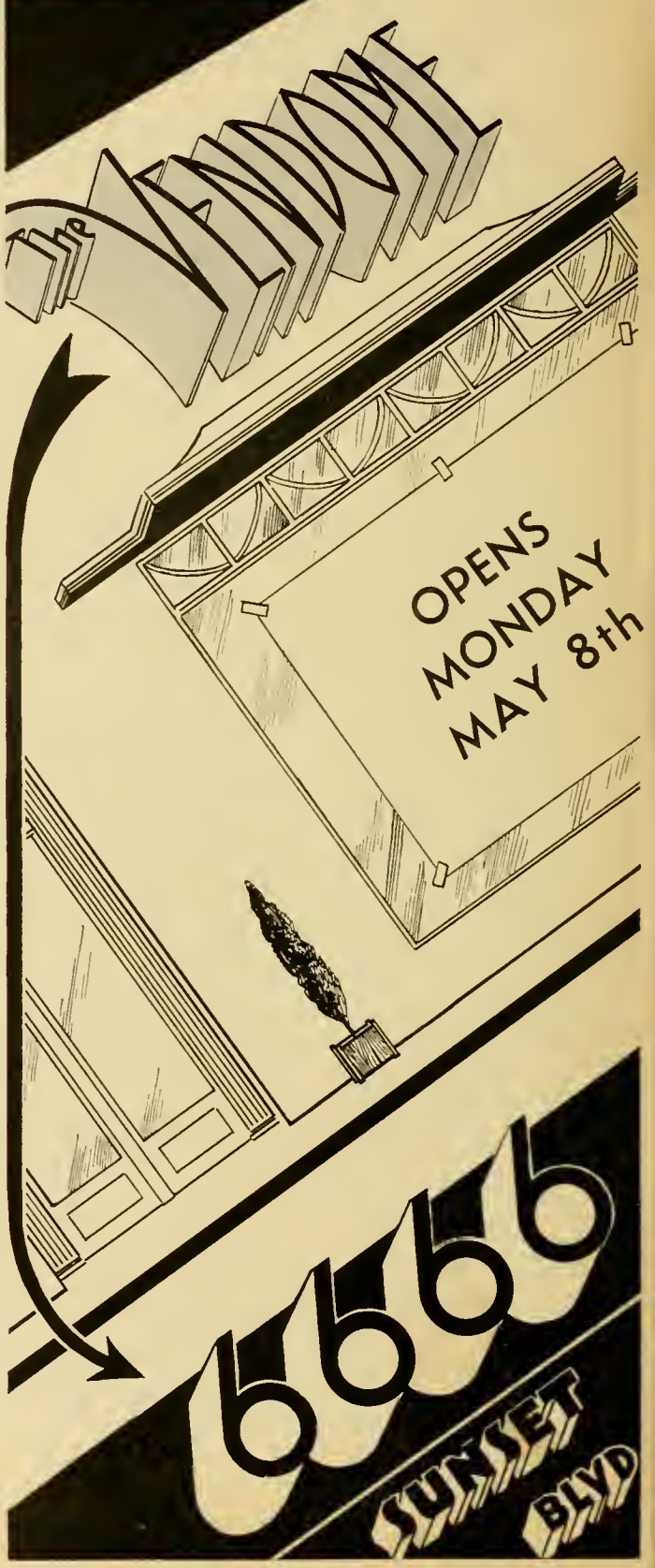
New York.—Mr. and Mrs. Ben Lyon sail for Europe on the Ile de France today. Also on the boat are Lily Damita, Agnes De Mille and Sally Eilers.

Tradeviews

(Continued from Page 1)

playing of a little politics, by the sane maneuvering of a film leader representing American pictures. At present the only representation we have in London is a Mr. James Beck, appointed by Mr. Will Hays. Did you ever hear of Mr. Beck? Certainly not, and that condition is true of most of the British industry; they never heard of him either.

Later we will tell you more about what is really happening to the American picture market in Great Britain.



THE Hollywood REPORTER

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PRODUCTION MAP ALTERS

TRADEVIEWS by W. R. WILKERSON

•BECAUSE of the sensible writing, because of a few facts concerning the finances of our major companies, and because of the fact that one outside of the business could and would write such a story and the Wall Street Magazine has seen fit to print it, we are herewith reprinting some of the "unadorned appraisal of the predicament of the motion picture industry."

There's food for thought in every line, there are important facts in every paragraph.

Says Mr. C F. Morgan:

"The funded and unfunded debt of eight major picture corporations, all of whose stocks are listed on the New York Stock Exchange, totals more than four hundred million dollars. It can be seen in the accompanying table that bank loans were excessive, film inventories large and cash low according to the various companies' own figures, some of which are anything but recent. Moreover, since the latest official reports, what evidence there is, indicates that the situation has grown worse rather than better. The appraisal which the market places on the common equity in the leading companies of one of the country's major industries amounts to only 40 million dollars or less.

"Beginning early in March of this year, following the intimation from Washington that hereafter banks might expect rigid supervision, the movie makers began to fear they might garner no more cash from these sources, so they invited all employees to take a horizontal cut of 50 per cent in salary. Many employees, believing half a loaf superior to no bread at all, agreed, but the labor unions declined vociferously.

"Victor H. Clarke, contact man between studios and unions, had urged the latter into a frame of mind where they began to consider the reduction when the naive move of a major studio executive tossed not only a monkey wrench, but three motor jacks and some cubic yards of abrasive gravel into the gear train, thus:

"David Selznick had been production executive of RKO studio and under his regime—during which he is said to have drawn $2,500 weekly—the studio failed to progress suitably, so his contract was not renewed. However, nepotism is still discernible in the studios, so his father-in-law, Louis B. Mayer, vice-president and

(Continued on Page 4)

Pathe Quarterly Net Loss $17,849

New York.—The financial statement of Pathe Exchange Inc. for the thirteen weeks ended April 1 shows a net loss, after all charges, of $13,849. This compares with a profit of $36,000 for the corresponding period in the preceding year.

Hal Roach British Deal Looks Cold

London.—The deal that Hal Roach has been working on for the production of two or more pictures on this side, starring Laurel and Hardy and others, has struck a snag and it looks as if the whole thing is cold, with Roach on his way back to America and Hollywood.

The reasons for the Roach walkout on producing here are being kept pretty much of a secret, but it is evident that the deal he wanted he could not get and, rather than take one that did not meet with his okay, he decided to pull up stakes and concentrate his activities in Hollywood.

Radio After Lukas For Lead With Hepburn

Radio has put in a bid at Universal for the loan of Paul Lukas for the lead opposite Katharine Hepburn in "Little Women," which George Cukor will direct.

At Least Four Independents Entitled To Rate As Majors; Lower Cost Films The Rule

The production front of Hollywood is set to undergo drastic changes in the industry's schedule of pictures for 1933-34, according to a survey of all producers' plans.

The survey, which includes every production organization from the smallest state right outfit to the biggest major plant, reveals three important highlights. One is the unanimous concession by all majors to economic demands in planning to make or buy for release pictures costing as low as $50,000. Another is the change in the meaning of the classification of "independent"; and the third is the entrance into the group of major producers of four more organizations, Producing Artists, Twentieth Century Productions, Phil Goldstone's Majestic Productions and Trem Carr's Monogram Pictures.

The realization that it is possible to make pictures of box-office calibre rating de luxe runs at low cost, as

(Continued on Page 2)

Buck Jones Will Star In Universal Serial

Universal has concluded arrangements with Buck Jones on a deal which have the player starred in a serial. Contracts are to be signed and sealed this morning. Jones just finished a term ticket with Columbia for a series of westerns.

Women Oppose Bill To Cut Work Hours

Script girls, secretaries and stenographers in all the studios are signing a petition to the Legislature in an effort to bring about the defeat of a bill which comes up this week and which, if passed, would limit their working time to eight hours a days.

The studios are sponsoring the petition, realizing, as do the girls, that if the bill becomes a law, many of the girls will be replaced by men. The bill forbids more than eight hours work by women, even if paid for, and there are many instances, especially with secretaries and script girls, where longer hours are necessary.

Warner Suit Against Skouras Up On May 5

St. Louis.—The hearing on the petition of Warner Brothers to restrain the Skourases from operating theatres in St. Louis comes up for hearing in the Federal District Court Friday.

The Warners charge violation of an agreement made in 1928 that the Skourases would stay out of the territory.

Ted Curtis East

Ted Curtis, sales manager of the film division of Eastman Kodak, returned to Rochester Saturday after three months on the coast. He comes back for another three months stay early in the fall.

Col. After Lombard

Columbia is negotiating with Paramount to borrow Carole Lombard for the leading role in its production of the S. N. Behrman play, "Brief Moment."

'Green Dice' For Fox

New York.—The Saturday Evening Post story, "Green Dice," by Anne Cameron, has been purchased by Fox. It is designed for Will Rogers

SCHENCK-ZANUCK PRODS. SURE FOR U. A. RELEASE

New York.—The pictures made by the Twentieth Century Productions, the newly formed Joe Schenck-Darryl Zanuck unit, will definitely be released by United Artists, according to Joseph Schenck, who is here arranging the final details.

It has been rumored around the entire picture business since the moment that Schenck tagged Zanuck with a contract that the ultimate releasing home of that product would be Metro-Goldwyn-Mayer, that the MGM organization tried to make a deal with Zanuck, much in the same fashion it had tried to buy "Dinner At Eight" from Sam Harris, and that what had happened to the deal for this stage

(Continued on Page 3)

Sarecky Out of Col.; Briskin In His Spot

Completing the schedule of Action dramas for Columbia, Louis Sarecky has fulfilled his contract with the company and has turned in his closing notice.

Irving Briskin moves in next week to take over his spot for the new slate, supervising the Action series and the Tom Keene westerns.

Cummings For Serial

London.—The British Broadcasting Company has signed Constance Cummings to play the leading role in a radio serial. The film star just returned from a two weeks vacation trip to Italy.

Wesley Ruggles Will Direct 'I'm No Angel' for Paramount

THE Hollywood DAILY REPORTER

W R WILKERSON ..... Editor and Publisher

FRANK POPE ..... Managing Editor

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Credit Assn. Checking Up On All Producers

In order to secure a line on the financial status of every producer in the business, the Motion Picture Industries Credit Association has requested financial statements as of March 31, 1933, from all producers operating in Hollywood, including the major companies.

The Association's request has been broadcast to nearly 200 companies and individual producers who are listed as active or likely to make pictures in the next six months. In a letter accompanying the blank which must be filled out, the organization points out that recent and far-reaching changes in the general financial structure makes the reports necessary for the supply firms who are members of the association.

The letter states that members of the association will continue the liberal credit cooperation of its members in the fullest degree consistent with the financial ratings of the statements received H. K. Batchelder, secretary of the association, refused to comment on the request for new financial statements, but pointed out that the vigilance of the Motion Picture Industries Credit Association in forcing every individual who had tried to shoestring as a producer to establish credit rating in advance, had resulted in protecting the business from fly-by-night promoters and others who had no right in the industry.

Gay and Condon Do 'Buy American' Story

Negotiations are now under way for the production of "Buy American," an original by Frank W. Gay and Charles R. Condon, as an independent special. The deal is being handled through the John Lancaster office. Story centers about the activities of a small town newspaper in the wheat belt.

Garnett In Switzerland

Berlin.—Tay Garnett has left for Bermuahospiz, Switzerland, to spend a week there shooting exteriors for the Universal picture, "S.O.S Iceberg," after which he will return to complete the picture.

Joan Bennett Set

Joan Bennett has replaced Sally Eilers in the co-featured spot with Jimmy Dunn in "Arizona To Broadway," which the Sol Wurtzel unit is shooting at Fox-Western.

Ex-Pugs For Short

Frank Moran and Johnny Dundee, former prizefighters, have joined the cast of "Down and Out," the Harry Langdon short which Arvid Gillstrom is making for Educational.

Location Mgrs. To Meet

The next meeting of the Motion Picture Location Managers will be held at Al Levy's Tavern tonight at seven o'clock.

Burr Starting Last of 'Torchy' Series

C. C. Burr is scheduled to start work today on "Trying Torchy Out," the last of the Torchy series for Educational's present program.

The producer directs. Cast includes Ray Cooke, Marion Shockley, Franklyn Pangborn, Edmund Breese and Dot Farley.

Prizes For Ping Pong

Mary Pickford and Harold Lloyd have put up trophies for the Pacific Coast Amateur Ping Pong Championships, which will be held at the Biltmore Hotel, May 4 to 6. Governor James Rolph Jr., Mary Pickford, Harold Lloyd and Tom Gallery have been honorary referees

Powers To Be Sold Out

New York.—The assets of Powers Pictures Inc., which is in bankruptcy, will be sold at auction by the Irving Trust Company on May 4

Harvey On Vacation

Completing work in "My Lips Betray," Lilian Harvey is taking a six weeks layoff on her contract with Fox.

Para. Gets Right To Transfer Contracts

Paramount has lined up practically every star, featured player, director and executive who held original contracts with Paramount-Publix Corporation, for transference of those agreements to Paramount Productions Inc.

Among the players who have consented to the transfer of their contracts to the production company subsidiary are Fredric March, Clive Brook, Claudette Colbert, Wynne Gibson and Carole Lombard. Jack Oakie signed a new term agreement with Paramount Productions Inc., at expiration of his old contract. It is reported that, in several instances, the company gave the players concessions on their agreements for consenting to the transfer.

George Yohalem Set On Radio Writing Staff

George Yohalem, former assistant director, has been set as a scenario writer for Radio and has joined Carroll Graham in writing the screen play for "Fire Eaters," which will star Bill Boyd, under Sam Jaffe's supervision.

Ralph Ince directs and Robert Armstrong and Betty Furness are set for the cast.

Production Map Changes

(Continued from Page 1)

shown by several small producers during the past year, has induced the majors to change their attitude towards low-price product and apportion an estimated forty per cent of their new programs to this type of pictures.

On their 1933 slates, none of the majors would consider making or consider for purchase any picture costing less than $75,000. However, the pictures made by William Lackey, Ben Zeidman, William Berke and Ken Goldsmith have resulted in their change of mind. These producers made pictures for not exceeding $40,000, and as low as $12,700, delivering box-office productions.

The survey definitely established the fact that "independent" has taken on a new meaning. For the new year it catalogues the producer who is making pictures for a national release, and excludes the state righter.

The Carr-Goldstone elevation to production rating equal to other majors is due to their decision to issue product costing within the $100,000 range. Goldstone has proven his major standing with "The World Gone Mad," which goes into the RKO-Roxy for a first run. The Carr organization has been delivering better than average attractions for program houses and will step its efforts for higher ratings this coming season.

Regarding the plans of the other majors, Fox has decided to place the responsibility for lower-cost pictures on Sol Wurtzel's shoulders. He will make twenty pictures, each to cost as low as $60,000 and a top of $100,000.

Universal is lining up a program of twenty-six pictures averaging $100,000, and is closing deals for the financing of independents who will deliver ten pictures, each of which will have a production cost of from $50,000 to $100,000. Radio will produce a number of low cost pictures itself, with the average not topping $125,000 and the specials $250,000. This is outside of its independent deals.

Paramount, Columbia, MGM and Warners are known to be figuring out ways and means of producing low-priced program pictures, the latter being already set on shorter shooting schedules.

The list of majors, in final tabulations, includes MGM, Fox, Radio, Paramount, Warners, Columbia, Universal, Producing Artists, Twentieth Century Productions, United Artists, Majestic and Monogram.

The independents include Sterling Pictures, Zeidman Productions, Jefferson Pictures, Morosco Productions, Futter Productions, Rogers Productions, Halperin Productions, Schulberg Productions, Lasky Productions, Caddo Productions, Gillstrom Productions, Ryan Productions, Foy Productions, Zane Grey Productions, Reliance Productions, and the Kelly-Bischoff-Saal organization.

The state right list includes Allied, William Berke, Chesterfield, Invincible, Willis Kent, Ralph Like, Eagle Productions, Ken Goldsmith, Mascot Pictures, Premier Productions, Darmour Productions, Mayfair Productions, Fanchon Royer Productions and others.

THE LOW DOWN

Seems there's a fellow by the name of Archibald, Captain Archibald to be exact, in town, and the Captain was giving a party for W. S. (director) Van Dyke recently. He called up several people, among them the Cedric Gibbonses, to invite them, and both Mr and Mrs. G, were out at the time he called, so he left word for them to come to the party. So the Gibbonses got all dressed up and went to George Archainbaud's on the night mentioned and of course, were THAT embarrassed to find they had the right night but the wrong "party."

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Some may think that what one of Hollywood's leading gown-shop proprietors did recently makes him a sap, and even though it may not have been good business, it was a kind and generous gesture and one that should not go unsung. A certain star who owed him not hundreds, but actually thousands of dollars, has been down on her luck for some time and he had no reason to imagine that he ever would collect the money she owed him. Yet, when she was about to depart on a tour a few months ago, this fellow made her a beautiful wardrobe to take with her for her stage appearances, knowing perfectly well that he will probably never be able to collect for that either. However, the friendship is one of long standing, and the shopkeeper certainly proved himself a pal.

•

One for the "book": Eddie Sutherland was discussing the coming preview of his just-completed picture, "International House," with Jeff Lazarus and some other people. "I think," said Eddie, "that I'll have a sneak-preview first and get it in shape before it's shown again." Whereupon Jeff Lazarus asked: "Which are you going to have first—the downtown preview or the sneak preview?" And he was serious!

RADIO 'TOMORROW AT SEVEN' EXCITING MYSTERY STORY

Cast, Writing and Direction Good

"TOMORROW AT SEVEN"
Radio-Jefferson

Director ..... Ray Enright
Original by... .....Ralph Spence
Screen Play..... Garrett Ford
Photography .. . Charles Schoenbaum
Cast: Chester Morris, Vivienne Osborne, Henry Stephenson, Frank McHugh, Allen Jenkins, Grant Mitchell, Charles Middleton, Cornelius Keefe, Oscar Apfel, Virginia Howell, Ed LeSaint, Gus Robinson.

Minus most of the usual cheap tricks, and plus one of the best opening sequences seen in some time, "Tomorrow At Seven" is a mystery thriller with the accent on the mystery.

J. I. Schnitzer and Samuel Zierler made Ralph Spence's story for Radio and, while they were about it, they made it into an amateur detective's despair, for nowhere along the line is there any room even for a guess.

With these points in the film's favor, it is a curious thing that the reasons for the murders are left in comparative obscurity. Several people are killed, large numbers of false clues are followed up and discarded, and the fiend is caught in such a spectacular manner that perhaps the full explanation of the atrocities was overlooked in the shuffle.

However, even if the plot doesn't at all times hold water, it holds enough to give any audience a large dose of cold chills. A good deal of the credit for that must go to Ray Enright, the director, who gave to the picture a timing that could only be compared with the relentless succession of waves—not for one minute does the picture leave you time enough to smooth your hair down . . AGAIN!

The rest of the credit goes to the cast, especially Chester Morris, as the young writer of detective fiction; Frank McHugh, as the dumbest cop imaginable, and Allen Jenkins as an even dumber cop.

The story is simple. The Black Ace is murderously active again. His victims are warned by a card—a black ace—the time is always "tomorrow at seven." And he never misses the appointment.

Morris is en route to Chicago to meet Drake (Henry Stephenson), a financier who, shocked by the murder of his oldest friend, has sworn vengeance on The Black Ace. Morris hopes to get material for his next book. On the train he meets Vivienne Osborne, daughter of Drake's secretary, Grant Mitchell.

Upon arriving at Drake's house they find that Drake himself is marked as the next victim. In a frenzied effort to escape, the entire household, with the two cops, charter a plane and fly to Drake's Southern plantation. But at seven o'clock, The Black Ace keeps his appointment right in the middle of the sky. Grant Mitchell is killed in the plane

At the plantation there is still another murder, but the murderer is finally caught. And it is a miracle, too, considering all the obstacles the two cops manage to place in Morris' way. With their unbelievable dumbness and their insane lines, Frank McHugh and Allen Jenkins come very near stealing the show.

Chester Morris wears his part like a kid glove, and Vivienne Osborne, Henry Stephenson, Grant Mitchell and Cornelius Keefe are all well cast.

There are two grand fights, both going simultaneously to finish the picture off. "Tomorrow At Seven" has all the earmarks of a pack 'em in feature.

May Robson Lead In Col's 'Mme. LaGimp'

Columbia has borrowed May Robson from MGM for the top spot in "Madam LaGimp," which Frank Capra will direct. The cast includes Warren William, Guy Kibbee, Glenda Farrell and Ned Sparks.

'Cavalcade,' Cantor, 'Kong,' London Tops

London.—"Cavalcade" in its eleventh week at the Tivoli is still the standout hit of the city, although the Eddie Cantor picture, "The Kid From Spain," at the Adelphi, and Radio's "King Kong," which opened recently at the Coliseum are running it hard for first place.

Warners' "Forty-Second Street" goes into its second week at the Regal with fine business. The newcomers of the past week are "The Woman Accused," at the Plaza; Radio's "Topaze," at the Empire; and "The Penguin Pool Mystery" at the New Gallery.

Louis Weiss To Produce Picture In New York

New York.—Louis Weiss, of Stage and Screen Productions, is planning to picturize "Before Morning," a play by Edward and Edna Riley. It will be done at the Atlas Sound Studios, and production will start this month.

Leo Carrillo will have the lead. Weiss will supervise, and Walter Strenge and Burgi Contner will handle the cameras.

Youmans To Radio

Radio has closed a deal with Vincent Youmans to write the music and book for "Flying Down To Rio," the next Lou Brock musical feature. The composer will leave New York immediately for Hollywood.

Lightman To Quit MPTO

New York.—M. A. Lightman expects to resign the presidency of the MPTO on May 15 to concentrate on his theatre operations. He may take over some Publix houses in the southwest.

Warner Makes Cuts Good to Relief Fund

Jack Warner has sent to the Motion Picture Relief Fund an amount to cover one-half of one per cent of the amount waived by employees of Warner-First National during the salary cut period. The Warner check was the first to be received by the Fund from a major company.

When the salary cut emergency was first discussed, the question of continued funds for the charity organization was broached, at which time Jack Warner swung other studio execs into agreement for the companies to make up the Relief Fund contributions which would have been lost during the salary cutting period.

Conselman and Johnson To Do 'Lead Harvest'

William Conselman and Henry Johnson have finished the script of "Arizona To Broadway" for the Sol Wurtzel unit at Fox and have been assigned to write the screen play of "Lead Harvest," an original story by Edward Dean Sullivan.

Wylie Out of Para.

Philip Wylie has finished the script of "Fifty Years From Now" for Paramount and is no longer on the payroll.

Buckingham To 'U'

Universal has signed Tom Buckingham to write the screen play of a story, titled "Dangerous To Women."

Zanuck Pix Thru U.A.

(Continued from Page 1)

play would be the final happening on the Schenck-Zanuck pictures.

Schenck, in announcing the purchase of "Dinner At Eight," stated that he would make the picture for U. A. release and then, within 24 hours, claimed that he could not get a cast for the picture and had turned it over to MGM. Insiders feel certain that, due to the close association of Schenck and MGM and also his friendly relations with Harris, the MGM crowd asked Schenck to buy it for them. This deal caused Harris some embarrassment with the authors and co-owners of the play, and it is understood he paid them off on the basis of $150,000 instead of the $110,000 he actually signed for, as it later became known that MGM would have met that figure if Schenck had not been successful in purchasing it at the lower price.

With Twentieth Century delivering a minimum of 12 and a maximum of 20 pictures to United Artists, this release takes on a life that has never before been existent during the many years of that organization. With the product of Sam Goldwyn, Mary Pickford, Charles Chaplin, Douglas Fairbanks, Edward Small and others, U.A. is set to release from 24 to 36 pictures during 1933-34.

Yesterday in NEW YORK with HELEN GWYNNE

Margaret Bourke-White is the lady who has found beauty, rhythm and the vital significance of the age we live in, in machinery. Her medium of expression is the camera which, she believes, "is the artistic medium that has been developed by and with this era." . . . The most striking thing about her is her aliveness, her vitality and vital-ness. Her terrific zest for life in the present and ever changing now. The most startling thing about her is her youthfulness; a youngness that can never grow old because there is so much laughter in her brown eyes, so much genuine joy in her smile; so much awareness and interest in a life that is never static for her. . . . It was this combination that naturally led her to discover Russia and to be discovered by Russia in turn to the extent of gaining complete confidence and a freedom of action that has been granted to no other visitor in the U.S.S.R.

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She is most interested in the development of the new, its dramatic contrast with the old, and so is Russia. Twice she has pictured industrial Russia with her still camera. This last trip she took with her a moving picture camera and came back with 20,000 feet of film that covers not only cities, but villages and collectives and the peasant life for the magnificent contrasts they offer. . . . She was the guest of the government of Georgia. Was taken to some of the most remote villages in the land, places that could only be reached by horseback and by someone willing to sleep on hard ground. . . . The Georgians are her favorites because they have the same gaiety of spirit and capacity for laughter that she has; besides which, they sang so well together—she and the Georgians. Their hospitality was magnificently embarrassing because of the toasting ceremonies. . . . It is their custom, in honoring a guest, to drink separate toasts to the guest, her parents, friends and possible husband. And each toast requires the draining of a whole winehorn full of liquor, (it's vineyard country,) without stopping.

Margaret Bourke-White is just twenty-seven, slim, dark-haired, very attractive, and not one to be caught with a shiny nose. Attended three colleges, found herself broke in the last, Cornell, where she finally decided to give in to her yen for photography. Was amazed at its substantial market value. Machines always interested her (possibly a heritage from her father, who wan an inventor), and toward them she directed her art. . . . People as photographic studies interest her not at all, unless they are characteristic of a place or time. The picture she brought back from Russia is her first venture with the motion picture camera. Studied its technique for a year. Was tutored by Pudovkin and Eisenstein. . . . Is so absorbed in cutting the picture she almost starved to death when a reporter failed to show up with a sandwich for lunch as arranged.

Vaudeville Starts Its Battle For Comeback

New York.—Vaudeville, which has been dead and buried several times in the past year or two, has resurrected itself and is making a valiant battle to win back to popularity.

Glenn Condon, a former executive of the National Vaudeville Artists, has made a country-wide survey which indicates that there is a growing demand for the return of this form of entertainment. The N.V.A. has started a drive for new members and has just completed a drive for the collection of funds from the vaudeville and motion picture houses of the country.

This famous organization has also embarked on a campaign to do away with all so-called benefit performances, at which the actor works without salary, and is reviving its paper, the National Vaudeville Artists News, with Mark Vance as the editor.

Officials of the N.V.A. state that the sentiment in favor of vaudeville is strong everywhere and is increasing, especially in the big cities.

Changes In Business Set-up At Columbia

Harry Cohn made the following changes in his set-up at Columbia over the week-end.

Arthur Murphy, head of the accounting department, has been promoted to assistant studio business manager, succeeding Major G. A. Sampson, and Richard Adshire goes in as head of the accounting department. Ward Rawling has been made head of the transportation department succeeding Milton Cozneau.

Radio Makes Lux Tie-up For 'The Silver Cord'

New York.—Bob Sisk of Radio Pictures has completed arrangements with Lux soap for the latter to take 1,000 line tie-up advertisements on a total of 31 key city openings of "The Silver Cord."

The Lux ads will plug the picture and the three fem featured players in the cast, Irene Dunne, Frances Dee and Laura Hope Crews. Individual theatres will be privileged to tie in with the Lux displays in the various cities.

Col. To Switch Picture

Columbia is considering taking "Full Speed Ahead" out of the Action series and setting it on the company's feature release schedule. The plan will have "Night of Terror," a Foy production, filling in the spot on the Action slate, which was completed last week.

Carr-Ostrow Returning

New York.—Lou Ostrow, of Monogram, left here for the coast yesterday, and Trem Carr, production head of the company, leaves tomorrow

Steffes In Chicago

Chicago.—Al Steffes has crashed the Chicago territory and has taken over the Playhouse Theatre. He will operate it as the World Theatre.

Beating The Stork

The well-known stork has been hovering around the Herbert Weber family for some time and yesterday morning, while Mr. and Mrs. Weber were at San Simeon, the flapping of wings was heard. Whereupon the Webers hopped a plane flew to Los Angeles, arrived at St. Vincent's Hospital at 11 o'clock and welcomed a daughter at 11:25.

Girl Star For New 'U' Football Yarn

New York.—The football picture which Universal will make this Fall will be called "The All-American Girl."

Carl Laemmle Jr. has arranged with College Humor to run a beauty contest for co-eds, the winner of which will have the featured role in the production. Shooting is expected to start some time in July.

Arthur Will Produce 'Androcles and Lion'

George K. Arthur will produce the George Bernard Shaw play, "Androcles and the Lion," at the Hollywood Music Box following his next production, "The Middle Watch."

Arthur has signed E. E. Clive to direct and also play a leading role.

Chodorov To Warners On 'America Kneels'

Edward Chodorov has returned to Warners after a six weeks leave of absence and has been signed to write the screen play of Sheridan Gibney's story, "America Kneels," which will have an all star cast.

This yarn is Robert Lord's first assignment as a supervisor.

Louise Hale Signed

MGM has signed Louise Closser Hale for "Another Language," which is to be directed by E. H. Griffith. Robert Young and Robert Montgomery also have top spots.

'Airport' For Strand

New York.—"Forty-Second Street" will end its run at the Strand Theatre tomorrow and will be replaced by "Central Airport."

Radio Wants Lanfield

Radio is dickering with Sidney Lanfield for a one picture assignment. It is understood to be for the first picture for Francis Lederer.

Gleasons On Way Home

London.—James Gleason and family have sailed from England for Hollywood, having completed his picture for British Gaumont.

TRADEVIEWS

(Continued from Page 1)

director general of MGM, hired him, the reported remuneration being $4,000 per week. Whereupon the labor unions dashed back into their cyclone cellars, slamming the doors behind them, and Mr. Clarke groaned.

"The Academy of Motion Picture Arts and Sciences then appointed an emergency committee to intervene and the committee asked for a full statement of the conditions as preliminary to settlement. This being promised, the committee hired John R. Mott, attorney, and Price Waterhouse & Co., accountants, to get the studio facts. It was remarked that the committee did not engage the producers' usual attorney, Mr. Edwin J. Loeb, who had been employed at a salary of $100,000 per year as arbitrator of producers' disputes.

"Apparently even these happenings have not brought the full light of understanding to the movie old guard, for in a trade paper of March 21, 1933, a symposium of their views appears:

" 'The industry is virtually set to ride bankerless through the 1933-4 production season. With little or no banking credit, producers are satisfied they can make ends meet by cash within picturedom's bounds. Plus cuts and distribution income, in a normal depression week via the box offices, major companies are certain they can self-support themselves with an aggregate total of $7,000,000. On a general basis $3,000,000 is officially reckoned to take care of Hollywood.'

"A statement like that is sufficient proof that the men in control of the picture business haven't the clearest concept of their situation. They admit their sole income source is the box office of the country's theatres, realizing, dazedly perhaps, that the banks will give them no more. But the box offices of the country are not taking in $7,000,000 as gross revenue. To reach that figure more than 38,000,000 people would be patronizing the motion picture houses each week. A more accurate figure is 28,000,000, and since the accepted average admission is 17½ cents the theatre weekly gross is under $5,000,000.

"However, the motion picture producing and distributing companies don't get that for their film rentals, but rather less than one-quarter of it; not even $1,200,000. And the studios have less than half of it for production, so the total income for all pictures of all kinds, major, independent, features, shorts, news, cartoons and the like cannot possibly be over $600,000 under existing conditions. And this is some 80 per cent less than that $3,000,000 ecstasy.

"There are approximately 19,000 motion picture theatres in the United States, seating in the aggregate 10,000,000 people. Usual operation provides for three shows a day, or expectantly 30,000,000 patronage, but as stated, the theatres are not getting that number of people in a week instead of a day. Even at the patronage peak of early 1929, just over 115,000,000 weekly, they were but about half capacity. Perhaps not more than 11,000 theatres are now operating. Some of these must close because they can't stay open and earn their keep at present-day film rentals. Rentals can't come down until production costs are lowered and I believe that impossible with the present group of executives.

"Fox Film Corporation recently produced 'Cavalcade' at a reported cost of $1,200,000. A fair rule is that fifty box office patrons are required to return one dollar of production cost. If that rule is here applied, 60,000,000 people must pay to see 'Cavalcade!' And pictures budgeted to cost $300,000 are still scheduled in Hollywood. Is there a chance for a theatre forced by competition to run two features, a news reel and a short to pay the film rentals required by such production cost? Not unless a magician is running it.

"Distribution at 30 per cent plus is absurd. It should be closer to 10 per cent. Imagine 459 separate exchanges in 32 key cities of the country? In each city each exchange duplicating the equipment of every other.

"Executive administration at one coast and production at the other, with 3,000 miles intervening, is absurd and unnecessary. If it were not for the expense of the move, production could be carried on in and about New York, but to move administration to Los Angeles would cost nothing to speak of and save millions.

"It is my considered opinion that when much of the water is squeezed out of the motion picture industry; when it comes to be administered by sane business men who have the background and knowledge of the country's amusement needs, it may return to 50 per cent of its former financial position, but that will mean abandonment of superfluous studio plants, retirement from exhibition, cancellation of absurdly extravagant contracts, readjustment of compensations and some appreciation of what makes a successful picture, which isn't filth, by the way.

"What can the banks hope for in liquidation of their enormous loans? That will depend on their willingness to look their situation and the facts in the face. There will be losses inevitably. It will do the bankers no good to send out salvage corps from their own offices. That has been tried and the result is a flat failure. But there are men in Hollywood who know pictures, can bring order out of chaos, who are real business executives and who have demonstrated their ability, but they are not affiliated with any studio today. They couldn't be.

"And if the banks do not act to protect their loans — and perhaps if they do — undoubtedly stockholders themselves must guard their interests, for as conditions are now their securities are worth but a fraction of what was paid for them. The results of the Congressional investigation into the motion picture industry, suggested by the Sirovich resolution and adopted by the House Rules Committee should prove of wide public interest."

Keep Your Eye on

RUSSELL BIRDWELL

—says JIMMY STARR

in the L. A. HERALD - EXPRESS

(Saturday, April 22, 1933)

NEW IDEAS and the courage to put them over are the keys which unlock the door to opportunity in Hollywood today.

Welcome mats are folded in the cinema capital. Reception committees are 'out' Studios are frank in their warnings to youth, long on hope and short on experience, to stay away from Hollywood.

•

The picture gates are being crashed, however, by men and women who have something to deliver and the resourcefulness to prove it.

Russell Birdwell is the latest case in point. Not so long ago Birdwell was a reporter on a Los Angeles newspaper. Today, he is a successful young film director with a brilliant future, and a record of achievement with RKO-Radio Pictures' "Flying Circus,

Birdwell made his own 'break' by the simple expedient of forcing the film industry to notice him. Imbued with an idea for a forceful human drama, he set out on the Herculean task of producing it himself . . . and succeeded.

His picture, a short feature called "Street Corners," received a wave of critical acclaim for its dramatic values, and its vigorous, fresh treatment.

To be a part of the industry he had started, Birdwell took a job in the RKO-Radio studio publicity department. On the side from his regular duties, he studied the creative art to which he had attached himself.

Then he took a day off and produced another picture. It cost just $408 to make, but it had a dramatic idea, the product of Birdwell's own resourceful brain. He called his new featurette "The Main Stem," and into it he wove the drama, humor and pathos of the ebb and flow of life along a busy street.

When the film was previewed it won immediate acclaim. So favorable was the public reaction that it was immediately snapped up for release and was given the enviable distinction of being road-shown throughout the United States and other countries with the sensational German film, "Maedchen in Uniform."

Recognizing that, in Birdwell, he had in his own organization a young creative genius with a fund of new ideas and a fresh slant on the picture business, Merian C. Cooper, executive vice-president in charge of RKO-Radio production, made him a director.

—Jimmy Starr

PICTURES Now SHOOTING

Fox

"MY LIPS BETRAY"

Cast: Lilian Harvey, John Boles, El Brendel, Una O'Connor, Henrietta Crosman, Maude Eburne.
Director .....John Blystone
From play by.....Attila Van Orbok
Screen Play.....Hans Kraly
Music and Lyrics.....William Kernell

"5 CENTS A GLASS"

Cast: Charles "Buddy" Rogers, Marion Nixon, Joseph Cawthorn, Dan Jarrett.
Director .....Frank Craven
Original and Screen Play .....
Frank Craven, Sam Mintz

"THE POWER AND THE GLORY"

Jesse L. Lasky

Cast: Spencer Tracy, Colleen Moore, Helen Vinson, Ralph Morgan.
Director .....William K. Howard
Original and Screen Play.....
Preston Sturges
Cameraman .....James Wong Howe

"HOLD ME TIGHT"

Cast: Sally Eilers, James Dunn, Frank McHugh, Noel Francis.
Director .....David Butler
Original Story.....Gertrude Rigdon
Screen Play.....Gladys Lehman
Cameraman .....Ernest Palmer

"IT'S GREAT TO BE ALIVE"

Cast: Raoul Roulien, Gloria Stuart, Edna May Oliver, Herbert Mundin, Robert Grieg, Dorothy Burgess, Joan Marsh, Emma Dunn, Edward, Edward Van Sloan.
Director .....Al Werker
Screen Play and Dialogue Arthur Kober
Cameraman .....Robert Planck

"BERKELEY SQUARE"

JESSE L. LASKY

Cast: Leslie Howard, Valerie Taylor, Heather Angel, Alan Mowbray, Beryl Mercer, Lionel Belmore.
Director ..... Frank Lloyd
Play by.....John Balderston
Screen Play and Dialogue.....
John Balderston, Sonya Levien
Cameraman ..... Ernest Palmer

"I LOVED YOU WEDNESDAY"

Cast: Warner Baxter, Elissa Landi, Miriam Jordan, Victor Jory, Laura Hope Crews.
Director .....Henry King
Play by.....Mollie Ricardel, William Dubois
Screen Play and Dialogue.....
Philip Klein, Horace Jackson
Cameraman .....Hal Mohr

•

MGM

"LADY OF THE NIGHT"

Cast: Loretta Young, Ricardo Cortez, Franchot Tone, John Miljan, Andy Devine, Una Merkel, Martha Sleeper, Warren Hymer, Harold Huber, Sandy Roth, Robert Greig, Ivan Simpson, Robert E. O'Connor, Richard Tucker.
Director .....William Wellman
Original .....Anita Loos
John Emerson
Screen Play.....Gene Markey
Kathryn Scola
Cameraman .....James Van Trees

"STRANGE RHAPSODY"

Cast: Nils Asther, Kay Francis, Walter Huston, Phillips Holmes, Louise Closser Hale, C. Henry Gordon, Gene Pallette, Jean Parker, Oscar Apfel, Mischa Auer.
Director .....Richard Boleslavsky
From Story by.....Alex Hunyadi
Cameraman .....George Folsey

"TUGBOAT ANNIE"

Cast: Marie Dressler, Wallace Beery, Robert Young, Maureen O'Sullivan, Charles Gyblin.
Director .....Mervyn Le Roy
Original by.....Norman Reilly Raine
Cameraman .....Gregg Toland

"NIGHT FLIGHT"

Cast: John Barrymore, Clark Gable, Lionel Barrymore, Helen Hayes, Franchot Tone, Myrna Loy, Frank Morgan, Nils Asther, Ben Lyon, Harry Beresford, John Miljan.
Director ..... Clarence Brown
From Novel by.....
Antoine de Saint-Exupery
Screen Play..... Oliver H. P. Garrett
Cameraman ....Oliver Marsh

"BLACK ORANGE BLOSSOMS"

Cast: Clark Gable, Jean Harlow, Dorothy Burgess, Stuart Erwin.
Director .....Sam Wood
Original and Screen Play....Anita Loos, Howard Emmett Rogers
Cameraman .....Hal Rosson

"ESKIMO"

Cast: All native.
Director ....W. S. Van Dyke
Story by.....Peter Freuchen
Cameraman..... Clyde De Vinna

"STRANGER'S RETURN"

Cast: Lionel Barrymore, Franchot Tone, Miriam Hopkins, Stuart Erwin, Tad Alexander.
Director ... .King Vidor
Original by.....Phil Stong
Screen Play .....Phil Stong, Brown Holmes
Cameraman ..... Bill Daniels

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Paramount

"JENNIE GERHARDT"

Cast: Sylvia Sidney, Donald Cook, Mary Astor, H. B. Warner, Louise Carter, Theodor von Eltz, Cora Sue Collins, Edward Arnold, Gilda Storm, David Durand, Greta Meyer, David O'Brien, Betsy Ann Hisle, Dorothy Libaire, Walter Walker, Frank Reicher, Jane Darwell, Gene Morgan, Lillian Harmer, Rose Coghlan, Ernest Wood, Morgan Wallace.
Director ....Marion Gering
Original ....Theodore Dreiser
Scenarists.....S. K. Lauren
Frank Partos, Josephine Lovett, Joseph Moncure March.
Cameraman .. .. Leon Shamroy

"COLLEGE HUMOR"

Cast: Bing Crosby, Jack Oakie, Richard Arlen, Mary Carlisle, Burns and Allen, Mary Kornman, Lona Andre, Coach Howard Jones, Joseph Sauers, Churchill Ross, Robert Quirk, James Donlin, Jimmy Conlin, ames Burke, Grady Sutton, Lumsden Hare, Jack Kennedy.
Director .....Wesley Ruggles
Original by .....Dean Fales
Screen Play.....Frank Butler, Claude Binyon
Music and Lyrics.....Arthur Johnston, Sam Coslow, Leo Robin
Cameraman . . . ... .Leo Tover

"GAMBLING SHIP"

Cast: Gary Grant, Benita Hume, Jack LaRue, Roscoe Karns, Arthur Vinton, Charles Williams, Cliff Thompson, Harry Shutan.
Directors ... .Louis Gasnier, Max Marcin
Original by..... ..Peter Ruric
Screen Play: Seton I. Miller, Max Marcin, Claude Binyon.
Cameraman .....Charles Lang

RKO-Radio-Pathe

"BED OF ROSES"

Cast: Constance Bennett, Joel McCrea, John Halliday, Pert Kelton.
Director.....Gregory La Gava
Original by.....Wanda Tuchock
Screen Play.....Wanda Tuchock
Humphrey Pearson
Cameraman .....Charles Rosher

"CARELESS"

Cast: Norman Foster, Ginger Rogers, Gregory Ratoff, Frank McHugh, Zusa Pitts, Allen Jenkins, Lucien Littlefield, Franklyn Pangborn.
Director .....William Seiter
Original and Screen Play.....
Maurine Watkins
Cameraman .....Eddie Cronjager

"THE MORNING GLORY"

Cast: Katherine Hepburn, Douglas Fairbanks, Jr., Adolphe Menjou, Mary Duncan, C. Aubrey Smith.
Director ..... Lowell Sherman
From Play by.....Zoe Akins
Screen Play.....Howard J. Green
Cameraman .....Bert Glennon

"JAMBOREE"

Cast: Robert Armstrong, Helen Mack, Frank Reicher, John Marston, Gertrude Short, Victor Wong.
Director .....Ernest Schoedsack
Original and Screen Play.....Ruth Rose
Cameraman . ...Eddie Linden

"THE PUBLIC BE SOLD"

Cast: Richard Dix, Elisabeth Allen, Alan Dinehart, David Landau, Doris Kenyon.
Director .....J. Walter Ruben
Original by.....Charles Curran, Rich Gaffney
Screen Play: Sam Mintz, Arthur Caesar, H. W Hanemann.
Cameraman . . . .Henry Cronjager

"FLYING CIRCUS"

Cast: Arline Judge, Bruce Cabot, Eric Linden, Ralph Bellamy, Cliff Edwards, Mary Carr, June Brewster, Eddie Borden, Gary Owen.
Director .....Russell Birdwell
Original .....Louis Stevens
Screen Play.....Louis Stevens, Byron Morgan
Cameraman .....Nick Musuraca

Royal Financing For 'Doc' Cooke

J. C. "Doc" Cooke has sailed from San Francisco on the S.S. Taiyo Maru on a film expedition in Singapore. He will make "Paradise Hunters" for the Federated Malay States Film Company, said to be financed by the King of Siam.

Cooke sold out an interest he owned in "Samarang" after negotiating his Siamese deal while on that expedition as cameraman with Ward Wing J. C. Cooke Jr is accompanying him to handle camera and sound equipment. Both are on salary during their trip and receive a twenty per cent interest in the picture, together with the American distributing rights. Lou Rantz and Dick Pearl will handle the releasing arrangements in the United States. It will be at least a year before it is ready.

British SPCA Will Oppose 'The Big Cage'

London.—The Animal Protection Society is ready to start a campaign here against showings of "The Big Cage," contending there was cruelty to the animals in performances shown in the film.

Universal officials here have pointed out that the Beatty wild animal act has been shown for several years in American circuses without any complaint from the humane societies, and representatives of the latter were at the studio during the entire filming of the production.

Tally Plans To Make Criterion First Run

T. L. Tally, who had the Criterion Theatre in downtown Los Angeles returned to him by the trustees of the FWC circuit, is planning to establish the house on a first run policy.

He is negotiating with United Artists to secure "Secrets" as his opening attraction, figuring that picture would hold up for at least a three weeks run. It is understood Tally has also talked to United Artists for Los Angeles first runs on all releases of that company.

Gibson Finishes One

Allied finished production activity on Hoot Gibson's "The Fighting Parson" Saturday, and is rushing the picture through its editorial work for release within two weeks. Harry Fraser directed

Mack Story For Foy

Bryan Foy has engaged Willard Mack to write an original story on capital punishment. It is to be called "Civilized America," and will be produced independently, with no release set by Foy.

Shea At Radio City

New York.—Joe Shea is handling publicity at Radio City, replacing Martha Wilchinski, who resigned.

Diane Sinclair Freed

Columbia has decided to let the option on Diane Sinclair's term contract expire. The player enters the free lance ranks.

REELING AROUND LONDON

Michael E. Balcon at Ciro's listening to Nina Mae MacKinney warble. . . . Kenneth Green wisecracking at trade shows. . . . Chris Mann helping to put over a newcomer by the name of Nancy Burne, blonde, beautiful and interesting . . . One of our best and brightest movie comediennes recently went and got spliced. On her return to the studio one of the technicians asked her how it felt to be married and she came back with the following crack: "Just the same, but legal!" . . . This week's kick in the pants goes to the fan magazine that prints those technical "stills" showing the public how the movie effects are done; they should know better than this. . . . George Atkinson apparently likes the idea of a Reeling Around; he's installing one in his "Era" under the title of Round About.

•

Jean Hersholt and Bob MacGowan amongst the overseas visitors to our shores. . . . Jean will leave us soon for Paris, but it looks as if Bob may meg the Roach Revue when it gets under way. . . . Ewart Hodgson is superseded by our old friend Cedric Belfrage on the "Daily Express." . . . John Myers continues to shower "dope" on us even when his company is not in production. . . . Peter Burnup still doing raves about Pearl Argyle; well, we rather agree with him. . . . Jeanette MacDonald giving the British and Dominion studios the once-over prior to her pic there. . . . Paul Soskin has been and bought a noo suit! . . . Miles Mander authoring a new novel. . . . Alfred Hitchcock, our champeen wine connoisseur, laying in his summer stock. . . . His next pic is "Wings Over Africa" for Korda. . . . Viola Keats to marry Harold Peterson. . . . Thanks, Ernest Betts, for mentioning that particularly delightful little farewell sequence to the German family in "White Sister."

•

This week's doughnuts and cawfee go to Mister Clark Gable, who is starring in two important films in London this week; and drawing the crowds. . . . One is "No Man of Her Own" at the Plaza, and the other is "White Sister" at Metro's Empire. . . . Where you can also find Jesse Crawford, who is guest organist there for a few weeks . . . not a bad way of spending a vacation, Jess. . . . Tim Whelan giving London quite a thrill by going out and grabbing exteriors for his pic right in the heart of the city. . . . Leslie Hiscott megging another at Beaconsfield. . . . Gene Gerrard has signed on the dotted line for a further two years with B.I.P. . . . Austin Trevor spent quite a little time of his vacation at Hempstead Heath. . . . Heather (Monocle) Thatcher on the set and talking about her operation . . . honest she was!

ANDERSON LAWLOR

Now Playing Leading Role Opposite Tallulah Bankhead

in

"FORSAKING ALL OTHERS"

Times Square Theatre, New York

A BROADWAY HIT

"Girls About Town"
(Paramount)

"Night After Night"
(Paramount)

UNDER ALL CONDITIONS

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THE Hollywood REPORTER

Vol. XIV. No. 38. Price 10c. TODAY'S FILM NEWS TODAY Tuesday, May 2, 1933

NATHANSON SET AT PARA.

Finally Reaches Agreement With Banks—Will Have Free Hand—Trustee Horowitz Out

New York.—N. L. Nathanson, formerly head of the Famous Players of Canada, the exchange and theatre outlets of Paramount throughout the Dominion of Canada, will be announced as vice-president and general manager of Paramount-Publix within a day or two.

Nathanson will have full operating control of Paramount production and distribution, with Adolph Zukor remaining as president of the company but with little say in the operation of the organization other than the theatres. Nathanson will have nothing to say regarding the operation of the theatres. This is at his own instigation.

L. J. Horowitz, one of the three Paramount trustees in bankruptcy appointed by the courts recently, has asked to be relieved of his duties. This move, it is understood, came as a result of dissension in the trustee family on moves Horowitz sought for the handling of the theatres. Horowitz is believed to represent the Prudence

(Continued on Page 4)

Leo McCarey To Para.

Paramount has signed Leo McCarey on a three picture deal, starting work immediately.

McCarey had been set for the Ed Wynn assignment at Metro-Goldwyn-Mayer, but with the throw-out of the story and the general uncertainty about the Wynn picture, he stepped out at that plant and takes on this new deal.

TRADEVIEWS by W. R. WILKERSON

•THE fact remains that the representative Mr. Hays selected to look after the interests of the American motion picture industry in England, is neither qualified nor has the inclination to give this industry the representation necessary to hold that market for our business.

A change should be made and made immediately. We should have some one in London who KNOWS the motion picture business, a diplomat in his dealings, a politician in his workings, a smart man, a representative man. The present incumbent, Mr. James Beck, has none of those qualifications and, even if he had, he is not the type to get out and hustle for the interests that have given him employment.

•

It is not the function of this publication, now or at any other time, to suggest people for assignments, but in this instance it is obvious that there is only one man in this industry who could properly assume the task of giving our industry that most needed representation in England, one who has EVERY qualification for the task and one who should be sent over on the next boat. His name is CHARLES C. PETTIJOHN.

Pettijohn, so far as this department is concerned, has been the Hays organization since it was founded. It has been Pettijohn who has done all the work that has really meant anything to this industry. He has been on the hop from State to State, from Washington to New York, and back to Washington. It has been Pettijohn who has concluded all the helpful contacts with Legislators, etc., that have been of such great assistance to us in our battles on the many forms of legislations and taxations that continually crop up throughout America.

It is Pettijohn who now is the most powerful figure we have in this industry, so far as the Democratic government is concerned, due to his close friendship with President Roosevelt. He is the man who should be sent to London.

•

Charlie Pettijohn has been a part of this industry almost from its start. He knows the business and the business knows him. He is a diplomat and a hustler. He could handle all our troubles over in England, he could contact the people who should be contacted,

(Continued on Page 4)

Helen Hayes Out of 'Night Flight'

After several days of arguments, Helen Hayes has finally determined that she will not play the role in "Night Flight" to which MGM had assigned her. She doesn't like the role. This is the picture which has both Barrymores and Clark Gable in the cast.

Sistrom Becomes Radio Producer

William Sistrom joins the Radio executive staff as an associate producer. He goes in on a picture to picture deal, without a term ticket.

Sistrom, former general manager of Pathe studios, was handed a releasing contract with Radio some months ago, but was unable to obtain financing, due to the banking emergency.

Radio Wants Doug Jr. For 'Little Women'

Radio is negotiating with Warners for the loan of Douglas Fairbanks Jr. for the lead opposite Katherine Hepburn in "Little Women," after he completes his current role with Miss Hepburn in "Morning Glory." George Cukor is set to direct.

Para. Meeting Delayed

New York.—The meeting of the Paramount creditors has been postponed again, this time until May 8. The trustees will not take any action with regard to the creditors until after the meeting.

Roxy Going Back To Radio City Houses

New York.—At a dinner given in honor of S. L. Rothafel by Harold B. Franklin, M. H. Aylesworth announced the return of Roxy as managing director of the two Radio City theatres. He also spoke of the gratitude felt by the company to Franklin for carrying on Roxy's job during the latter's illness.

Franklin also welcomed Roxy back, saying that he would have the fullest co-operation of the entire RKO organization.

Votion To England For Selznick-Joyce

Jack Votion is leaving for London tomorrow night to be in general charge of the Selznick-Joyce London office.

Tony Howard, formerly in charge, will continue in the office under Votion.

Genevieve Tobin To Col.

Harry Cohn has signed Genevieve Tobin for the lead opposite Jack Holt in "The Wrecker," which Al Rogell will direct for Columbia. The picture is scheduled to get under way next Monday.

Martin Brown Signed

Jesse Lasky yesterday signed Martin Brown through the William Morris office. The writer is doing the screen play for "The Worst Woman In Paris" which the Lasky unit will produce for Fox.

Connelly At Radio

Myles Connelly has been signed at Radio and given a supervisor's desk. He was at this plant before going to Fox where he did one picture, "The Face In The Sky."

RICHARD ROWLAND QUITS AS FOX VICE-PRESIDENT

New York.—Richard A. Rowland, who has been vice-president of Fox Film Corporation and in charge of the buying of all stories, yesterday announced his resignation. It takes effect immediately, but Mr. Rowland is not yet ready to announce his plans for the future.

"I am severing my connection with Fox with great regret," he said, "and with the highest regards for Sidney R. Kent. For some time I have had certain plans, the consummation of which take me away from the Fox company. I shall make an announce-

(Continued on page 3)

Menjou Wanted For New Lasky Picture

Jesse L. Lasky is negotiating with Adolphe Menjou for a featured role in "The Worst Woman in Paris," by Monta Bell, who will also direct.

This picture is next on Lasky's schedule for Fox, to start about July 1.

Christie Case Put Over

The hearing in the Christie bankruptcy action, which was scheduled for yesterday morning before Referee in Bankruptcy Turnbull, was continued until May 15.

ROWLAND V. LEE directed "Zoo In Budapest"

THE Hollywood DAILY REPORTER
TODAY'S FILM NEWS TODAY

W. R. WILKERSON..... Editor and Publisher
FRANK POPE.....Managing Editor

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RAMBLING REPORTER

Walter Winchell announced via Radio Sunday night that Gregory Ratoff and Mme. Leontovich were divorcing, and nothing could be further from the truth. . . . The Ratoffs were plenty upset and burned up the long-distance telephone wires to each other immediately. . . . Sally Blane is supposed to hop off on that European trip today . . . which will give Bruce Cabot a chance to pine away. . . . Contrary to a printed story, Charlie Furthman was never on the Mae West script—nor has he ever been on the Paramount payroll. . . . Wonder why Fay Webb goes around made up as Dracula all the time? . . . Johnny Weissmuller with Irene Jones at the Grove. . . . . Jimmy Dunn and a new gal there too.

•

The David Selznicks entertained about a hundred guests in a specially decorated room at the Beverly Wilshire Saturday night . . . and a lovely party, we hear tell. . . . The Leland Haywards, the Bill Goetzes, the Gene Markeys (Joan Bennett), Gwili Andre with Willis Goldbeck, Loretta Young with William Wellman, Phillips Holmes, Florence Rice, the Raoul Walshes, Hobe Erwin, the Walter Wangers, the Jesse Laskys among the guests. . . The Eddie Lowes (Lilyan Tashman) fresh back from a trip north, were there too, with new tans. . . . Dean Markham and Vera Waterman are blazing! . . . Mary Pickford has had no manager since the death of her mother, but Neil McKay has managed the Pickford Corporation for fourteen years and still does! . . . Dave Harris has gone and got himself the agency for Edelweiss beer.

•

Martha Sleeper did a couple of beautiful dance numbers at the Little Club Saturday night. . . . The Frank Joyces, Adrienne Ames, the Sunny Chalifs, Countess Frasso, Jameson Thomas, Randolph Scott, the Eddie Sutherlands, among the looker-on-ners. . . . D'you suppose Bob Montgomery will sue that fan mag for that meany article this month? . . . The Paul Lukases back from a long stay in Palm Springs. . . . Gilbert Roland has taken a little house in Honolulu where he will wait for GUESS WHOM? . . . An unknown woman brought a large parrot with her to Hoot Gibson's Rodeo Sunday—but the parrot got even! . . . Jack Oakie performed too!

New York REVIEWS

"REUNION IN VIENNA"

MGM prod.; director, Sidney Franklin; writers, Robert E. Sherwood, Ernest Vajda and Claudine West.

Gaiety Theatre

Post: This picture is something to be seen and shouted about. Taking them all as they've come out of Hollywood this season, including Mr. Coward's "Cavalcade," "Reunion in Vienna" is entitled to a place in the front rank of recent Hollywood exports.

American: Handsomely mounted, well-played, capably directed, and lacking only a last, delicious line of dialogue to be a gorgeously retinted replica of the amusing original.

Times: As usual, Mr. Franklin has delivered a beautifully staged film in which the tempo is precisely what is needed. There is enough wit in the lines to appeal to most persons, and the boisterous doings are very much as they were in the stage work. The subtle touches of the original have been preserved cleverly. It is, in fact, an adaptation which is a distinct credit to Hollywood.

Mirror: "Reunion In Vienna" is an adult picture, a gem among the usual lustreless run-of-the-studio movies. You will relish every exquisite minute of it.

Sun: "Reunion In Vienna" is quite elaborate and it represents a mildly charming talkie—the principal trouble with which is the overwhelming absence of Alfred Lunt and Lynn Fontanne!

World-Telegram: Glamour, romance and charm have been skilfully blended together in the screen version of Robert E. Sherwood's play, "Reunion In Vienna," and the result is a thoroughly satisfying piece of cinema entertainment.

Herald-Tribune: Delightfully played, intelligently directed and retaining both the spirit and the letter of the original, the new photoplay is a happy excursion into the realms of that sort of narrative which can be described handily as both "sophisticated" and "nostalgic."

Journal: It's a light and liltingly romantic comedy, amusingly fashioned with a background of Strauss waltzes, one that gives the younger Barrymore every opportunity for his farcical talents.

"ZOO IN BUDAPEST"

Fox-Lasky prod; director, Rowland V. Lee; writers, Melville Baker, John Kirkland, Dan Totheroh, Louise Long and Rowland V. Lee.

Radio City Music Hall

Journal: It boasts exquisite photography. The camera work is practically poetic. The picture has a pleasant, slow-moving charm, and leans to wistfulness instead of action, excepting the final sequence.

News: Pictorially, "Zoo In Budapest" is one of the loveliest pictures I've seen in a long time. The picture starts slowly, picks up a little speed as it moves along, and then goes into high with a terrific spurt towards the end. The thrills of the last few scenes are breath-taking.

Times: A splendid example of cinematic art, in which imaginative direction and lovely photography vie for supremacy.

Mirror: A warm sunny quality in the photography and a lacy delicacy in the settings intensify the charm of the picture. It is a pretty and entertaining one, highly unusual in its background and filled with novel, interesting details.

Sun: It may be described as the "Grand Hotel" idea applied to a picturesque zoo, and it also may be described as being, on occasion, quite exciting in an obvious, melodramatic way. It is beautifully photographed, and it will undoubtedly please audiences—especially in the small towns.

World-Telegram: An agreeably gentle little love story which will get you if you aren't careful. It pictures the tale tenderly and, for the most part, naturally, and in the end, when all is happiness again, it reminds you that idyllic little love stories can hold your attention on the screen without the aid of a lot of melodramatic high jinks.

Herald-Tribune: Superbly photographed by that brilliant cameraman, Lee Garmes, it captures and maintains a delicate, limpid quality which is not only beautiful to watch, but is entirely in the romantic mood of the story. "Zoo In Budapest" is an engaging combination of sentiment and melodrama.

American: Replete with a certain slow charm, redolent with the enchantment of romance, youth and springtime, this exquisitely filmed production changes pace and color at the half-way mark and suddenly becomes a riproaring thriller that snaps an audience out of any moonlight-and-roses mood into tense, tingling excitement. Both phases are superbly done.

Post: It is a plausible, entertaining, well-directed and absorbing movie that should make the Fox people proud of their newly acquired Mr. Lasky.

New One By Kalmar-Ruby

Bert Kalmar and Harry Ruby are writing the book, music and lyrics for a musical comedy based on a new idea conceived by the writing team. Present plans call for submitting the completed script for Broadway production before offering it for pictures.

Titles Announced of Monogram Group

Monogram Pictures, which has just closed its convention in the East, has announced the titles of the group of pictures it plans to make, at a negative cost of $100,000 each. The list comprises:

"Wine, Women and Song," made from the old play of that name; "The Woman in White" and "Moonstone," both novels by Wilkie Collins; "Two Little Arms," an original by Olga Printzlau; "Jane Eyre," by Charlotte Bronte; "Chuck Connors, Mayor of Chinatown," by M. L. Simmons and B. R. Solomon; "The Avenger," from John Godwin's novel; "Other People's Money," by William Anthony McGuire; "The Mystery Liner," an Edgar Wallace yarn; "Beggars in Ermine," by Esther Lynd Day; "Woman's Man," from a story by Adela Rogers St. John; "Numbers of Death," by E. Phillips Oppenheim; "Sixteen Fathoms Deep," by Eustace Adams; "The Loud Speaker," by Tristram Tupper; "River Street Kitty," by Pearl Schofield; "Sky Patrol," by Stuart Anthony; "Manhattan Love Song," by Cornell Woolrich; "Hotel Register," another Tristram Tupper story; "He Couldn't Take It," an Albert Payson Terhune, and "City Limits," by Jack Woodward.

Riskin On Treatment Of 'The Party's Over'

Robert Riskin has been assigned to write the screen treatment of Daniel Kusell's play, "The Party's Over," for Columbia. Roy Del Ruth will direct.

Dorothy Tree, recently signed by Harry Cohn to a term contract, is slated for the female lead.

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"Hard Boiled Hampton"
WARNER BROS. DOWNTOWN THEATRE, LOS ANGELES
Management Leo Morrison

REFUSAL OF MAJORS TO RENT SPACE BOON TO LEASING LOTS

Indie Producers Must Use them Now

The action of the major studios in refusing longer to rent space or standing sets to independent producers, or jacking the rental so high that the independent cannot afford to pay it, comes as a great boon to the regular leasing studios, which have been suffering for lack of tenants lately.

Heretofore, an independent could go to a major producer and make a better deal for space and standing sets than he could make at any of the rental studios. But while the producers were in session here a couple of weeks ago it was decided that the practice of renting by the majors must stop.

The new rule hits Universal harder than the others, because that has always been a favorite lot for the little producers and that company has benefitted greatly thereby. Now, under the new rule, it must toss out the several independents who have been making their productions there for some time.

The whole trouble is, of course, that some of these independents can turn out pictures produced just as well as the majors can make them and of equal if not more box-office value, and can do it for $100,000 less per picture than similar attractions cost the majors. That creates too much competition and the majors fail to see why they should help the little chaps to compete against themselves.

Therefore, the new rule of either absolute refusal to rent space or sets, or else a rental price that the indie cannot pay without boosting his production costs to a higher figure.

It is anticipated that business at the Western Service studio and at other leasing lots will start to boom almost immediately.

Karloff Reported Set For Second In England

Boris Karloff starts work on a second picture for British Gaumont May 22, according to word from London.

Universal, however, denies that the deal is set, declaring that the player is taking a three-weeks layoff, having finished in "The Ghoul," while Universal makes a decision on the starting date for "Invisible Man." Harry Gould says he negotiated the second British deal.

Bank Official At Radio

Joseph A. Bower, official of the Chemical National Bank of New York, made a tour of the Radio lot yesterday with President B. B. Kahane. The financier is ostensibly here on a vacation trip with Mrs. Bower.

Blackmer In 'Wrecker'

Sidney Blackmer was signed yesterday by Columbia for a featured spot in "The Wrecker." The Rebecca and Silton office set the deal.

'Circus Queen' Set

New York.—Columbia's "Circus Queen Murder" will open at the Rialto Theatre Friday.

Another West Pix For Paramount

Paramount has signed Mae West for another picture. This new one gets Diamond Lil $50,000 for the single assignment

Brandt Bros. May Get Back 9 Houses

New York.—Nine of the houses in the Fox Metropolitan Theatre group may revert to the Brandt Brothers, the original owners, as the current rent on them has not been paid.

It is understood that several other former operators of independent theatres are planning court action to force the return of the houses by the big chains which have held them under lease.

'Around The World' For Wheeler-Woolsey

Radio's next Wheeler-Woolsey feature will be "Around the World," which the comedians will make for the 1933-34 program when they return from a world tour in three months.

William Seiter has been assigned to direct the picture, following completion of Irene Dunne's filmusical, "Frivolous Sal." H. N. Swanson will act as associate producer.

McCoy Back In 3 Weeks To Start New Series

Col. Tim McCoy is due back at Columbia within three weeks to start the new series he will make for that company

McCoy is now under contract to Columbia Pictures instead of to Meteor, as formerly, but Irving Briskin will supervise the series.

'Man Eater' Outfit on Way

Marion Burns, who accompanied the Clyde Elliott "Man Eater" expedition to Maylasia for Fox, has returned to Hollywood. The rest of the troupe are expected to return this week.

Meeker With O'Brien

George Meeker was engaged yesterday through the Nat Goldstone office for a featured assignment in the George O'Brien production, "Life In The Raw," which Louis King is directing for Fox.

Arthur Byron East

Arthur Byron leaves for New York this morning, cancelling negotiations on a major studio deal owing to urgent business in the East. He returns in six weeks.

Baxter Lead With Janet

Fox has assigned Warner Baxter the top spot with Janet Gaynor in "Paddy," her next picture. Harry Lachman directs and Edwin Burke will be dialogue director.

Zeidman Gets Deal With 'U' For Two

Universal yesterday brought three months of negotiations with Ben Zeidman to a conclusion with the signing of a contract which will have the producer join the organization with his own unit to make two pictures.

The company finances Zeidman one hundred per cent and he takes quarters on the lot June 1. With the deal finally ironed out, Zeidman pulls out tonight on The Chief for New York on the release of "Samarang."

Tracy Taken Out of 'The American' Cast

Fox has permitted Spencer Tracy to withdraw from the title role in "The American," as the player felt the role was too much like the one in "The Power and the Glory," which he is just completing for the Lasky unit. The studio is concluding a deal for the loan of Preston Foster from Warners to replace Tracy.

Fox has assigned Tracy the leading role in "Shanghai Madness" as his next vehicle.

Monogram Move Held Up By Sound Problem

Western Service Studio is talking a deal with Monogram to shift the organization over to the former Metropolitan lot for the new program.

The deal is being held up, owing to Monogram's refusal to give up its Balsley and Phillips sound, which it cannot take to Western Service, an Erpi-controlled rental lot.

Kirkland-Baker Coming

New York.—Jack Kirkland is leaving for the coast today, picking up Mel Baker at Galesburg, Ohio, en route. The team is headed for Paramount to do the adaptation of their original, "Honor Bright."

Jordan-McCrea Set

Dorothy Jordan and Joel McCrea are slated to be teamed in Vina Delmar's story, "A Chance At Heaven," which Alfred Santell will direct. Merian C. Cooper has taken over the supervision of this story.

Rowland Quits Fox

(Continued from Page 1)

ment of my new plans within the next ten days."

Mr. Kent, president of Fox Film, expressed keen regret over the resignation of Rowland.

"I have known him for many years," he said, "and have always looked upon him as one of the foremost executives in this industry. He has outlined his new plans to me and I am glad to cooperate with him, although I regret being obliged to accept his resignation. I join with all my associates in wishing him every success."

Yesterday in NEW YORK with HELEN GWYNNE

Bebe, Ben and Barbara Lyon arrived in New York for a twenty-four hour stay and certainly made the most of it. Ben and Bebe showed up at Twenty-One to collect their mail and renew old acquaintances. Then rushed back to their hotel to greet the press and introduce Miss Barbara, who was always in full command of the situation. In fact, they report that Barbara was a great trouper on the train, but refused to walk a step until she reached New York. . . . Regina Crewe, through George Gerhard, arranged for the meeting with the press, and then Regina was the one person who found it impossible to attend. Regina may be on her way to the coast on or about June first—that is if she doesn't go to Europe. . . . . Sally Eilers also in Twenty-one with William Rhinelander Stewart. And Minna Wallis made the Hollywood reunion complete. Expecting to stay about three days and finding herself still here, Minna went out for some serious shopping with Margaret Livingston.

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Quite the good old crowd at the Algonquin lately. Marc Connelly, Bob Sherwood, George Kaufman, John Byram holding down the round table. D. A. Doran, Jack Kirkland, Irene Purcell holding forth at different tables the other day. . . . D. A. Doran taking Steffie Duna to the opening of "9 Pine Street" and warning all the newspaper boys not to bother him. . . "9 Pine Street" boasts quite the history incidentally. It has so many authors, the program printers don't know what to do. In fact, added to all the rest of the troubles, when it opened recently out of town, one author's name was forgotten in the list of credits. Nothing was said about it until, all of a sudden, an injunction was slapped on the show just to show them that you can't forget an author and get away with it. . . . Well, it finally managed to reach New York with Lillian Gish in the starring role and everyone anxious to see how to wield an axe with whimsy. Just in case you didn't know, the play deals with the infamous history of the famous Lizzie Borden alleged murders with La Gish as Lizzie.

•

In calling up Radio City to find out what the next attraction was going to be at the Roxy, we were informed that it would be George White's "Melody." And it took about ten minutes of argument to convince them that we thought the picture was the attraction and to get the name of it. Just goes to show you once again that there's nothing good pictures can't cure. . . . The advertising campaign on the general release of "Cavalcade" is very interesting Realizing that it would be a hard picture to sell to the hinterland, despite its remarkable worth, they've been concentrating on selling it on a basis the public knows and can understand. . . . So they used what might be called an Epic Campaign, starting with the "Birth of a Nation" through "Four Horsemen," "Sign of the Cross," "All Quiet," etc.

FWC Closing Two San Diego Houses

San Diego.—Fox West Coast plans to close the Fox and Orpheum theatres here this week, with both houses slated to be turned back to owners by the trustees in bankruptcy. The Orpheum is scheduled to shut Thursday and the Fox the following day.

By dropping the two first runs here, FWC retains the California as its 'ace' house, with the Balboa getting second choice of product. The Fox had a seating capacity of 2900, while the Orpheum seats 2000. The California seats about 2000.

There is a chance that the Orpheum will go back to Alexander Pantages, who originally opened the house several years ago under his own name. He later leased the theatre to RKO, which turned the operation over to FWC about three years ago.

Big Stars To Be In Actors Fund Film

New York.—With a cast headed by Katherine Cornell, Daniel Frohman is planning to produce a feature length picture for the benefit of the Actors Fund. Either George Abbott or Fannie Hurst—and possibly both—will be the scenarists.

In addition to Miss Cornell, Mr. Frohman has secured the services of several outstanding stage players.

Two Publicity Women Opening New Agency

Eleanor Packer has resigned from the publicity department of MGM, and Ruth Biery has quit Photoplay, both resignations taking effect in two weeks.

They plan to open an office to handle publicity accounts.

Nathanson To Para.

(Continued from Page 1)

bonds on many of the Publix houses.

On March 4 this publication exclusively announced the early advent Company, which holds most of the of Nathanson in Paramount. The deal was set at that time, but hit the rocks due to the fact that the banks did not want to give Nathanson the powers he demanded. Since that time the deal has been hot and cold, until yesterday, when it was finally concluded. Nathanson left immediately for Toronto to look after the removal of his home from that spot to New York.

Nathanson is rated as one of the smartest men in this business. This recognition is granted him in all circles of the industry, and his handling of the Canadian branch of Paramount, his close touch with the money situation there and in England, and his sane solution for the reorganization of Paramount attracted the banks to such an extent, that, after months of argument between those most heavily hooked in this organization, they now agree that he is the one and only man to lead them out of the big part of their troubles.

Milestone Going Abroad With Cohn

Lewis Milestone is going to Europe with Harry Cohn within a few weeks and there is a probability that Laurence Stallings will go with them to write three stories, all of which will be produced by Milestone. The first yarn will be started aboard ship.

New Stage Stock Company For Para.

Paramount has started on its plan to organize a stock company with which it can try out new plays on the stage and also develop new screen talent. Oscar Serlin, who left last night on a talent hunt in New York, is to be in charge.

The studio feels that it will profit by this new project as it will be enabled to try out unproduced plays for audience reaction, and will also give its present group of players a chance to do a play now and then.

Lew Seiler To Fox

Lew Seiler, former associate producer with Foy Productions, where he recently sold his quarter interest, has been engaged by Fox to direct Spanish pictures. He works under the supervision of the Sol Wurtzel unit at Fox-Western.

Tradeviews

(Continued from Page 1)

he would give this business the front in London that is required for us to keep a market that represents from 20 per cent to 30 per cent of our total negative intake.

Unless Mr. Hays sees fit to send over Pettijohn or someone equally equipped to function in our behalf, that 20 per cent to 30 per cent negative take will be washed out almost in its entirety, and when that happens, (if it happens) this industry will be in more trouble, serious trouble.

•

Right now England is figuring on sending through an amendment to the quota, making it compulsory for the makers of quota pictures in England to spend a minimum of $75,000 a negative. During the past our major companies have been knocking out those pictures for from $10,000 to $15,000. True, their only value has been to keep the majors within their quota rights of producing and releasing one picture for every other four released.

There is another movement on to raise the quota restrictions from 4-1 to 2-1. Then there is other talk on higher taxations and other requirements that will cut in too deeply on any American product released throughout the British Isles.

Something must be done quickly to hold that British market and it can't be held by our present representative there. Send over Pettijohn or someone equally as efficient, and hurry it up.

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THE Hollywood REPORTER

Vol. XIV. No. 39. Price 10c. TODAY'S FILM NEWS TODAY Wednesday, May 3, 1933

KATZ MAY TAKE STUDIO

TRADEVIEWS by W. R. WILKERSON

•YOUNG David Selznick has been made to stand the brunt of a lot of gossipy material that has reached the innermost sanctums of financial New York and other spots which are using that bit of misinformation in an effort to further embarrass Metro-Goldwyn-Mayer in particular and the motion picture industry in general.

The fact that Louis B. Mayer happens to be head of the MGM studios and that he is the father-in-law of Selznick, and the further fact that David was taken on at that lot at a salary of $4,000 a week are the cause of the gossip.

The stories run further that he was let out at Radio, that the company heads in New York were glad to get rid of him, etc., etc. That is a lot of poppycock. David Sarnoff made quite a hullabaloo in the Hays meeting in New York because MGM took him from Radio, and M. H. Aylesworth, the Radio president, threatened all kinds of dire things as a result of Selznick leaving his organization and going to MGM, right at a time when he thought his offer had been accepted.

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And the $4,000 a week Selznick is supposed to get at MGM IS LESS MONEY than he would have received at Radio, as that ticket read that he was to get $2,500 a week in salary and 20 per cent of the profits on all of 60 pictures that the company would make or have for release through its exchanges. And from the way "King Kong" has been going he would have received around $100,000 for his bit on that picture. So that, instead of advancing himself, so far as earnings were concerned, his reputed $4,000 weekly, is a setback.

The whole rub of the situation though, the food for gossip, centered around the Mayer-Selznick relationship. If there had been none, there would not have been this wild talk. Whether Selznick or any other producer is worth $4,000 each and every week to any company, escaped most of the chatterers.

We would judge that Merian C. Cooper, who succeeded Selznick, will make more money this year than David and, if he makes it, he is CERTAINLY entitled to it. Any producer is, any writer or director or ticket-selling star should get all the traffic

(Continued on Page 4)

Continuous Vaude For The RKO-Roxy

New York.—Continuous vaudeville, with one outstanding headliner, is to be the new policy of the RKO-Roxy Theatre, starting a week from Friday. The idea, which is Roxy's own, also includes a news reel on the bill, same as the Palace used to have.

'U' and Bischoff On a Term Deal

It is understood that Universal and Sam Bischoff shook hands on a deal yesterday preparatory to contracts being drawn that would bring Bischoff to that organization as the producer of not less than six nor more than 12 pictures a year.

Bischoff has been one of the three in KBS, the other two being Burt Kelly and William Saal, and it has been the current opinion that the three would go to Radio for a group of pictures for that organization.

Marc Connelly Arrives

Marcus Aurelius Connelly, prominent author and playwright, arrived in town yesterday to start his three weeks' turn, at $3,000 per week, at Paramount. He will do his writing on "Cradle Song."

On Deal to Take Over Warner Sunset Plant For Production Of His Group Of Pictures

In an effort to cinch a home for the productions his organization will make during the next few years and a determination brought on by the closed door policy of the majors so far as independent producers are concerned, Sam Katz is understood to be on a deal to buy or lease the Warner-Sunset studios.

The Warner plant has been empty, other than an occasional occupancy for a day or two shooting, since the Warner exodus to First National for the purposes of production concentration of the two companies and economy of production.

Although Katz is announcing only

(Continued on Page 3)

Don Stewart Will Be MGM Supervisor

Donald Ogden Stewart will delay his return to New York sufficiently long to do the supervisory work on the comedy that is being written for Jack Pearl and five other comics at Metro-Goldwyn-Mayer.

Herman Mankiewicz had the assignment, but was taken off for some writing on "Ferike," which will star Marie Dressler.

Grainger-Fox Contract Up Today

New York.—The contract between J. R. Grainger and Fox Film is up today for discussion tending to a settlement. The ticket has over two years to go at a weekly salary of $2,500 a week.

It is understood that, should Fox and the former sales head get together on a settlement, Grainger will park his new desk in the Paramount organization, inasmuch as it is known that N. L. Nathanson, the new Paramount head, has those desires, and the two months' visit Grainger spent with Nathanson in Florida this winter was more than social.

Columbia Will Make 'Alice In Wonderland'

New York.—Columbia is going ahead with its plans to make a picture from the Eva Le Gallienne stage production of "Alice in Wonderland."

Jack Cohn intends to photograph the show as it is given at the New Amsterdam Theatre.

Schulberg Starting 'Bodyguard' Monday

B. P. Schulberg has decided to place "Her Bodyguard," his next picture for Paramount, into work Monday under William Beaudine's direction.

Edmund Lowe, Wynne Gibson and Guy Robertson get top billing. Original story is by Corey Ford, screen play by Frances Martin, and dialogue by Ralph Spence.

Flynn Back With Fox

Emmett Flynn will act as dialogue director on the George O'Brien picture, "Life in the Raw," which Lou King will direct. Flynn has been absent from the directorial field for three years.

EXHIBITOR GROUPS SPLIT OVER SIROVICH MEASURE

New York.—Despite the attempts of leaders of MPTOA to line up exhibitors in all sections of the country against the Sirovich resolution for an investigation of the picture business, a check-up here reveals that a substantial number of independent theatre owners throughout the country are openly campaigning for Congressional consideration of the bill, and are lining up theatre patrons to write congressmen to vote favorably on the measure.

The Hays organization, through its group of Film Boards of Trade offices in various exchange centers, is waging a heavy battle against the measure. Secretaries of the Boards have received instructions to get local people wherever possible to write or wire protests to congressmen. Circuits still controlled by major companies are also being advised to participate in the campaign against the bill.

U.A. Grabs Young Houses in Glendale

United Artists has foreclosed on the two Young houses, the California and the Capitol, in Glendale, and turned them over to Fox West Coast, giving FWC all the houses in that town.

Maxwell Anderson In Line For Pulitzer Prize

New York.—It is reported that the Pulitzer prize for the best play will be awarded this year to Maxwell Anderson for "Both Your Houses."

Saunders to Radio

John Monk Saunders has moved to the Radio writing staff to prepare the screen play of "Birds of Prey," an original air yarn he sold to the company some months ago.

IRVING CUMMINGS Directed 'THE WOMAN I STOLE'

THE Hollywood DAILY REPORTER

W. R WILKERSON.....Editor and Publisher

FRANK POPE.....Managing Editor

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THE LOW DOWN

And if this doesn't slay you, we give up. When Ernst Lubitsch and Sam Hoffenstein were down in Palm Springs together a coupla weeks ago, working and thinking about "Design for Living," they had a rush call from the studio to come back to town immediately—very important. So they piled into a car and broke records getting to the Paramount studio. They were rushed into Manny Cohen's office, where Manny, gasping with enthusiasm, announced: "I've got it! How would you like to have Mae West for the lead in 'Design for Living'?" Hoffenstein will never be the same—and Lubitsch is still spluttering.

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. . .A young actor walked into his home the other night after an absence of several days and cheerfully admitted that he had been "week-ending" with a famous (and infamous) blonde. The wife, who loves the man, took it as she has been "taking it" for many months, and said nothing. But the truth of the matter is that the actor is merely using this means to antagonize the wife to a point where she will sue for divorce . . . because the girl the actor foolishly thinks he wants to be free to marry is someone else entirely. Even though the wife has bravely been taking it on the chin for a long time, it is really the husband who is the sap, because he's risking everything for a gal who will give him the same deal that he's handing out now . . . and we hope he gets wise to himself and the swell wife he has before it's too late.

•

Any of you actors, writers or directors seeking percentage contracts for your work would better have an experienced person do the negotiating or closing. If not, you will get what Bert Wheeler and Bobby Woolsey claim to have gotten with their Columbia picture. Wheeler and Woolsey worked on a straight percentage of the gross with Columbia, turned out a pretty good picture, and now find Columbia selling seven of its very cheapest pictures with the Wheeler-Woolsey and getting them the same prices as those seven "cheapies." So their estimated $100,000 for their bit on this percentage will dwindle to as low as $20,000 or $25,000 because of the way Columbia is selling the production.

New York REVIEWS

"HELL BELOW"

MGM prod.; director, Jack Conway; writers, Commander Edward Ellsberg, Laird Doyle, Raymond L. Schrock, John Lee Mahin, John Meehan.

Astor Theatre

Herald-Tribune: The spectacular scenes are depicted in the customary able pictorial manner of the cinema, even though it is to be feared that such material is becoming just a trifle too familiar for complete satisfaction. Nevertheless "Hell Below" is both interesting and dramatic visually.

World-Telegram: Once again all the valid elements of good melodrama which this situation possesses comes off with excellent results.

Journal: You'll find "Hell Below" decidedly engrossing and atmospherically spell-binding.

Mirror: "Hell Below" is superlative entertainment for the men. And it has a wild romance to capture the interest of the women. It is a handsome thriller, gripping and exciting. Don't miss it.

Sun: It offers real excitement, genuinely atmospheric thrills. It is war melodrama with no other aim than to provide them.

Post: "Hell Below," opening last night at the Astor for its world premiere, proves an effective pictorial representation of the undersea service, quite justifying the generous co-operation of the Navy Department and the use of Pearl Harbor, Hawaii, as a movie location.

Times: In spite of its obvious shortcomings, there are scenes in the undersea craft that are extremely well pictured and so are others depicting what happens on the surface of the water. But the rowdy mirth scarcely belongs to a narrative which includes sights of dying men in a submarine. There seems to be enough in it to make three separate stories and it is a pity that the producers indulged their fancy for combining fun and fury.

American: The thrills of a lifetime are yours at the Astor Theatre, where the high adventures of live, war and death are skilfully interwoven in a screen drama as exciting, as tense, as gripping as any filmed in a month of leap-years. Mark a red-letter day upon your calendar and set it aside to be whirled in a maelstrom of emotions by "Hell Below."

News: A picture that is packed with thrills, with spectacular scenes above and below the sea, with human drama, comedy, tragedy and romance.

Two Stage Directors Sought For Pictures

New York.—Two stage directors, who have made enviable reputations for themselves recently, are being bid for by some of the major companies.

They are F. Cowles Strickland, whose latest work, "Best Sellers," opens tonight, and Arthur Circum, who is staging "The Mrs. Thomas," which opens later this week.

MGM After Donaldson

MGM is negotiating with Walter Donaldson, composer, for a term contract and plans to team him with Gus Kahn, lyricist, now under contract, for a future musical.

Guiol on New Yarn

Fred Guiol is writing the story for the next Edgar Kennedy starring comedy at Radio.

Bill Pine Returns

William Pine, Paramount studio advertising director, has returned from his trip to Chicago and New York.

Bachrach Mountings Causing Comment

A striking innovation in portraiture has been created by Ernest Bachrach, the Radio still chief. He is setting his portraits on black mountings and the effect is unusually artistic.

Max Arnow Leaving N. Y.

New York.—Max Arnow, who has been here seeking story material and writers for Warner Brothers, leaves for the coast Friday.

Physioc Will Run Associated Lab.

The Associated Laboratory, which was closed recently when the company's creditors took it over, reopens today under new management.

David Welts, local attorney, is president of the new corporation, and Louis Physioc, former cameraman, is vice-president. Physioc is general manager, with Al Williams as his assistant.

Welts and Physioc secured the plant through an arrangement with the Lyons Storage Company, the principal creditor.

Para. Sets 3 Comics For 'Grasshoppers'

Paramount is planning to make "Grasshoppers," the picture that was scheduled as the next Marx brothers' film, with Jack Oakie, W. C. Fields and Ken Murray in the comedy roles.

The Marx brothers wanted to buy the script from Paramount at the time they parted, but the studio turned down the offer and is now making preparations to go ahead with the picture.

Raft Here Tonight To Start New Picture

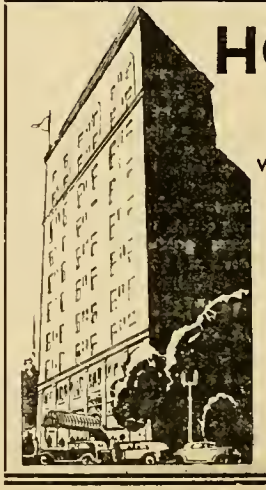
George Raft returns to Hollywood tonight and will start preparations immediately on his next picture for Paramount. This is "Midnight Club," based on the story, "Gangster's Glory," by E. Phillips Oppenheim. Paul Sloane is slated to direct.

Stephenson to Radio

Radio signed Henry Stephenson yesterday through the Beyer-MacArthur office for a role in Ann Harding's next picture, "Double Harness." John Cromwell directs.

Worthington Minor Here

Worthington C. Minor, New York stage director, is in town and at Radio. He will be given a directorial assignment in the near future.



HOLLYWOOD PLAZA

Where the "Famous Doorway of Hospitality" Greets You

MOST convenient location in Hollywood. Next to motion picture studios, theatres, cafes and shops . . . only ten minutes from golf courses, bridle paths, and other amusement places.

The Plaza Hotel is quiet, luxuriously furnished, with deep, restful beds, glistening tile baths and showers, excellent service and cuisine, convenient parking—every modern convenience for your comfort.

European plan. $2.50 up, single. $3.50 up, double $4.50, twin beds. Special weekly and monthly rates. *Look for the "Doorway of Hospitality"*

VINE STREET AT HOLLYWOOD BLVD., HOLLYWOOD, CALIFORNIA

THEATRE BUSINESS SPURTS WITH RETURN TO SINGLE BILLS

Circuits and Indies Both Show Increase

With practically every theatre in Southern California reverting to single features at the end of last week, a general check-up revealed that business, as a whole, in both independent and circuit houses showed a healthy increase over the preceding weeks.

In some instances, theatres of the Fox West Coast circuit showed increases in patronage amounting to 40 per cent over the previous week-end Independent exhibitors were surprised by the business done on Saturday and Sunday with single bills, and one pointed out that competition from outdoor attractions was particularly strong Sunday, with nearly 80,000 attending President's Day festivities at the Coliseum and others at the Hoot Gibson rodeo.

Despite the sudden and wholesale elimination of double bills by the theatres, exhibitors had very few complaints from patrons because of the dropping of the second feature. A check-up on film row among the independents revealed that theatre men received more favorable comment from patrons for switching to single bills than kicks from the bargain hunters

Only a handful of smaller theatres failed to swing into line in dropping double feature programs last week. The number which failed to join is so small that leaders of the single bill movement are certain that the holdouts will not be able to upset the plan by creating desertions.

One exhibitor yesterday stated the "die-hards" for continuance of twin bills were ready for a heavy drop in business through reversion to single features, but when an actual jump took place right at the start, the general feeling was that the theatre business generally in this section would show a healthy increase, despite the summer months, and exhibitors would save the cost of the second feature bought for each twin bill program.

Thelma Todd and Her Husband Will Split

Chicago.—Thelma Todd and her husband, Pasquale de Ciccio, are calling it quits and de Ciccio is to get the divorce while Thelma is in England on a picture deal.

Miss Todd told this to newspapermen here, en route to New York and abroad. She said: "I'm going to get married again as soon as I can get a divorce from my husband."

Geo. E. Stone to Col.

Columbia has signed George E. Stone for a featured role in "The Wrecker," with Jack Holt and Genevieve Tobin. Al Rogell will direct

MacDonald With Foy

J. Farrell MacDonald joined the cast of "Called on Account of Darkness" yesterday Ben Stoloff is directing for Foy Productions.

Fred Astaire for Radio Filmusical

New York.—Fred Astaire has been engaged by Radio for the lead in the musical, "Flying Down to Rio," which Lou Brock will produce. He will leave for the coast when his present play, "Gay Divorce," closes.

Production Starts at 'U' Next Week

Universal studios are due to reopen for production next week, with initial picture to go into work to be "Salt Water," a Summerville-Pitts feature comedy. Kurt Neuman will direct, with Henry Henigson acting as producer.

Second production slated to go will be John Stahl's "Only Yesterday," which has a starting date of about May 20.

Universal has been closed for feature production since the first of February.

Casey Robinson East to Gather Material

Casey Robinson, of the Charles R. Rogers unit at Paramount, is set to hop off for Chicago Friday to gather material for "Golden Harvest," which he is writing.

The director-writer will await Charles R. Rogers there and return to Hollywood with him.

Miller Picture to Be 'The Lady Is Willing'

The title of the picture which Gilbert Miller will produce in England for Columbia is "The Lady Is Willing." It is an adaptation by Jo Swerling of a French play, and Miller will direct as well as produce.

Reed Finishes Script

Tom Reed, Universal contract writer, has finished the continuity of Elmer Rice's "The Left Bank," which Karl Freund will direct. Since his return from Europe, a few months ago, Reed has also finished script on "Suicide Club."

Donaldson on Air Yarn

Robert Donaldson is working on another original air story for Universal. He recently sold an original, "Comrades of the Air," to "U," and also prepared the screen play.

Totheroh-Rose to Team

Radio wants Dan Totheroh to collaborate with Ruth Rose on the screen play of "Three Came Unarmed" on completion of his current assignment, "The Balloon Buster," for that studio.

Myrna Loy On Vacation

Myrna Loy has been granted a two months' leave of absence from MGM on completion of her current assignment in "Night Flight."

New Pictures On B'way This Week

New York.—Eight of the big New York houses are announcing new attractions this week. On the list are:

"Central Airport" at the Strand today; "Alimony Madness" at the Mayfair and "The Silver Cord" at the Music Hall tomorrow; "The Circus Queen Murder" at the Rialto," "Story of Temple Drake" at the Paramount, "White Sister" at the Capitol, "Hello, Sister" at the Seventh Avenue Roxy, and "India Speaks" at the RKO-Roxy, all on Friday.

The Jesse L. Lasky production of "Warrior's Husband" goes into the Music Hall the following week.

'U' Fixing 'Mrs. Crane' for Lois Wilson Film

Universal is planning to produce "Behavior of Mrs. Crane" for next season, and is figuring on spotting Lois Wilson in the title role.

The yarn was purchased for the player when she was under contract to the company two years ago, but discarded when her ticket was not renewed. Martin Brown is now making revisions of the dialogue and continuity of the story to have it ready for early production.

Warners and Unions Clash in New Jersey

New York.—Warner Brothers are having troubles with both the union operators and stage hands in the New Jersey territory and have already closed all their houses in Union county.

The Warner-Skouras house in Elizabeth will close Friday.

George O'Neil to 'U'

George O'Neil, author of "American Dream," one of the stage hits of the season, has been signed by Universal to do the screen play of "Only Yesterday," which John Stahl will direct. Hunter Lovelace set the deal.

Cromwell To Para.

Paramount has borrowed Richard Cromwell from Columbia for a featured role in "The Battle Cry," which Cecil B. DeMille will make as his next. Jack La Rue and Junior Durkin have featured roles.

Katz May Take Studio

(Continued from Page 1)

the release of pictures from the Marx Brothers, it is known that he has at least two and probably four other units ready to spring at the moment he deems most convenient, and with that amount of product, a rental lot would not fill his requirements.

Katz is leaving New York for coast within a week. He says that the revised script of "Of Thee I Sing," which is being written for the Marx Brothers by George Kaufman and Morrie Ryskind, is progressing satisfactorily.

Yesterday in NEW YORK with HELEN GWYNNE

The Radio building of Radio City, being well on its way to completion, and not wanting to be scooped by a New York Times photographer, we journeyed over there the other day to see how was tricks. And found that it's never a dull day that doesn't teach you something. . . . Got a great kick out of watching Diego Rivera working on his magnificent frescoes. Somehow or other, in viewing the completed picture, we always figured that in working on it the artist must have used brushes proportionately large—imagine our surprise to find that the ordinary paintbrush size is used . We had always imagined the painter standing up and applying the paint in bold, lavish strokes. Instead we found a rotund, jolly-looking person, seated way high up on a rather tenuous looking scaffolding, a small pallette in one hand, a delicate brush in the other, painting in fine lines and adding a touch here and there that looked for all the world as though he were dotting i's.

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From the brilliantly-colored, highly modern frescoes of Rivera, we turned around the corner to the monotoned murals of Sert. And right there is where we learned something—the differences between frescoes and murals. Strangely enough frescoes are painted on wet plaster directly on the walls of a building, whereas murals, (and the word means walls) are done on canvas and then hung to cover the wall. It's all very confusing to a person who believes definitions. . . . And there we ran into the Times photographer who was having quite the time photographing the murals, because they hadn't really been hung yet and the workmen were holding one sideways and thought they were playing a game trying to keep people out of the line of vision of the camera. The murals quite took our breath away. . . . In fact that building will be something to write home about and something to see on your next journey to New York. In fact, you can spend a jolly weekend, riding the escalators.

•

Word comes from United Artists that the Mickey Mouse magazine is rapidly approaching the million circulation class. It's being distributed by department stores and other retail establishments which carry Mickey Mouse commercial articles. And through the merchandising genius of Kay Kamen, their name must be legion. . . . Some day we hope that Mr. Kamen will use this space to tell you about his work because of its tremendous importance in keeping the name of Mickey Mouse before the public to the benefit of exhibitors of Mickey Mouse pictures. . . . He has made the whole world (Mickey) mouse-conscious and Mickey is just about the only star in pictures who doesn't have to worry about publicity. In fact, he is paid for every bit of it—even his press sheets. And that, ladies and gentlemen, is what's known as being an attraction.

What The Pictures Are Doing In Minneapolis

Minneapolis.—"White Sister" at the State (Publix) is getting very brisk trade. This tear-jerker was eagerly awaited in the city as both Helen Hayes and Clark Gable are great favorites. The week looks like a real outstander.

"Sweepstakes" at the RKO-Orpheum is doing only fair business, in spite of the Lionel Barrymore name and performance. The house has had two smash weeks with "King Kong" and White's "Scandals," but the first two days with the new picture were dull.

"Murders in the Zoo" at the Lyric (Publix) got average take on the first two days. This is a good stand for melodrama, but there have been a lot of murder pictures lately.

"The Big Cage" at the Lyceum did about 30 per cent better than "Kiss Before the Mirror" for its opening days. The picture looks like a good bet and is drawing well, in spite of poor location of house.

Over in Sioux Falls business generally is good, considerable improvement showing during the past week. However, the bargain admission houses have cut very deeply into the first run receipts.

New Grey For Para.

Paramount has purchased the screen rights to the Zane Grey yarn, "Man of the Forest," and Harold Hurley will supervise the picture.

Tradeviews

(Continued from Page 1)

will bear when it pays off on the results of their own creations or the inspirations they furnish others to create.

•

This salary thing has been given entirely too much publicity in the nation's press by the PICTURE BUSINESS itself, and that publicity is bouncing back and socking the business in the nose right at this time. As usual, the major companies send out the wrong publicity. Instead of telling the public why this or that person is entitled to this or that salary, that the life of any star, or of many directors, writers and producers, is short, that it is up to them to get all they can, and that they SHOULD be paid heavily because of that, they permitted the stories of huge weekly checks to lie right in the lap of the public, creating derision, an unsympathetic blot, that is doing a lot to hurt this business.

Take any producer, star, writer or director and measure his "production" life, sum up his or her total salary during that term of years and then match it with the money received during the long terms of other businesses, and you will find that that other business will have paid more money to people of less importance than our headliners are to pictures.

Try that some day when you have little to do and you will be astounded at the results.

Stench Bomb Bill Out of Committee

Sacramento. — The Judiciary Committee of the Assembly has favorably reported Bill No. 2051 which makes it a felony to explode stench bombs in theatres or other buildings. Previously the offense has been only a misdemeanor.

Consol. Reported Financing Allied

New York.—Consolidated is said to have made arrangements with M. H. Hoffman to finance Allied on the remainder of its program for the present year's slate, Hoffman assigning his company's assets to the laboratory, together with the dispensation rights to Allied's revenue from pictures already released.

George Yates, Consolidated's west coast manager, is counter-signing all Allied checks, maintaining a close watch on expenditures.

Allied's program for the coming season will be cut to 12, but, according to Hoffman, the amount of money spent will be the same. Hoffman, who leaves for the coast Saturday, also says that the Allied product next year will be handled by a national distributing organization with exchanges in 17 key cities. M. H. Hoffman, Jr., will not make any Westerns on the new program.

Tony Burke Now With Varney Speed Lines

Tony Burke, press agent for El Mirador at Palm Springs, has taken over publicity for the Varney Speed Lines.

Playing in luck, he was aboard the plane, "North Wind," which broke the speed record with a full load of passengers from San Francisco to the United Airport yesterday by six minutes, doing the run in one hour and 20 minutes. Jess Hart, veteran pilot, flew the same ship on the opening run of the Varney Lines eighteen months ago and held the previous record of one hour 26 minutes.

Stage Hands Take Cut

New York.—The union stage hands of New York have started work on a salary cut of ten per cent, effective until August 15, in order to help the movie and vaudeville houses through the summer.

Harding Back May 8

Ann Harding will be back in Hollywood on May 8 to start preparations for her next Radio picture, "Double Harness."

New Majestic Pub. Head

New York.—Evelyn Lee Koch has been appointed advertising and publicity director for Majestic Pictures, replacing Charles Reed Jones.





HE SAME color and romance found in an old legend enriches the story of Fortnum & Mason. In 1710 A.D., when the good Queen Anne sat on England's throne, Cornelius Fortnum, royal footman at the Court of St. James, opened a provision shop. He was joined by Mistress Mason, also of the royal household.

Renowned throughout the realm for their genius in garnering exquisite viands, they earned the patronage of royal and noble epicures. For over two hundred years, their names have stood, a symbol of the finest foods.

And now, in 1933, Hollywood is privileged to enjoy over a thousand varieties of these treasured delicacies of the festive board, palate tempters to delight the appetites of all who want the good things of life.

The Hollywood home of Fortnum & Mason will open next Monday, May 8th.

The VENDOME

6666 SUNSET BOULEVARD
HOllywood 1666

THE Hollywood REPORTER

Vol. XIV. No. 40. Price 10c. TODAY'S FILM NEWS TODAY Thursday, May 4, 1933

INDIES PLAN FOR BATTLE

TRADEVIEWS by W. R. WILKERSON

•OUR exhibitor mail has been quite heavy during the past two weeks with protests from one angle or another regarding our story on Darryl Zanuck, wherein we demanded an opening bid of $1,000,000 for his signature to a contract.

The writers of most of the letters gathered the impression that we were trying to get $1,000,000 a year for the services of Zanuck. This was not the case. We felt that he would be worth an initial expenditure of that amount to any studio, as HE WOULD and could save that amount within a very few months on actual PRODUCTION COSTS, shooting time and overhead, in addition to delivering a brand of pictures that will SELL.

We have selected one of these protesting letters for you to read, this one because it comes from a representative exhibitor, well known wherever pictures are played, Mr. George Mann, of the Redwood Theatre circuit.

Says Mr. Mann:

"It does not seem to me that you are being consistent in the way you have played up the story of Darryl Zanuck's resignation from Warner Bros.

•

"You have consistently criticized the personal aggrandizement and the exceedingly high salaries paid to various executives and stars in the picture business, pointing out that these things were detrimental to the heart of the business.

"Granted, Darryl Zanuck has done a good job for the past two years. Your playing up so strongly the great demand for his services seems to me will only help enthuse him about his own ability but will probably end up in spoiling a good producer. Do not forget he was with Warner Bros. for ten years and has been in the capacity of a producer for longer than two years, and you will admit that during the first eight years of Mr. Zanuck's connection with Warners, the box office value of their product has been up and down a good many times. I agree with you that, in the past two years, their product has registered a fast tempo and a box office consistency unparalleled by anyone else.

•

"In my many years in the show business it has been my experience

(Continued on Page 8)

What's a Mere Court to Owen D. Young?

New York.—Last Thursday the Federal Court told Owen D. Young he could not be a director of both RCA and General Electric. Friday he was made chairman of the board of the latter and yesterday he became a director of RCA. Under the court order he must resign one of them by tomorrow.

Columbia May Not Make Filmusicals

New York.—There is likelihood that Columbia's plan to make some musical pictures for the coming season will be abandoned.

A deal has been on for some time between the company and A. C. Blumenthal to make a screen version of "Music in the Air," but this is evidently falling through, if it has not already been abandoned. It was intended to make this picture in the East, and probably two or three other musicals as well.

House Committee for Receivership Probes

Washington.—The Rules Committee of the House of Representatives yesterday recommended a Federal investigation into the conduct of equity receiverships now in all Federal courts. This would include several motion picture actions.

Making Earnest Effort To Organize For Own Benefit; Hays Trying To Block Move

New York.—The new organization that is being formed by the independent producers and distributors and which is designed to place them on a sounder foundation and to better conditions in their field generally, really got under way yesterday at a meeting in the office of Keppler and Keppler, attorneys.

Among those who attended were representatives of Mayfair Pictures, Celebrity Productions, Helber Productions, Fanchon Royer, Picture Classics, Rowland and Brice, Artclass, Mascot and several others. Various plans and purposes were discussed and it was voted to hold a meeting every Monday until the association becomes a reality.

Several of the larger independents have refused to attend the meetings, feeling that they should not do so because of present distributing ar-

(Continued on page 3)

Sidney Lanfield to Direct 4 for Radio

Radio has concluded a deal with Sidney Lanfield to direct four pictures, the first of which is slated to be the Irene Dunne-Francis Lederer musical picture.

Lanfield left for New York to see "Autumn Crocus," in which Lederer is playing, and also to confer with the actor on his first picture.

Grainger Settles Contract With Fox

New York.—The James R. Grainger contract with Fox Film, which had two more years to run at a salary of $2,500 a week, was settled yesterday. The payment was in cash, but the amount was not stated. However, both sides seemed satisfied.

The former Fox sales head plans to leave for Europe with Mrs. Grainger very soon. They will be away six months and, on his return, he will announce his future connection.

Wallace Smith Signed to Work on 'Viva Villa'

MGM has signed Wallace Smith on a one picture deal to work on the story of the life of Pancho Villa, titled "Viva Villa."

The writer will go to Mexico to get material.

Lupe Velez to MGM

New York.—On completion of the New York run of the Brown and Henderson show, "Strike Me Pink," Lupe Velez will go back to Hollywood on a long term contract with Metro-Goldwyn-Mayer.

Darling May Produce

New York.—It is reported here that Radio is concluding a deal with Eddie Darling to journey to the coast for a berth at the studio as an associate producer. Darling was chief booker for RKO.

'Von' May Direct Garbo

Joseph Von Sternberg is in the running in the selection of a director for the Greta Garbo picture, "Christina," which starts at MGM the 16th, under the supervision of Walter Wanger.

Caspary Yarn for Fox

New York.—Fox Film has just purchased the screen rights to "Odd Thursday," a new story by Vera Caspary.

WRITERS' MARKET BOOMS: BEAR RAID ON DIRECTORS

The market for writers and their wares is extremely "bullish," with the story boys and girls collecting higher revenue right at this time than at any other period in the picture business.

A few short weeks ago the top money for writers was set at $1,500. Today there does not seem to be any top, what with studios outbidding each other for the services of the men and women who can fashion stories for successful pictures.

There are more than 20 writers collecting $2,000 a week; at least 15 grabbing better than $2,500, and ten or more getting over $3,000 each week for their work. Writers who were content to draw down $200 and

(Continued on Page 2)

David Burton May Do 'Brief Moment' at Col.

Harry Cohn is negotiating with David Burton to direct S. N. Behrman's play, "Brief Moment," which Felix Young is supervising.

Carole Lombard is slated for the top spot if Paramount approves the loan to Columbia.

New Term for Ruben

Radio has re-signed J. Walter Ruben to a new three picture contract. The director is now shooting "The Public Be Sold," which is the last on his old deal.

'ZOO IN BUDAPEST' Now Playing Loew's State Theatre

THE Hollywood DAILY REPORTER

W. R. WILKERSON .. Editor and Publisher

FRANK POPE . . . Managing Editor

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RAMBLING REPORTER

Thelma Todd's announcement of her immediate divorce was a bit of a surprise, eh wot? . . . A high hat actually saved Adolphe Menjou's life once . . . he fell off a horse and landed on it! . . . Elsa Maxwell arrives back in town Monday and the Eddie Lowes will have big whoop-de-do in her honor that night. . . . The Ross (newlywed) Shattucks have taken an apartment on Crescent Heights. . . . What star wore a gown to a swank party the other night which so showed all her "emotions" that all the other guests were embarrassed . . . except, of course, the ones who had been told about life. . . . Norman Krasna and Harry Cohn have kissed and made up . . . and Krasna is being loaned to MGM so that he can get a rest.

•

Marlene Dietrich with pants and Von Sternberg, with pants, at the Menuhin concert Tuesday night . . . the Sam Jaffes, the John Cromwells, Douglas Fairbanks, Jr., with Kathryn Hepburn, the Walter Wangers, Sid Grauman, among those enjoying the music. . . . Diana Fitzmaurice home from the hospital and resting easy. . . Henri de la Falaise, plentifully vaccinated, having his head "gone over" at Helen Clarks, preparatory to sailing. . . . Mary Brian and Glenda Farrell having a terrible time making a selection of powder at Bullock's. . . . Sam Bischoff has taken the "arsenal" off his desk, now that a certain western star has moved to another studio.

•

Rouben Mamoulian is entertaining with a formal party at the Ambassador Satiddy night. . . . John Farrow went into the Vendome yesterday and asked for kangaroo-tail soup—and got it! . . Rea (Mrs. Clark) Gable, looking very smart at the Derby. . . . Claire Windsor, Jameson Thomas, Bill K. Howard, Helen Vinson, Carmen Considine, Spencer Tracy, Raoul Walsh, Countess Frasso, also lunching . . . Arthur Brisbane dropped into the Derby the other night for a snack —but Herb Somborn didn't believe it!

New York REVIEWS

"LOOKING FORWARD"

MGM-Cosmopolitan prod.; director, Clarence Brown; writers, Bess Meredyth, C. L. Anthony.

Capitol Theatre

American: It is a thoughtful, well-wrought production, thoroughly meritorious in all departments.

Mirror: Handsomely produced and mounted, the settings and photography are unusually interesting. Its simple, living reality makes "Looking Forward" a unique picture. You'll be deeply moved by it.

Sun: The talkie is done with a certain intelligence and taste, and the writing of it, while uninspired, is refreshing to listen to. So is the acting.

Journal: Here is a drama of today, vital and stimulating, concerning itself with the problems that every one has to face, and demonstrating that through courage and faith and hope will come a new deal.

News: Clarence Brown has handled the materials of the story in a masterful fashion. His cast responds to his direction spontaneously and intelligently. Each one gives a fine individual performance and they all work together smoothly toward a harmonious whole.

"SONG OF THE EAGLE"

Para.-Rogers prod.; director, Ralph Murphy; writers, Gene Towne, Graham Baker, Casey Robinson, Willard Mack.

Paramount Theatre

World-Telegram: It is just an inconspicuously poor picture.

Herald-Tribune: Another good cinema idea is wrecked by overwrought details and extravagant emphasis.

Post: If "Song of the Eagle" is an accurate indication of what is going on in their little minds—then with the arrival of what Mr. Pegler chooses to call "decimal beer," we can consider the gangster reign of the last decade as only a curtain-raiser to the wicked and terrifying regime to come.

News: The picture moves swiftly and dramatically along its way, and the cast, by its good work, makes the movement and drama interesting.

Mirror: Active, exciting, melodramatic, it is as entertaining as it is timely.

Times: The audience frequently has the sensation of watching history in the making, and that is a virtue in "Song of the Eagle" that atones for the uneven dialogue and the rather beery overstatement of the homely virtues.

Young After New House

Carl Young, Glendale exhibitor who operated the California and Capitol Theatres for United Artists prior to their being turned over to FWC, is negotiating for a lease on the Glendale Theatre, which has been turned back to the owner by Fox West Coast.

Writer Market Booms

(Continued from Page 1)

$300 each pay day two or three months ago, now find themselves banking checks for $750 and $1,000.

The market for directors has slipped quite a cog. Three months ago there was a greater demand for top notch directors than there was a supply, with the result that several slipped over the $50,000 per picture mark and many more were shoved up to that figure. Today there are not more than ten men collecting $50,000 a picture, with the general run of successful men down to the $35,000 and $25,000 figure.

Harry Cohn's bid of $30,000 for Roy Del Ruth was the big buy of recent weeks and that has been the only deal of any real money in sight for directors for quite some time.

But tomorrow the director may be on top again. That's the way the production market runs.

FWC Bankruptcy Up

The bankruptcy hearing of Fox West Coast Theatres continues this morning at the offices of the company, with Referee in Bankruptcy Samuel McNabb presiding. It is expected lists of all salaries paid executives of the circuit and subsidiaries will be presented.

FWC Will Continue to Book U.A. Houses

Although United Artists Theatre Circuit took back its group of houses from Fox West Coast two weeks ago, the various theatres will be booked via FWC for the balance of this season. United Artists is operating the houses and assuming current expenses and liabilities.

The booking arrangement was agreed on by the two companies as product for the U.A. theatres had been bought by FWC last September, and no deal could be worked out for a division of pictures for the rest of the season. In most instances, the U.A. houses are opposition to those operated by FWC.

Bischoff Denies He Will Go With Universal

Sam Bischoff yesterday denied that he was set to join Universal on a term deal.

"I have no intention whatever of joining Universal. My talk with Carl Laemmle, Sr., was with regard to the possibility of making one picture through KBS for Universal release," he stated.

He made it clear that KBS will function as an independent producing unit, making pictures for release through national distributing organizations.

New Job for Brock

Radio has handed Lou Brock the assignment of producing a Wheeler-Woolsey picture on his next year's program in addition to the features already on his schedule.

Martha Mattox Dies

News has been received from Sidney, New York, of the death there of Martha Mattox, well known screen character actress. She left here March 16, with her son, Burt Mattox, to visit his home in Sidney.

Joe Traub with KBS

Joe Traub has joined the KBS organization as comedy constructionist on "The Big Brain," which Radio will release.



HOLLYWOOD PLAZA

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VINE STREET AT HOLLYWOOD BLVD., HOLLYWOOD, CALIFORNIA

MONEY TROUBLES OF MAJORS REACT ON STATE RIGHTERS

No Cash Available For Little Fellows

The financial straits of the majority of the major producers is reacting unfavorably upon the little state right outfits, whose private sources of financing see the situation as a bogeyman which is apt to gobble them up any minute and are consequently being scared off from putting their money into the small picture producers' programs for the new year.

There are a number of state righters who are sitting tight on the assurance from their eastern money men that funds will be forthcoming. They are preparing lists of titles for next season, little suspecting that they will get no money unless the general financial condition of the industry takes on a brighter aspect.

Several maintaining offices in Hollywood already know that they are virtually out of business and are hoping against hope that collections will increase during the next month so as to get them enough capital to make at least one picture which they can use to raise finances from other prospective angels.

The state right situation has taken on all the appearances of the financing conditions involved in stage production in New York, with new angels sought constantly. A group of self-styled independent financing companies is being formed, but so far has failed to show any results. Although it is impossible to grab any one of these so-called "financiers" on any tangible evidence of illegality, the indies are getting wise to their tricks and fighting shy of them.

These financing groups make all sorts of lavish promises so as to get every angle on the propositions needing financing. They then use the information they obtain in an effort to induce private individuals to sink their money in a deal, setting themselves up on a commission basis. A number of these "financiers" have been in operation for months and have yet to raise money or prove that they are capable of it.

Several state righters, capable of raising $15,000, are resorting to the old "pyramid" manner of making a series of pictures. They arrange with a distributor to carry the burden of their finances by receiving their negative cost immediately on delivery of their pictures, thus working from picture to picture, gambling their chances for profits on percentage deals.

The state righters operating on this basis are usually newcomers who are unaware of the pitfalls of such distributing arrangements. Of those in Hollywood, a canvass shows, none has earned what is known as a producer's profit.

Tuchock Assigned

Wanda Tuchock has been assigned by Radio to write the screen play of "Just Off Fifth Avenue."

Para. Wants to Team Hayes-Cooper Again

Paramount is anxious to obtain Helen Hayes on a loan from MGM to team her with Gary Cooper in "One Sunday Afternoon." If MGM will agree to the loan, Paramount will delay the start of the picture until the actress completes her role in "Night Flight," which she has decided to accept at MGM.

Writers Vote to Admit Associates

The Screen Writers Guild moved into the home stretch last night for 100 per cent enrollment in Hollywood and New York by adopting a plan for associate membership, without voting power, with a $2 contract fee and dues of $8 a year.

The Executive Board also announced that the Authors League of America, with which the Screen Writers Guild is affiliated, has asked all members in its current bulletin not to work in Hollywood or sign any contract without first becoming members of the Screen Writers Guild.

'Golddiggers' Booking For the Chinese Is Off

The booking of Warner's filmusical, "Golddiggers of 1933," which was apparently set for a run at Grauman's Chinese the end of this month, is temporarily off.

Deal, which chilled within the past few days, provided for Sid Grauman to re-open the house under his own banner with the Warner filmusical and a stage show to be put on by Busby Berkeley, dance director under contract to Warners.

Radio Holds Gargan

Radio has exercised option for an additional period on term contract held by William Gargan. His first assignment under the salary tilt will be a featured part in "Headline Hunters."

'U' Sales Head Leaving

L. J. Schaefer, general sales manager of Universal, leaves for New York Saturday after a week of conferences with studio officials on next year's program.

First for Robert Lord

Bob Lord's first assignment as an associate producer for Warner's is "Convention City," the Atlantic City story which the company announced recently.

B-K Issues Off Curb

New York.—Balaban and Katz voting trust certificates and the common and preferred stocks were removed from trading on the Curb yesterday.

Trustees for FWC Get Rid of Losers

The trustees in bankruptcy of Fox West Coast are cleaning up properties that have been consistent losers for the circuit. Latest houses to go back to lessors include three in Arizona, which go back to Nick Diamos. They are the Lyric in Bisbee, Grand in Douglas, and the Nogales in Nogales. FWC subleased these houses from Diamos two years ago.

Closings, which indicate return of properties to owners at an early date, include the Plaza, Hawthorne; Majestic, Santa Monica; Inglewood, Inglewood; Florence and Colorado, Pasadena; the West Adams and La Brea in Los Angeles. Most of these houses had been acquired by FWC on subleases from former independent exhibitors.

Norman Krasna Goes to MGM on Loan from Col.

MGM has arranged a loan-out deal for Norman Krasna, who relinquishes his associate producer's berth at Columbia and will join the MGM writing staff to write an original story as Lee Tracy's next production. Larry Weingarten will supervise.

Rogers on MGM Term

Howard Emmett Rogers has been handed a long term contract by MGM. The writer was on a week to week arrangement before the new deal was made, the contract coming as a result of his work on three recent pictures. Nat Goldstone secured the contract.

Indies Plan Battle

(Continued from Page 1)

rangements, but all of them stand ready to join when the organization is really launched.

One of these holdouts is Monogram. The Hays group is a bit worried over this independent association and has invited Monogram to join the Hays outfit. The Hays crowd evidently feels that it can cripple the indie body if it can keep some of the more important indies out of the group. So far, Monogram has not made up its mind what to do.

One of the plans of the new association is a distributing organization of 24 exchanges in which each producer will bear his share of the expense. It is anticipated that this plan will bring the distribution costs down to a minimum.

After yesterday's meeting, Tobias Keppler stated that the organizations represented had agreed that all independent producers, including those now releasing through majors, should be made free to work for others besides those majors so that public confidence in picture financing would be restored. He declared that plenty of capital is available for such financing, provided producers are enabled to make pictures without the strangling overhead.

Yesterday in NEW YORK with HELEN GWYNNE

Just to prove that Ted Cook isn't the only one who receives classics like those written by T. Nagano, we hereby reprint an actual letter received by MGM from a rabid Japanese picture fan: . . . "Metro Goldwin Mayer esq. 1540 Broadway, New York City. Dear Sirs: I beg your pardon for my impoliteness to write to you without introduction. This is Miss Hanako Nishi and I am working as a beauty specialist in the Nakayama Culture Institute.

"I am very glad to say that the first class specialist in this line has been conferred upon me. This is the reason why I am put the standard of my ideal beauty upon the noble and beautiful actors under your company, especially upon the great and famous stars, MR. LAMON NAVARO, MISS NORMA ASCHALAR, MISS GLETA GARBO and MR. CLERK GABLE.

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"Whenever your moving picture played by these actors to whom I am earnestly esteemed and loved appears in Japan, I have never missed a chance to see it. I am very much fond of pictures played by them. . . . I have been very much anxious to get pictures or postcards pictures of them and have been looking for them, but unfortunately I could not get them at all so that, I am earnestly ask you here that you will have your kindness to present me the pictures of these actors, although this is my great impudent desire.

"Japan is full of cheer with the beautiful cherry blossoms, and if you kindly send these pictures to me, my heart would become more bright and cheerful. I am glad to say that I shall wait a good and happy chance to get these loving pictures. I am sure that I can have this happiness by your kindness, especially glad and happy if these pictures are signed by these esteemed actors. I ask again that you will give such a great happiness upon me. Yours sincerely, Hanako Nishi."

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Here's a marquee sign that turned critic and read thus: " 'Men Are Such Fools' also Kate Smith." . . . Bebe and Ben Lyon, Sally Eilers, the Stebbins, Capt. Babe White partying at the Casino, then on to the Cotton Club. . . . And have you heard Ethel Waters sing "Stormy Weather?" Migahd, what a number and what a gal. . . . Rudy Vallee underwent a minor nose operation the other day. Sounds like a blue note to us because if that nose is fixed what happens to the crooning?

Haworth Bromley Now Aide to Frank O'Heron

Haworth Bromley, heretofore in charge of the story department for Edington-Vincent, has resigned to become assistant to F. J. O'Heron, executive at RKO studios.

Bromley's spot in the agency has been taken by Rosalie Stewart, stage producer from New York.

Briskin Forming His Staff at Col.

Columbia's new unit, headed by Irving Briskin, has gone into action, with the associate producer lining up stories for the Tim McCoy westerns and the new Action series.

Horace McCoy, Robert Quigley and Lambert Hillyer comprise the writing staff. Others will be added from time to time as occasion demands. McCoy is writing an original yarn for the first of the Action series. Quigley is doing the first western, and Hillyer is writing an original Radio Patrol script.

A staff of two directors will be maintained by Briskin. Hillyer is set as one of them, writing outside of that assignment.

Two Shows for Price of One at the Music Box

The audience at the Music Box Theatre last night got two shows for the price of one. "I Am So Sorry" closed last night and "The Middle Watch" opens tonight

Needing a dress rehearsal of the new attraction, George Arthur decided to give it before last night's audience. He even left the curtain up so that the patrons could see the stage set and all the preparations.

Noll Gurney an Author

Liberty magazine has purchased a short story by Noll Gurney, titled "The Strange Case of Luther McCarthy."

Marco Will Open Pantages May 16

Mike Marco will take over the Pantages and have it opened for business on May 16. The same type show that has been successful at the local Paramount will be placed on the screen and stage in his new venture.

Picture Flyers to Compete in Air Races

Several of the motion picture players who are also aviators have announced their intention of competing in the air races at the Los Angeles Airport, July 1 to 4. The third day of the meet will be Motion Picture Day.

Among those expected to enter are Wallace Beery, Ken Maynard, Hoot Gibson and Paul Lukas. Ben Lyon and Howard Hughes will be in if they return in time.

Writers Meet Tonight

The second meeting of the writers in the independent field who are considering joining the Screen Writers Guild will be held at the Writers Club tonight.

'Undine 'for Zeidman

B. F. Zeidman's first picture on his two picture deal with Universal will be a submarine yarn, titled "Undine." Zeidman will begin preparation on his return from New York.

'Jamboree' Off Until Schoedsack Can Do It

Radio is understood to have decided yesterday to call a halt Saturday on the production of "Jamboree" so as to free Ernest Schoedsack, who is slated to start work Monday on the Joel McCrea-Dorothy Jordan picture, "Three Came Unarmed."

"Jamboree" will be shelved until Schoedsack finishes the E. Arnot Robertson story. Reason for holding up production is that it is a sequel to "King Kong" and it would be difficult for a director other than Schoedsack to direct it.

Howard Smith East in Hunt for Material

Howard Smith, story editor of the Twentieth Century Pictures, is en route to New York to look for writers and new stories. On his return, Smith will meet Darryl Zanuck in Vancouver and return to Hollywood with him.

Meeker With Harding

Obtaining from the Sol Wurtzel unit permission to cancel George Meeker's contract for "Life in the Raw," the Nat Goldstone office has set the player for the Ann Harding picture, "Double Harness," at Radio.

Edwin Styles Sails

Edwin Styles, English actor who has been under contract to MGM since last December, sailed for England on the Resolute yesterday.

Para. Voluntary Petition Stands

New York.—The Federal Court yesterday dismissed the petition of Paramount creditors to permit a transfer of proceedings to the involuntary petition, filed by the creditors, instead of continuing under the voluntary one filed by the company itself.

The court also instructed Paramount to submit an order to protect the rights of the creditors should an involuntary petition ever obtain.

Brandt Heads Exhib Protective Assn

New York.—Harry Brandt was elected president of the Independent Theatre Owners Protective Association yesterday. Other officers chosen were: Vice-president, Charles Moses; treasurer, William Small; secretary, Louis Nelson; chairman of the board, Jack Springer. The board also includes Walter Reade, Leon Rosenblatt, Bernard Pear, David Davis, Dave Rosenzweig and the four officers.

Among the immediate problems to be attacked by this new organization are percentage contracts, score charges and Erpi service charges.

Westerns for Monogram

New York.—Monogram, which has announced that it will not make any Westerns for the coming season, will dicker with outside producers for eight pictures of this type.

Clifford Robertson's

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DIRECTED BY

WALTER LANG

Ralph Spence

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Adaptation and Dialogue

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Dialogue for

"HER BODYGUARD"
Schulberg-Paramount

Next Assignment
"GREEN DICE"
for Fox

MANAGEMENT EDWARD SMALL

DAVID MANNERS

as

THESUS

in

WARRIOR'S HUSBAND

A Jesse L. Lasky—Walter Lang—Fox Production

COLLIER and WALLIS
Managers

HAL MOHR

Photographed

WARRIOR'S HUSBAND

USING

EASTMAN

SUPERSENSITIVE PANCHROMATIC
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New York Chicago Hollywood

TRADEVIEWS

(Continued from Page 1)

that it took more than one man to make up an organization. As far as the theatre end of the business is concerned, this goes 100 per cent. The success of any theatre operation depends upon more than one person and the solution of this 'cross-word puzzle' is only possible by fitting all those persons together in a solution that will make the theatre pay in order to be a success.

"We, who are sitting on the side lines, so to speak, selling the pictures to the public and getting the money through a little hole in a window, have gotten to a point where we sense the things that mean box office value of individuals. When one person gets the idea, like a great many stars have, that he is going to star, act, direct, write the story or select it, build the set and sell the picture—then it is time that you will find out that that star is no longer any value at the box office.

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"The public senses these things very quickly and the managers of the various houses in their reports on their product crystallize this fact quite often before we begin to realize that the star has lost his or her value. The same thing goes for a producer. So often we have seen producers leave an organization where they were part of that 'cross-word puzzle'—I say cross-word puzzle to the average layman, but, to the head of the studio proper, a machine in which every wheel and cog fits properly—and start to make pictures with promises made by self-appointed publicity men and high-powered sales executives, who start out to sell product in localities that they know absolutely nothing about, because they were hired by this over-inflated producer to do as they were told.

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"The point I want to make is, that I believe Warner Bros. have built an organization in which Mr. Darryl Zanuck was only a wheel or cog, and the fact that you play him up as being responsible for their success, to my mind, is not good policy. Personally, I have known the Warner Brothers for a great many years. As a matter of fact, it was through Jack Warner that I went into the picture business, when they had Warner Features, which was their first venture, in New York. They have had their ups and downs, but each time they were in trouble they afterwards came back stronger than ever. You cannot tell me that in all these years their success has been made by an employee who has only been with them for a few years.

"It is absolutely wrong for a publication with the standing and influence of yours to print an article of this kind, which is so out of all reason. Mr. Zanuck, nor any other man in the picture business, is worth a million dollars a year. Too much attention has been paid to the skilled worker in all lines of endeavor and too little attention to the man who conceives, finances and spends his life in developing a business, and at the same time developing many jobs for countless people. That, to my mind, is the thing that counts in these United States, and when anyone tries to belittle the success of a great organization like Warner Bros. by claiming that one man is responsible for their success, it does not help our industry in any way, shape or form.

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"I trust you will pardon me for being so plain in what I say. I believe that your publication has accomplished a great deal of good, but I also believe that it has done great harm in this particular instance.

"I also note another blast this morning against the booking office idea. I knew you at a time when the United Booking Office was a great institution. It brought vaudeville out of a condition where it played in variety shows and put it into the best theatres in the land; because of the fact that it controlled the talent. You heard many people marvel at the wonderful salaries received by the acts, and I know of few instances where an act was underpaid. A standard act meant that it played for a standard price.

"I have always advocated just what is happening now, and I have said over and over again that the handling of talent in Hollywood did not need a NEW plan. They only had to use the tried and true United Booking Office idea over again. It has worked before and it will work now, and nobody will be hurt except the barnacles on the industry. There is too much money being spent in Hollywood that never goes into what appears on the screen. The law of diminishing returns has hit the motion picture industry in the production as well as the running of our theatres, and necessary things must be done.

"You and I have been in the business many years, and we have devoted the better part of our lives to it. Let us be consistent. It is not fair to stop a movement that it must appear to you means the salvation of the business and the beginning must be in the production end of the business. I trust you understand my position, that I feel my business and its success justifies any criticism herein expressed."

New Acad. Constitution Progressing Rapidly

The second meeting of the Constitutional Committee of the Academy, recently appointed to draw up a new constitution for the organization, was held last night.

It is reported the group is making rapid progress in lining up the provisions for the "new deal," and will likely have it completed for submission to members next week.

Retakes for Harvey

Fox has sent "My Lips Betray" back for four days' retakes. Henry King directs, Lilian Harvey starring.

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Tempters of 1933

Gala Premiere Monday, May 8

The Hollywood Reporter

Vol. XIV. No. 41. Price 10c. TODAY'S FILM NEWS TODAY Friday, May 5, 1933

CONSOL. TO CLOSE PURSE

Will Stop All Financing Of State Righters — Action Will Force Many Out Of Business

Consolidated Film Industries, which is considered the most important single factor in the financing of independent and state right deals, is preparing to drop all state right financing business for the new production year. This means that many producers who have not obtained contracts for the release of their product through national distributing organizations are on the spot, unless able to finance themselves one hundred per cent.

It has been the general practice of Consolidated to finance a production company for the independent and the state right market where the producer was able to show a bank account amounting to fifty per cent of his proposed budget. The business brought in on these deals netted, and continues to net the laboratory a neat little profit on the money-lending side of the ledger. Also, the laboratory controlled the sale of prints, which contributes its share of the production profits.

The laboratory's move comes, it is said, as a result of the general belief that the state right market will be an unprofitable field since the dropping of the double-bill policy in the thea-

(Continued on Page 7)

TRADEVIEWS by W. R. WILKERSON

•BE ON the lookout for a big move in Paramount. There's something big going to take place in that company. If we knew the full details we would tell you now, but only having been given a flash at the general idea, we can only suggest that you be on the lookout.

Nathanson is going in, although not officially announced yet. It seems certain that Jim Grainger will take a desk there also, now that his Fox contract has been settled. Our news columns erred yesterday in stating he would be abroad for six months, it should have read six weeks.

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That there will be drastic shifts in the studio goes without saying, and that will not mean any reflection on the present set-up. But with a new organization moving in, new men heading that organization, they will bring in their own men, individuals with whose work they may be better acquainted than those on the job now.

But the big news will be that Paramount will be reorganized from top to bottom, Paramount will receive sufficient financing to carry it through, and the names in that Paramount reorganization and the financing back of them will cause a lot of surprises throughout the entire business.

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The majors are making all kinds of threats against the independent producer and distributor. They have felt the sting of their competition more during the last twelve months than ever before, because the general business has been bad and every dollar the indie exchange received from the product of its producrs, the majors feel is so many dollars they should have had.

They have closed their studio doors to these producers and now word comes from the East that their theatres will not book any independently made pictures. That's all poppycock.

If a theatre, major circuit owned or otherwise, has an opportunity to buy a money-maker in a picture, it will be bought, regardless of its maker. There are too few of them for any theatre or circuit to turn any down.

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And that circuit business that the small producer and exchange has been getting has not amounted to big money, even though they would lose

(Continued on Page 8)

Columbia Hits New High On Exchange

New York.—Columbia voting trust certificates advanced 1⅞ on the Stock Exchange yesterday, closing at 11¾, a new high for this issue. The trading for the day was 3500 shares.

Chevalier Plans To Produce Abroad

New York.—It is understood that Maurice Chevalier and Marcel Pagnol are planning to produce independently in France as soon as Chevalier's contract with Paramount expires.

Maurice leaves here Monday for the Paramount studios to start preparations for his next picture, "The Way To Love." This is a Gene Fowler original, which Norman Taurog will direct.

Joan Crawford To Have Number In MGM Revue

Joan Crawford will appear in "Hollywood Revue of 1933," which MGM plans to make one of the most lavish spectacles of the year.

She will have a special number, called "Black Diamond," originated by Edmund Goulding, who will direct. Rodgers and Hart are writing the music and lyrics.

U.A. Will Distribute Zeidman's 'Samarang'

New York.—United Artists will distribute "Samarang," Ben Zeidman's production made recently by Ward Wing in the South Seas. Deal with U.A. for distribution was made after World Wide relinquished its rights to a prior contract.

Zeidman is enroute from the coast, and is due here tomorrow.

Powell To Co-star With Ann Harding

William Powell was signed yesterday by Radio to co-star with Ann Harding in her next picture, "Double Harness," which Kenneth Macgowan will supervise.

Powell's new contract with War- allows him to make one picture on the outside, after which he will return to that studio.

NEW SUIT FOR RECEIVER FOR PUBLIX THEATRES

New York.—Supreme Court Judge Gavegan yesterday directed the Publix Theatres Corporation to show cause today why a receiver should not be appointed.

The petition to the state courts is by Charles M. Fox, former employee, who has been awarded a judgment of $47,000 in a breach of contract suit. The judgment has not been satisfied.

William K. Howard Will Direct MGM's 'Malibu'

William K. Howard is understood to be set to direct "Malibu" for MGM as soon as he finishes his current picture, "The Power and the Glory," for Jesse L. Lasky. Ann Cunningham is writing the screen play at MGM.

Good Report From Loew's Expected

New York.—It is anticipated that the coming financial report of Loew's Inc. for the 28 weeks ended the middle of March will contain exceptionally good news, when the general condition of the industry is taken into consideration.

The report is expected to show earnings sufficient to pay $1 a share on the common stock, and a quarterly dividend of 25 cents on this issue probably will be declared at next month's meeting.

David Burton Signed By Columbia For Year

Harry Cohn signed David Burton yesterday to a one year contract at Columbia.

The director's first assignment will be S. N Behrman's play, "Brief Moment," adapted to the screen by Edith Fitzgerald. Felix Young is supervising. The Schulberg-Feldman office made the deal.

Fineman To Produce Picture In East

New York.—Bernie Fineman, recently with MGM, has purchased the rights to the play, "Dangerous Corner" and plans to produce it as a picture. Production will be at some Eastern studio.

MGM Buys New Novel

New York—Metro-Goldwyn-Mayer has just purchased the screen rights to "Stage Mother," a novel by Bradford Ropes, which will be published today.

John D. Clark On Way

New York.—John D. Clark, sales-manager for Fox Film, leaves here for the coast today.

'ZOO IN BUDAPEST' Now Playing Loew's State Theatre

THE Hollywood DAILY REPORTER
TODAY'S FILM NEWS TODAY

W. R. WILKERSON..... Editor and Publisher
FRANK POPE..... Managing Editor

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THE LOWDOWN

The marriage yesterday of a young star reminds us that her young husband is tres good-looking. And it also reminds us that, if what a reliable informant tells us is true, she would be a very rich young woman IF she had all the back salary that a certain producer owes her at the moment. Funny thing, this producer almost broke his neck a couple of years ago to get the star from the company she was working for and where her salary was around five thousand a week. So, naturally, the figure he offered her must have been as good or better. However, we were surprised to hear that the star, except perhaps for the first few weeks she was in his employ, has received nothing from the producer but promises. Guess a lot of people thought that she was quietly amassing a fortune. She could have—and she should have, if the lowdown on the sitcheeation were not what it were.

•

Wally Beery was "framed" for a big laugh the other day down at Palm Springs. He and Al Wertheimer went out to shoot at those blue clay ducks, and of course, bet each other plenty on their prowess—or rather marksmanship. Al did right well, in fact he was into Beery for much gold, and Beery was getting furiouser and furiouser because not only was his score low—but he couldn't manage to plug even ONE duck. When it was over he gave Wertheimer his check—and Wertheimer tore it up. That made Beery even madder because it sort of reflected even more upon his lack of skill. Then Al confessed that every time Wally raised his gun to shoot, a tin bird was substituted for a clay one — so naturally the shot just skimmed off every time even if he did hit one, which of course, will always remain a burning question.

THE DAY OF THE WRITER

By SIDNEY SUTHERLAND

Recently Will Hays and other tycoons of the industry held a series of conferences here. They must have been important because of the personalities present, even though no important results have developed as yet. Weighty matters pertaining to the future good of the industry undoubtedly were discussed. There is one subject which may or may not have come up. Whether it did or did not, it is still something for them, now that they have leisure, to masticate and digest—or regurgitate.

On Page 31 of the 1933 Film Daily Annual, a comprehensive and intelligent and semi-indispensable tome for those identified with the industry, are set forth ten crucial questions put by the Annual to certain individuals catalogued generically as the "300 leading critics of the country."

The first question asks what is the "most important element in motion picture production?" The answer is: "Director 45 per cent. Writer 30 per cent. Players 20 per cent."

I am a writer: at least, in that guise I've made a substantial living for years. Consequently, when I read this answer from the "country's 300 leading critics," I was not only appalled: I was desolated. For, manifestly, if that were true I ought to be aiming at direction instead of dictation. I didn't believe it; but it made me wonder.

However, I was immeasurably comforted (and confirmed in my thesis—always a gratifying reaction) when I reached Question No. 7 in the poll: "In what respects could producers make the most improvements in pictures?"

Was the answer: Better directors? It was not! Was it: Bigger names among the players, or heavier mobilization of them in one picture? Nay, nay! The same "300 leading critics" indisputably proved their superficiality by failing to be consistent. Having said (I repeat it) that the most important "element in production" was "Director 45 per cent. Writer 30 per cent. Players 25 per cent," they now unconsciously uttered the right answer. They agreed that the "most vital improvement to be made in pictures" was: STORIES 98 PER CENT!

Well, well! So what?

Why, simply this: the most generous producer-budget available; the greatest director in the world; the most capable and popular star obtainable, combining their best efforts, cannot make a good picture out of a poor story. And: the stingiest producer in the business; the worst director conceivable; and the hammiest star outside of Patton, cannot utterly ruin a good story.

Ergo: since story tellers are the only persons who can tell good stories, is it beyond the horizon of logic to assume that, perhaps, one of the solutions to our problems is to make pictures from good stories written by good writers?

To simplify it so that even the perspicacities of our visitors can get it: if you want good pictures, and profitable pictures, why not let PROVED writers have a bit more to say about the picture than a mob of yes-men?

Incidentally, the interminable squawk that the "camera must tell the story," and that "dialogue is merely a necessary and unavoidable evil," is taken care of by Question No. 2 in the questionnaire, where the "300 leading critics" are asked: "Do you sense any demand for silent films in your community?"

Palpably, if the producer and the director and star were more important than the writer the answer certainly would not be what it is, viz: "Yes—3.8 per cent. NO. 96.2 PER CENT."

So, dialogue must be kept down, eh? Talk isn't important; but action is, eh? The "camera mind" of the producer and the director are overwhelmingly more important than the writer's contribution, eh? Writers get too much money, eh? Their pay ought to be cut 50 per cent, eh?

And, as I said in a recent article of mine you were lenient enough to print:

IT'S THE DAY OF THE WRITER!

C. B. DeMille
We Thank You For Your Patronage
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LOS ANGELES

Eight-Hour Bill For Women Beaten

Sacramento—The bill of Assemblyman Charles Hunt providing for an eight hour day for women employed in the motion picture industry, excluding players, was voted down in the Assembly.

In arguing for consideration of his measure, Hunt stated that script clerks and other women in the studios were forced to work 12 to 16 hours daily over long periods. Kent Redwine, Assemblyman from Hollywood, argued against the bill.

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The Vendome will open Monday morning at nine. Thereafter, the shop will open every morning at nine and will close its doors each evening at seven. Between those hours we cordially invite you to inspect our wares.

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REFEREE RAPIDLY RIDDING FWC OF ITS THEATRE LEASES

Bankrupt Hearing Continued A Week

The bankrupt Fox West Coast Theatres Inc., with the assistance of Referee in Bankruptcy Samuel McNabb, is getting rid of its undesirable leases in bunches. Referee McNabb yesterday disaffirmed leases for the trustees on the Alhambra and Criterion theatres in Los Angeles; the Plaza in Hawthorne; the Hippodrome in Bakersfield; the California at Ontario; the Rialto and Criterion at Medford, Oregon, and the Rosebud in Los Angeles

Three houses in Arizona were turned back to Nick Diamos, the former owner, earlier this week, and there are theatres in Santa Monica, Inglewood and Pasadena, in addition to some more in Los Angeles, which are closing and the leases of which are expected to be disaffirmed shortly.

Edgar K. Brown, representing Pacific Mutual Life Ins. Co and T. L. Tally, lessors of the Criterion, Los Angeles, entered objections to disaffirming the lease of that house and reserved the right to attack the order and to protect any and all rights of the lessors. The Criterion has been closed for some time, with FWC paying rental of $2,800 monthly on the lease.

Examination of the bankrupt was continued until next Thursday by Referee McNabb at yesterday's hearing. This move was at the request of Ruben Hunt, attorney for the bankrupt corporation, who is now in New York in connection with claims of FWC against the Fox Rocky Mountain and Fox Midland subsidiaries, which recently went into bankruptcy.

New DeMille Title

Latest title for C. B. DeMille's next picture for Paramount is "This Day and Age." Harry Green, comedian, was signed for a dramatic role in the production.

Writers Hold Meeting

Film writers who mainly work for independent producers, met last night at the Writers' Club to discuss plans for inclusion of the group in the revived Screen Writers Guild

Merna Kennedy Set

Merna Kennedy was signed yesterday through the Leo Morrison office for a featured role in "Arizona To Broadway," which James Tinling is directing for Fox.

Jenkins Not For Col.

Warners has granted Allen Jenkins a three week lay-off on his term deal and has cancelled a loan-out deal to Columbia for him. He was set for the "Apple Annie" cast.

Levien-Spence Teamed

Fox has assigned Sonya Levien and Ralph Spence to write the screen play on "Green Dice" for Will Rogers. It is an auto-camp story.

MGM Declares Dividend On Pfd.

New York—Metro-Goldwyn-Mayer yesterday declared its regular quarterly dividend of one and three-quarters per cent on its preferred stock, payable to stockholders on June 15.

High Rent Closes Warners' Western

The Warners Theatre organization and Henri de Roulet, agent for the owner of the Warners Western Theatre, are engaged in a serious set-to over the rental of the house. Warners have leased the theatre for $1,600 a week and are demanding a heavy reduction, with de Roulet insisting on keeping them to their lease.

Rather than carry the house at a loss, Warners are closing it Wednesday. The storekeepers in the Warners' Western have held a mass meeting, protesting the closing, but to no avail.

Betty Compson Lead In Co-operative Picture

Betty Compson is reported set for the lead in the cooperative feature Harry Webb plans to make for Mayfair release at the Western Sound Studios.

In addition to producing the picture, Webb will also direct, with the members of the cast working on a co-operative basis and taking various percentages of the gross after production costs are paid.

Hecht Signed By MGM

New York—Metro-Goldwyn-Mayer has bought an original, titled "Turn Back The Clock," from Ben Hecht and has signed the author to do the adaptation. Edgar Selwyn will direct.

Re-issue of "Whoopee'

New York.—United Artists will reissue "Whoopee" for bookings throughout the entire country. It will play the Rivoli and the Loew circuit in New York.

Lande With Curtis

Irving Lande, formerly on the Paramount editorial board, has joined the Jack Curtis agency and will handle the stories and writers that come through that office.

Yale Prof. To MGM

Philip Barber, assistant professor at Yale, has been signed by MGM on a term writing contract. Barber will leave for Hollywood immediately.

Arthur Kober East

Arthur Kober will leave for New York on completion of his current writing assignment, "Mama Loves Papa," for Paramount and will return in a month.

Employee Accuses Para. of Plagiarism

Mrs. Jeannette Druce, widow of Hubert Druce, an English actor, and at present an employee of Paramount, filed suit against that company yesterday, alleging that the Chevalier picture, "A Bedtime Story," was plagiarized from her story, "Oh Papa" She asks $525,000.

The defendants named in the suit are Paramount Productions Inc., Chevalier, Norman Taurog, who directed the picture, and Benjamin Glazer. The complaint asks that all negatives of the picture be impounded or delivered to the plaintiff, and also demands an accounting.

John Goodrich Will Work On Boyd Story

John Goodrich, having finished his assignment on "The Deluge" for KBS-Radio, yesterday joined the Radio writing staff on a one picture deal.

He is teamed with Carroll Graham on the screen play of "Fire Eaters," which stars Bill Boyd and goes into work next week. Sam Jaffe is associate producer on the picture.

Bathing Beauty Show Set For Caliente, May 14

A bathing beauty show is the next in the series of week-end attractions which is being provided at Caliente. This will be held Sunday, May 14, in the open air plunge at the resort.

LaVerne Owens, who recently staged a show at the Uplifters Club, is in charge, and is raking Southern California for an all-star assortment.

Consol. To Close Purse

(Continued from Page 1)

tres. Where heretofore the small producer had a chance to slip his pictures in alongside major studio product, the state righter's market will be restricted to independent theatres where the rental prices are in keeping with the quality of the average run of state right product.

Among those companies directly affected by Consolidated's proposed plans are Monogram, Allied, Mascot, Invincible, Chesterfield and a number of smaller production companies.

When word of the laboratory's move was received by the company's west coast offices, no denial was forthcoming. One executive said:

"I have already heard of this from various sources in Hollywood, queries reaching me as to whether or not it was true. All I am able to say is that I am getting in touch with New York as soon as possible to learn the facts in the situation."

He added that the laboratory's plan, if true, would place a group of smaller producers in a bad position Many of them, he stated, carried enlarged programs, due to the assistance given them by Consolidated in return for their business.

Yesterday in NEW YORK with HELEN GWYNNE

Roller skating in New York is getting to be worse than the bicycle hazard in Copenhagen. (Ah, yes, we have traveled.) No foolin' though, what started out to be just good, clean fun is fast developing into an industry and an art—thanks to the good work of some smart publicity and advertising men. . . . It's worth your life to cross Fifth Avenue between Sixty-sixth and Eighty-sixth streets because if a motor car don't get you a roller skater will. And Central Park is thronged with gals with skates and vice versa. In fact it's strange sights the Casino looks down on and puts up with these days.

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It's so serious that department stores are featuring the proper thing to wear for roller skating and it is quite possible to take a course of lessons in the damned sport. And the little girl who was us as a child dashing madly heel and toe on a pair of two wheelers, sneers at the lessons idea and breaks into a horse laugh at us trying to swish around nonchalantly on four wheelers. You should have seen Maybelle Manning in a green brocade evening dress, train and all rolling casually around a rink. And Ben Wasson, the old classicist, suffering from "hurt in the hocks, (or withers,)" the next day. . . . It's no joke, healthful exercise has become a fad again. We expect Hollywood to do as much for the bicycle industry. But remember, you don't have to park skates!

•

Bernie Fineman went to an auction and came home with a farm. And he's all very mysterious about it. Just drops hints here and there about his first tractor ride and the thrill of plowing up the dirt, real dirt, the kind you grow things in. And then when you ask him about it he goes kinda Mona Lisa and changes the subject. . . . Charlie Beahan busily denying the Winchell rumor that he and Sidney are about to become parents. Guess Winchell figures if the idea clicks, Winchell scores a beat. . . . And you can kid Jack Kirkland about his Floradora script. He didn't want to give up his particular copy because he might want a laugh on the train. And if he says so as who shouldn't, it's a damned funny play. . . . Ernst Lubitsch, Maurice Chevalier, Richard Day and Lynn Farnol dining and dancing at the Casino the other evening. . . . The newspapers are doing their darndest again to make the movies. All in one day there's a story about four policeman having their hats and coats stolen while they were performing in a glee club concert, and then a story headed "Two Siezed In Pittsburgh As Library-Step Bandits." They must have wanted to add something tone-y to their country estate.

Academy Hearings On 7 Writer Cases Tomorrow

The Writers Adjustment Committee of the Academy meets tomorrow night to consider seven claims presented by various individuals. Cases being investigated include those covering charges of plagiarism against companies or individuals. Among the cases up for hearings are:

John V. Walsh against Universal, claiming "Forbidden Hours" plagiarized his original story, "The Proud Prince." Walsh also has another case against Universal, claiming credit for the suggestion to produce a Knute Rockne memorial picture.

John Barclay against Warner Bros. and Charles Belden, claiming "Wax Museum," plagiarized his story "The Devil Himself."

Charles Grapewin against Warner Brothers regarding latter's use of the title "Grand Slam" for a picture,which was registered on a story Grapewin wrote.

Anne Travis against Warner Bros., claiming "Employees' Entrance" plagiarized her story, "Basement Store."

Edward J. Doherty against Columbia, with the writer presenting his contractual problem with that company to the committee for adjustment.

Walter Weems will appear against Al Rogell over a story Weems wrote.

Vaudeville and Films At Warners' Hollywood

Warners yesterday inaugurated a combined picture and vaudeville policy at the Hollywood Theatre, after having ironed out a deal with the unions granting the circuit concessions which permit the new policy.

The feature is "The Mind Reader," and the six acts are Max Fisher and his band, Allan and Campbell, Four Norman, Hector and Pals, Peerless Octette, and Earl Duncan with Eddie Anderson and his band.

Adrian To Be Actor

Adrian, the MGM designer, has been drafted to appear in the studio's 1933 edition of the "Hollywood Revue" in a sketch to be written about fashions. Edmund Goulding will direct.

Neill-Davidson East

Roy William Neill and Roy Davidson will leave for New York to get some atmosphere scenes for Columbia's forthcoming production, "Madam La Gimp," which Frank Capra will direct.

New Term For Gibney

Warners have signed Sheridan Gibney, writer, to an additional ten week period on completion of his current assignment at that studio.

Four Para. Re-issues For Globe Theatre

New York.—Paramount is to re-issue four pictures, all of which have been booked by the Globe Theatre. The four are "Streets of Chance," "Monte Carlo," "Dishonored" and "Manslaughter."

Academy Constitution To Be Ready Next Week

The next meeting of the Academy Constitutional Committee will be held Monday night, at which time it is expected that a complete draft of the organization's new constitution will be ready for submission to members for approval.

It is understood that the new constitution will incorporate practically all suggestions made by the various branches for major revisions.

New Multicolor Deal

Walter Durst, who has been trustee in bankruptcy for Multicolor, has been retired, and Robert Fulwider has taken over the plant as a private venture. The lab will do both color and black and white work.

Clyde Starts One

Educational yesterday placed Andy Clyde's "She Dunked Him Wrong" into production under the direction of Harry J. Edwards. The two-reeler's cast includes Ethel Sykes, Shirley Temple, Billy Engles and Georgia O'Dell.

Stokowski Will Study Film Technic

New York—Leopold Stokowski, faous orchestra director, sailed for Eurcpe yesterday to do research work abroad with a view to improving the technic of motion picture photography.

Among the subjects to which he will give special attention are third dimension vision, full range of color, and full range of sound, including overtones and volume.

Abel In Laughton Role

Walter Abel gets the part in Paramount's "White Woman," which was originally assigned to Charles Laughton. The picture, a screen version of "Hangman's Whip," will mark first appearance in a picture here of Dorothea Weick.

Tradeviews

(Continued from Page 1)

it now in this new drive to put them out of business. We say again, if an independent can place a good program of pictures before a circuit buyer and give him the right price, that circuit buyer will grab it.

All of which simply means that the majors are making threats at the little fellows, hoping they will fold up and run. But that won't be the case. There will be more independent pictures this coming season than ever before, and good ones.



THE Hollywood REPORTER

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KENNEDY IN AGAIN SOON

Former Head of FBO, RKO and Pathe After One of 3 Majors—Strong Banking Behind Him

New York.—There are rumors about Joe Kennedy's return to pictures chasing each other up and down Broadway each and every hour.

The former head of FBO, RKO and Pathe is understood to be ready to jump right back in the picture saddle with the backing and influence of two or three powerful banks and with the object of taking over the operation of any one of three major producing and distributing organizations.

The banks are engineering Kennedy's return, and J. P. is not averse. The money boys have been given literature to read, pointing out the accomplishments of this former Boston banker in the handling of one company that was almost defunct, pulling another out

(Continued on Page 3)

Graingers Sailing

New York.—Mr. and Mrs. J. R. Grainger sail for Europe today on the Majestic, to be gone six or seven weeks. Eddie Bonns accompanies them.

MGM-Paramount Cease All Loans As Result of Row

Metro-Goldwyn-Mayer and Paramount have declared war on each other and, from now on, or until such time as their present difficulties are patched up, there will be no more trading of artists, writers and directors, with both companies closing any and all relations.

All of this is the result of a battle between L. B. Mayer and Emanuel Cohen over whether Paramount had a right to deal with Donald Ogden Stewart recently. This was the action that caused the upset, but it is understood that things have been at the breaking point for some time, as each studio was of the opinion that the other was not giving it the right treatment.

Stewart was brought West to finish out an unexpired contract and was assigned the screen play of "Biography." Paramount felt it was within its rights in talking a deal with him. MGM figured he was still its property and resented Paramount's interference,which is said to have cost MGM additional money and contract obligations.

Neither studio would acknowledge the break, but authoritative sources vouched for that condition.

'U' Dickering With Schnitzer For Two

Universal is reported negotiating a deal with Joseph Schnitzer to handle an independent unit to produce two pictures for the company's new slate.

Schnitzer and Sam Zierler have one more production to make on their four picture deal with Radio before completing their contract.

Dietz, Goulding and Farnol Leave Monday

New York.—Howard Dietz, Edmund Goulding and Lynn Farnol leave here Monday for the coast. Dietz will do some writing on MGM's "Hollywood Revue," which Goulding will direct.

New Writer At MGM

MGM has signed Robert James Cosgriff to write a screen treatment of an untitled comedy to feature Jimmy Durante and Stuart Erwin.

Craven On Rogers Yarn

Frank Craven has been assigned to write a screen treatment of the Will Rogers story for Fox, titled "The Last Adam."

Fox Gets Outsider To Direct Remakes

After two contract directors, Raoul Walsh and David Butler, had turned down the assignment of directing the re-makes on "5 Cents a Glass," Fox went off the lot and engaged James Cruze for the job. He will start work in about a week, from the script rewritten by Rian James.

Loew's Stockholder Given $57,000 Gag

New York.—Some time ago William Rosenblatt, a stockholder in Loew's Inc., brought suit against the company, making charges of secret profits, bonuses, etc., at the time the control of the organization was sold to Fox.

Yesterday Mr. Rosenblatt admitted that his suit has been "settled out of court" by the payment of $57,000.

Block On 'Death Watch'

Ralph Block has been assigned to write a treatment of the Edgar Wallace story, "The Death Watch," which Irving Pichel will direct for Radio. Shirley Burden is the associate producer.

FOX SALES OF WORLD WIDE PIX BUST FOR PRODUCERS

"The Fox salesmen will simply not sell our product." This from a producer, whose pictures were made for World Wide-Educational distribution, but are now in the releasing hands of Fox Film Corp., due to an arrangement made some time ago through efforts of the Chase Bank, whose finances were responsible for both organizations.

The producer quoted above told this reporter that the sales and collections on World Wide pictures have dropped over 80 per cent since they have been in the Fox exchanges and acknowledges that this type distribution will break almost all the producers who have contributed to the W-W program.

"For four weeks preceding the combination, World - Wide - Educational sold an average of 150 contracts a week at an average price of $31 a contract. Since the turn over to Fox about ten weeks ago, that organization has averaged 30 contracts a week at a price of $21," stated another producer whose product is involved.

'U' After Lee Tracy For 'Kid Gloves' Lead

Universal has registered a bid with MGM for the loan of Lee Tracy for the top spot in "Kid Gloves," William Anthony McGuire's story for which Jack O'Donnell has written the screen play.

Pat O'Brien has been taken out of the role for which he was originally announced, since it is unsuited to him. McGuire is acting as associate producer on the picture.

Playwright To Para.

New York—Thomas Mitchell, playwright, is leaving for the coast next Wednesday to work on "Cloudy With Showers" for Paramount.

D. A. Doran Leaving

New York.—D. A. Doran, of the the Eastern story department of Paramount, will leave here for the coast Sunday.

Von Sternberg Will Direct 3 For MGM

Josef von Sternberg has concluded the deal which has been pending for a few weeks, to direct three pictures for MGM. The director will do the next Joan Crawford picture titled"The Prizefighter and the Lady," an original story by Frances Marion. The other two are not set.

Clark Gable will play the role of the prizefighter. Howard Hawks is supervising.

Fairbanks In N.Y., Says 'Marco Polo' Is Next

New York.—Douglas Fairbanks arrived on the Aquitania today and will leave for Hollywood tomorrow or Monday.

He announces that his next picture will be based on Marco Polo, whose travels and explorations took him to China.

Del Rio-McCrea To Star In 'Green Mansions'

Radio finally closed for the picture rights to "Green Mansions," by W.H. Hudson. The production will co-star Dolores del Rio and Joel McCrea, and will go out as a special for the 1933-34 season.

Owen Young Quits RCA

New York.—Owen D. Young yesterday resigned as chairman of the board of Radio Corporation of America, thereby complying with the court order divorcing that company and General Electric. He remains a director of the latter.

Radio After Original

Radio is dickering with Grover Jones and William Slavens McNutt for the purchase of an untitled original story which they wrote for Paramount. They have obtained a release of it from that company.

'ZOO IN BUDAPEST' Now Playing Loew's State Theatre

THE Hollywood DAILY REPORTER

W. R. WILKERSON. ... Editor and Publisher

FRANK POPE. ... Managing Editor

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Theatre Owners Fight Score Charge Seat Tax

New York.—The Independent Theatre Owners Protective Association, with a number of grievances on its list, has selected the Society of Authors and Composers as its first opponent. Its battle with the Society is over the payment of the seat tax which is imposed.

At the meeting of the Protective Association at the Globe Theatre yesterday it was pointed out that the Society now collects through four different channels for the use of song material. There is a tax on producers for the use of copyrighted songs, a tax on the radio artists, one on the stage performer and, lastly, through the theatre owners, who now have to pay a seat tax on the score charge. A test case is to be instituted to see if the Society's various charges are legal.

The Protective Association received ten new applications for membership yesterday. Meetings will be held at the Motion Picture Club hereafter on Tuesdays, and the Board of Directors is to decide whether or not to charge an initiation fee.

Lederer Here June 1 To Start 'Troubadour'

Francis Lederer arrives from New York about June 1 to to start on his first filmusical for Radio, "Troubadour," which Sidney Lanfield directs.

Radio execs have shelved "Man of Two Worlds," which was slated as second story for Lederer, and are looking for another yarn in its place.

Preston Foster Cast

Preston Foster will have the lead spot in Fox's "The American," which Sol Wurtzel will produce. The picture, based on the life of Mayor Cermak of Chicago, originally had Spencer Tracy spotted for top billing.

Fox Won't Lend Tracy

Fox turned down Columbia's bid for the loan of Spencer Tracy for the top spot in "A Man's Castle," which Frank Borzage will direct. The studio has several pictures lined up for the player and could not let him go.

Jack Conway Returning

Jack Conway, MGM director, returns from New York today with his wife. He went East to attend the New York opening of his last picture, "Hell Below" at the Astor.

New Term For Clyde

Educational has exercised its option on the services of Andy Clyde and the comedian is set to make another series of starring comedies for the company's new slate.

Lucille Brown At Radio

Lucille Brown has been signed by Radio for a part in "Double Harness," Ann Harding's next. The player was formerly in stock at Fox.

Thew Finished At 'U'

Harvey Thew has finished the script of "My Old Lady" for Universal, and leaves the writing staff. Yarn was an original by Earl Snell.

Sally and the Earl Sail On Lafayette

New York.—Despite all reports to the contrary, Sally Blane and the Earl of Warwick are fellow-passengers on the Lafayette, sailing today. Alfred Knopf, publisher, is also a passenger.

'Cavalcade'-Cantor Still O K In London

London.—Of the holdovers at the first run houses here, "Cavalcade" and "The Kid From Spain" are doing the top business. "F.P.-1" is still going strong.

The newcomers this week are "Dangerously Yours" at the Capitol, "Today We Live" at the Empire, "From Hell to Heaven" at the Plaza," and "Pleasure Cruise" at the New Gallery.

"Soldiers of the King," a Gainsborough picture starring popular Cicely Courtneidge, is banging out records throughout the province. It had its general release last week and looks good for profit-making business all around.

Invincible-Chesterfield Not Affected By Consol.

Invincible and Chesterfield productions will not be affected by the closed money shop of Consolidated as pertaining to independent production financing, as both these organizations have always been and will continue to be financed away from the Yates organization.

Peter Adrian Loaned For DeMille Picture

Paramount has borrowed Peter Adrian from Columbia for a role in Cecil B. DeMille's picture,, "This Day and Age," making the second player borrowed from Columbia for this picture. Richard Cromwell is the other.

Fox Trying To Sell 'The Giant Swing'

Fox is offering "The Giant Swing" to other studios, and reports state the screen rights to W. R. Bumett's story can be obtained at a bargain, with purchaser also taking one of the several completed scripts which had been prepared at Fox on the yarn.

"The Giant Swing" was bought by Fox last year, and Rufus LeMaire was slated to produce it with Lloyd Corrigan directing. The first treatment prepared was turned down by the front office, and other scripts were written until the story was shelved. With the original cost and charges for preparation of scripts, it is understood that Fox has many thousands of dollars tied up in the property.

'Turn Back The Clock' Selwyn's, Not Ben Hecht's

The Metro-Goldwyn-Mayer story, "Turn Back The Clock," was reported in this column yesterday as a Ben Hecht original. This was an error. It was written by Edgar Selwyn, who took it to New York and had Hecht do some work on it with him.

Lee Tracy has been spotted for the male lead, with the probability that Jean Harlow will play opposite and Colleen Moore also in the cast. Selwyn will direct.

Wampas Meet Wednesday

The next meeting of the Wampas has been set for Wednesday night at the Writers Club. Switch from Tuesday to Wednesday was made because of Fox's preview of "Adorable" for the company's publicity staff and the press Tuesday night.

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RAMBLING REPORTER

Lee Tracy has gone to Arrowhead to sort of write himself an original story. . . . Diana Wynyard spoke very highly of Hollywood when she reached London, which it is a pleasure to record. . . . The Regis Toomeys are off to Palm Springs. . . . Migosh—didja hear what happened when Gene Raymond made his personal appearance at Loew's State Thursday night? . . . . . Carole Lombard may sign up with Columbia. . . . John Zanft is sick-a-bed with the flu . . and a nurse. . . . Bet you don't remember that the new waltz-hit "Lover," was in Chevalier's "Love Me Tonight" and of course, Rodgers and Hart gave it to the world. . . . There is nothing to that supposed romance between Ann Harding and Alexander Kirkland—and wait till you hear the explanation! . . . . Charlie Furthman has moved to "the big house"—formerly called the Beverly Wilshire . . . Lola Lane looks plenty attractive with her hair dark again.

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The Frank Joyces have leased the old Ince house on Benedict Canyon Drive . . . and will have a tennis court thrown in. . . David Manners is building himself a ranch house at Victorville. . . . The blonde ex-wife of a well-known director is threatened with T. B. we hear. . . . Vitch, Derby caricaturist, has a new gag of doing anyone's face from his three initials—the one of W. R. Hearst is marvellous. . . . Neil Hamilton had to have a permanent wave in his hair for "The Wet Parade" and then cut it all off the moment he finished. . . . The ex-manager of what major studio is now hiding out in the mountains, after flooding the town with bad checks?

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From last accounts Constance Cummings and Benn Levy were still holidaying in Italy. . . . John Garrick, formerly with Fox, is featured and scoring a hit in a show in London called "Wild Violets." . . . The Raoul Walshes, Ricardo Cortez, Billy Haines, Alice Glazer and Ad Schulberg (making her debut after her illness) at the Bill Goetzes Thursday night for TWO dinners.



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VINE STREET AT HOLLYWOOD BLVD., HOLLYWOOD, CALIFORNIA

MAYNARD HITS AS PRODUCER WITH 'KING OF THE ARENA'

Good Story, Cast and Plenty of Thrills

"KING OF THE ARENA"
Maynard-Universal

Direction . . . Alan James
Original . . Harold Berger, Ray Bouk
Screen Play . . . . . Alan James
Photography . . . . . Ted McCord
Cast: Ken Maynard, Lucille Browne, Michael Visaroff, John St Polis, Bob Cortman.

Ken Maynard had to go out into the world on his own to make his best picture. "King of the Arena" was produced by him independently for Universal and is as well-handled and interesting a western as could be hoped for on any man's lot in Hollywood.

By far, the most important virtue of "King of the Arena" is that it is constantly interesting. The reason is, it has a well-chosen story, neatly developed in its screen play and expertly transmuted to celluloid. That an actor-producer has the brains to demand and get good story material is in itself the highest sort of praise for Maynard. It is to be hoped he continues this practise in his forthcoming productions.

He is seen as a cowboy who turns detective to trail down and trap a gang of bandits. Throughout one section of the west runs this trail of banditry. Men are murdered through a mysterious means known as "black death." Maynard observes that the trail follows the path of a traveling wild west show of which he had once been a part as a featured cowboy. He rejoins the show, ferrets out the murderer and chases him down into Mexico with his gang.

Story credit goes to Harold Berger and Ray Bouk, and screen play to Alan James, who scores double for his direction. Ted McCord's photography is a contributing factor.

In the telling, the story presents color, thrills and action. What more could the exhibitor who has a spot for westerns ask for?

Lois Weber Writing 'Footlights' For 'U'

Lois Weber is back at Universal, writing the screen play of "Footlights."

The former woman director holds a contract with Universal as a writer, but may direct one or more pictures for that company during the coming year.

Raft As Maurice

Paramount has scheduled George Raft to play the role of Maurice, the dancer, in a story called "The Life of Maurice," which is slated to follow Raft's next vehicle, "Midnight Club."

West Starts May 29

Paramount has scheduled the Mae West picture, "I'm No Angel," to start production May 29.

The 'Mike' Became Interested Also

Two carpenters were arguing on Gregory La Cava's set at Radio yesterday as to which would be the better mayor for the working man, Shaw or Porter. They forgot to stop while Constance Bennett was playing a scene and now they're arguing as to which will be the better mayor for the unemployed.

'42nd Street' Big Hit In London

London.—The Warner Bros. production of "42nd Street" is a sensation here. Opening last week at the Regal, it has been doing a standout business at every performance since. The daily house record of the theatre has been shattered with each show.

The entertaining quality of the production was helped as a draw by the rave notices the picture received in the press. Those raves were 100 per cent. Looks good for a long run and a swell profit.

Lee Tracy Writing The Story For His Next

Lee Tracy turned author yesterday after submitting an idea to Larry Weingarten, who liked the yarn and asked Tracy to outline the story.

The story will likely be Tracy's next yarn for MGM. It is about a fast-talking real estate salesman, and is to be called "I'll Talk Your Head Off."

Rogers Dickering With Foy For 'Free Women'

Charles R. Rogers is talking a deal with Bryan Foy for purchase of "Free Women," which the latter owns and had shelved, owing to casting difficulties.

The story is an original by Foy, with a screen play by Ethel Hill and William Jacobs.

Reynolds On Musical

Radio has assigned Harrington Reynolds to write a treatment of "Flying Down To Rio," the Lou Brock musical production, which will feature Fred Astaire. Vincent Youmans will write the music.

Golder Sets Release

New York.—Lew Golder, of Foy Productions, has concluded negotiations with Columbia for the release of "Shall We Tell Our Children," the Willard Mack picture recently completed by Bryan Foy in Hollywood.

Bond In 'Wrecker'

Ward Bond has been added to the cast of "The Wrecker" for Columbia.

Jones-McNutt Talk New DealWith Para.

Paramount has offered Grover Jones and William Slavens McNutt a deal to write and supervise, their present contracts running out June 16. Their first production under the new arrangement is scheduled to be "Lone Cowboy," by Will James. However, this depends upon the outcome of negotiations.

The writing team is fashioning the screen play at present on "One Sunday Afternoon," under Louis Lighton's supervision. Stephen Roberts directs and Gary Cooper is set for the top spot

Fineman Will Make Three Pix A Year

New York.—Bernie Fineman announces that his production plans call for three pictures a year. By concentrating on a few pictures, he believes he will reduce his production costs and also will be able to guarantee individual treatment for each picture.

His first, from J. B. Priestly's "Dangerous Corner," will start within a few weeks. No cast nor releasing arrangements has been announced as yet.

Cary Grant Set For Lead In 'Big Executive'

Paramount has exercised the option on Cary Grant's contract and the player's next role will be the top spot, opposite Carole Lombard, in "Big Executive."

Refund For Thalberg

Washington.—Irving G. Thalberg has been granted credits and refunds of $23,142 because of over-assessment on his 1930 income tax

Kennedy In Again Soon

(Continued from Page 11)

of the fire, joining the two and turning them over at an immense profit

The financial crowd want to get some of their money out of this business and, after going over this literature, figure that Kennedy is the man to help them in their quest.

Just what company will be offered for Kennedy's operation is not clear right at this time, but Paramount, Radio and Warners are all mentioned, the rumors alternating from hour to hour.

Hollywood.—It is understood that William LeBaron on leaving Paramount the last of this month, will immediately hook up with Kennedy, either as a forerunner of the acquisition of a major organization or, this having been accomplished, will get an important production post in whatever company is acquired

Yesterday in New York with HELEN GWYNNE

Every once in a while we run across a trick of the trade that is not only smart but amusing. F'instance there's an exec who recently left town who confided in us to the extent of telling us that he never left town on the day he was supposed to according to the press reports, but always manages to exit about two days later. . . . And the reason for it is so obvious once you know. Years ago he found out that as soon as people find out you're about to leave town they suddenly swoop down on you with all sorts of schemes and plans, etc., and demand an immediate answer or decision. Now sometimes these things are important and a snap judgment might cause trouble. So he avoids all that by saying he's leaving at least two days before he really does, which gives him plenty of time to decide all the last minute questions and he can't be caught napping.

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Gene and Kathleen Lockhart, who have been making the Barbizon Plaza, "Sunday Nights At Nine" a pleasant place to be at, have just completed their first Vitaphone short, "The No-Man." And it looks as though they might carry the Mr. and Mrs. Sidney Drew torch. . . . Those Barbizon Sundays nights, incidentally, helped solve one of the major problems of New York living—what to do with Sunday evenings. Very intime and gay. . . . We ran across a pragraph on Mexico in this week's Time that really bears repetition. It concerns a report made to the Mexican government by General Seyde on Lower California. . . . "Lower California's chief industry," said the General, "is foreign military espionage, with the chief activity about equally divided between Japanese and U. S. agents. These scurrying sleuths are accompanied by attendant swarms of French and British spies to find out what the Japanese and U.S. spies are up to." . . . And we can't help getting a mental picture of the Four Marx Brothers stalking each other around Tijuana or some such other strategic spot. In fact, the whole idea of it suggests a picture with a Gilbert and Sullivan theme song preferably "With catlike tread—"

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And so, on the strength of a magnificent market manipulation, Regina Crewe and Herb Cru kshank are going to Europe and California will just have to wait. . . Minna Wallis got a great big tremendous kick out of going to her first Harlem drag. Sat up in a box with Tallulah Bankhead, Andy Lawlor and Irene Barrymore and just couldn't believe her eyes. . . . . Besides which, that gal from California discovered that the lad who did the script and lyrics for "Congress Dances," Roland Lee, was in town and signed him up right from under the noses of every important agent in town who hadn't awakened to the fact that he was here. And the lyrics particularly, in that picture were honeys.



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THE Hollywood REPORTER

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UNIT DEALS NOW COLD

TRADEVIEWS by W. R. WILKERSON

"If the salary of every actor in Hollywood were cut to $1 a day, it would hardly offset the loss of the English market."

That sweeping statement came from a prominent sales executive during a discussion of the recent articles in this paper about that market and about the necessity of the American film industry having a proper representative in Great Britain to replace Mr. James Beck, of the Hays office, who is now in charge there.

"The industry is paying an exorbitant price to keep Mr. Hays' man there," said this executive. "The motion picture business is suffering there in exactly the same way that the American automobile and drug industries have suffered.

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"About five years ago, the English automobile manufacturers, with their product over-shadowed by the American cars and with practically no funds at their disposal, managed to raise enough money to engage a high-powered propagandist. He did his job well. Within two years he had almost everyone in England believing that American automobiles were made of tin, and even today a second-hand American car can hardly be given away in London.

"Instead of fighting back, the American motor car people tucked their tails between their legs and ran. Now this country is treated to the spectacle of Mr. Sloane advising President Roosevelt to remit the war debts so that American motor trade in England may be restored. If every penny of England's war debts were forgiven, it would not alter the fact that Mr. Morris and Henry Ford's English company have all that English business sewed up and will keep it that way until someone steps in at the head of the automobile business that can put up a battle.

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"More recently the American drug business had the same experience, which resulted in its death in England. And now Louis Liggett is camping on the steps of the White House, also pleading for forgiveness of the war debts so that the drug business may be restored

"The only thing that will restore our drug business in England is to have an efficient man go over there and fight for the English market, just the same

(Continued on Page 7)

'Silver Cord' Gets $10,000 First Day

New York.—Radio's picture, "The Silver Cord," opened last Thursday at the Music Hall, doing $10,000 the opening day and beating the first day of the preceding picture by $2,000.

New York Critics Pan 'Temple Drake'

New York.—The consensus of opinion of the critics of the New York dailies is that Paramount's "The Story of Temple Drake" won't do. The American, News, Journal and Mirror pan it, while the more conservative papers give it fair reviews. The News gives it no stars and says:

"The story of 'The Circus Queen Murder' is as refreshing as a breath of sweet rain-swept air after the stifling atmosphere created in the Paramount Theatre by 'The Story of Temple Drake.' What is the function of the Hays organization if it doesn't keep stories like this off the screen? It should never have been bought or produced. The scrap heap is where this picture belongs."

Spencer Tracy May Get 'Kid Gloves' Lead

Universal is planning on Spencer Tracy for the top spot in "Kid Gloves," William Anthony McGuire's story which Pat O'Brien was originally signed to do.

The company can get Tracy from Fox on a loanout deal, which was agreed upon by the latter studio when Lew Ayres was loaned for "State Fair." McGuire is the associate producer.

Individual Financing Flops And Majors Desire to Spend Own Dough, So Unit Idea Out

All the ideas of some of the major plants to throw a big percentage of their production program into the laps of unit producers who were supposed to have furnished either 50 per cent or more of their own financing, has been washed out, with the majors concentrating their production as formerly and doing their own spending for the pictures as made.

The washout of the unit idea is due to the inability of 99 per cent of the unit producers to secure any financing, as the contracts offered by the majors have proven to be unbankable, with little or no chance of securing backing outside of the banking circles.

A major contract today with a guarantee of return of money and percentage splits means nothing to the vault managers. The condition of the business at present, the breakdown of the chain-owned houses, the losses sustained on anything but hit pictures and the extreme scarcity of real pro-

(Continued on Page 8)

'Treasure Island' All Technicolor

The Metro-Goldwyn-Mayer production of Robert Louis Stevenson's "Treasure Island" will be done in Technicolor, contracts for the work having been signed last week.

Wallace Beery will play Long John Silver, Jackie Cooper will be the Jim Hawkins, and W. S. Van Dyke will direct.

Stock Trading Has Picture Mob Running in Circles

The bull market of the past two weeks has any and all around the local picture industry talking to themselves and running around in circles. The mob that was in the market of '28 and '29, counted millions in paper profits, only to be sold out in the big bust, are in again up to their necks and counting paper profits again. Many who have never bought stocks before, that crowd who were not in the money

(Continued on Page 2)

Dietrich Starting For Germany On Vacation

Marlene Dietrich plans to leave for Germany this week for an indefinite period, having completed her Paramount contract, which expired in February.

Paramount has not made a new deal with her and the player says that she will not talk about her new contract until she has had a vacation.

John Wayne To Make Westerns For Monogram

Trem Carr has concluded a deal with John Wayne to make a series of eight westerns for Monogram in one year.

The contract takes effect June 1. The Leo Morrison office negotiated the deal.

Herbert Fields To MGM

New York.—Herbert Fields has been signed by MGM through the William Morris office to write a musical revue. He leaves for the coast today

'U' Postpones Two

Universal has shoved both "Gulliver's Travels" and Elmer Rice's play, "Left Bank," back on its program, leaving Karl Freund without an immediate directorial assignment.

PARA-NATHANSON IN JAM: BANKS WON'T CO-OPERATE

New York.—The deal whereby N. L. Nathanson was to step into Paramount this week as general manager, bringing with him funds sufficient to carry through the program for the next six months and relieving the present financial tension, seems to be on the rocks for the third time, and for the third time for the same reason—the inability of the banks in control of Paramount to get together. This is due to the fact that any and every move approved by one group is looked on by

(Continued on Page 3)

Carole Lombard To Col. For 'Brief Moment'

Paramount has okayed the loan of Carole Lombard to Columbia for the top spot in "Brief Moment," which David Burton will direct under the supervision of Felix Young.

Charles Rogers Coming

New York.—Charles R. Rogers, independent producer for Paramount, left here for the coast Saturday.

MERVYN LE ROY at MGM Directing "Tugboat Annie"

THE Hollywood DAILY REPORTER
TODAY'S FILM NEWS TODAY

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'INTERNATIONAL HOUSE' FAST AND FUNNY FILM 'BURLECUE'

Fields Highlight; Direction Good

"INTERNATIONAL HOUSE"
Paramount

Direction . . ..Edward Sutherland
Original Story.....Lou Heifetz, Neil Brant
Screen Play.. .....Francis Martin, Walter DeLeon
Photography .....Ernest Haller
Cast: Peggy Hopkins Joyce, W. C. Fields, Stuart Erwin, Sari Maritza, George Burns and Gracie Allen, Bela Lugosi, Edmund Breese, Lumsden Hare, Franklyn Pangborn, Harrison Greene, Rudy Vallee, Col. Stoopnagle and Bud, Cab Calloway and his orchestra, Baby Rose Marie, Lona Andre, Sterling Holloway.

"International House' 'is a curious hodge-podge of gags, girls, slapstick comedy and an impressive array of radio, stage and screen names, with Peggy Hopkins Joyce thrown in for fair measure. Director Eddie Sutherland is right at home with a picture of this type. He keeps it moving fast and gets full value out of every comedy situation. The gags are very funny and there are millions of 'em, and the lines are funny, too—and plenty blue.

W. C. Fields carries most of the picture and the old maestro comes through for chuckles and loud guffaws. Of course, the film has an air which smacks a little of Minsky's burlesque for all its elegance and expensive settings, but the low comedy is highly amusing.

The entire action takes place in "International House," a resort hotel in China, where most of the characters have gone to view a Chinese inventor's latest contribution to television and bid for it. This machine and its demonstration make it possible and plausible to introduce the various radio stars who appear in the picture, some of them only for a split second —which was O.K., too.

Peggy Joyce plays herself in search of another millionaire husband, and she mistakes W. C. Fields for the real thing. It is Fields' inimitable clowning and his complete wrecking of the hotel at the finish which furnish most of the merriment. Stu Erwin and Sari Maritza, Bela Lugosi—chewing scenery—Franklin Pangborn, very good as the hard-working manager, Edmund Breese as the Chinese inventor, and Sterling Holloway complete the movie cast.

Gracie Allen and George Burns, needless to say, panicked the audience every time they had the chance —and their material was swell. The big disappointment of the picture to us, was not only the brevity of Cab Calloway's number, but the poor choice of his selection. Calloway actually stopped the show in "The Big Broadcast," but his appearance in this one missed fire—and he should have had more to do, even if it necessitated sacrificing Stoopnagle and Baby Marie, who would not be missed. Rudy Vallee sings a song, too, and also figures in another good "gag."

Dialogue and screen play credits go to Francis Martin and Walter De Leon. Ernest Haller's photography excellent.

You have exploitation angles galore on "International House" and plenty of names to play up big. When you advertise this one let them know that it is a nonsensical comedy—almost as mad as the Marxes.

THE LOW DOWN

Rouben Mamoulian outdid himself in the way of hospitality to give a farewell party to Marlene Dietrich Saturday night in the Indian Room at the Ambassador. More than a hundred guests attended the soiree, listened to Russian music and heard the granddaughter of the "Chaliapin in petticoats" sink sad sonks. She did a dance too. But Gregory Ratoff slayed 'em with his "act," which was a song delivered in the manner of Rasputin, John Philip Sousa and Bing Crosby. His hair got mussed too and everyone joined in the chorus. When the Balalaika band went modern for a fox-trot, Dick Rodgers said they were playing "Russian Off To Buffalo"—and how right he was! Ken MacKenna brought an extra collar in case he danced too much. Among the guests were the Jesse Laskys, the William De Milles, Alice Brady, Walter Wanger, the David Selznicks, Al Kaufman, Dorothea Wieck, Ivan Lebedeff, the John Hallidays, the Sam Hoffensteins, B. P. Schulberg, Sylvia Sidney, Cecil DeMille, the Henry Herzbruns, Lewis Milestone, Claudette Colbert and Norman Foster, Mrs. Berthold Viertel, Gary Cooper, the Charlie Farrells, the Leslie Howards, O. H. P. Garrett and Garrett Fort, the Charles Butterworths and many more. A rhumba band came in very later—and Mr. Mamoulian Sr. had a marvelous time.

•

A certain writer at MGM is so currazy about wimmin that his outgoing telephone calls at the studio far exceed his outgoing picture material. And the other day one of the big shots called a halt and told him that his office phone would be disconnected. Whereupon the writer gave out a "sales talk" that was truly magnificent, telling the exec that, in his conversations with girls, he got a great amount of material that he could use for DIALOGUE, etc., and, the writer won his point—and he keeps the phone . . . but that's about all.

MGM Art Department 100 Per Cent Academy

The MGM art department is the first among major studios to attain 100 per cent membership in the Art Directors Section of the Academy.

The section is making an intensive drive to obtain enrollment of every art director in the business.

Nine new members were taken in at Thursday night's meeting, while six assistant directors have joined their section during the past week.

Hoffman Denies He Has Assigned Any Revenues

New York.—M. H. Hoffman, head of Allied, denies that he has assigned revenues from any of his company's pictures or any assets to Consolidated.

He says there are a number of pictures in which both he and Consolidated are interested and, if Yates is countersigning any checks, they have to do only with those pictures.

Gleason Set For Short

Jimmy Gleason is enroute to Hollywood after having completed his picture deal in England. He arrives in time to go to work for Universal in a Warren Doane comedy short.

Studio Loses Phones

The Republic Studio, formerly known as Tec-Art, has had its telephones disconnected. The Elmer Clifton unit on the lot has installed its own wire, however.

Helber Co. Set With Four British Pix

New York.—Phil Mayer, formerly manager of Columbia's New York exchange, has formed the Helber Picture Corporation which will pick some outstanding pictures for distribution.

The company has already acquired four British films, two of which are "The Faithful Heart," with Herbert Marshall and Edna Best, and "The Stronger Sex," with Colin Clive and Adrienne Allen. Both of these are getting new sound recording. The other two are Edgar Wallace's "White Face" and "The Man They Couldn't Arrest."

Briskin Back Today

Sam Briskin, Columbia exec, returns today from a week's vacation at Palm Springs.

Film Mob in Market

(Continued from Page 1)

in the good old days, are also buying and selling.

The stock market has taken the place of the recent 50 per cent cut in occupying the busy executives' time and chatter. Stories of big winnings are already coming through and each telling of those tales brings in new buyers for the local brokerage offices. L. B. Mayer is rumored as having cashed $110,000 already. Harry Rapf is penciled in for $25,000 winnings, Jack Warner for fifty grand, David Selznick for $20,000, Ben Schulberg for $35,000, etc., etc.

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VINE STREET AT HOLLYWOOD BLVD., HOLLYWOOD, CALIFORNIA

'WHEN LADIES MEET' A HIT: SWELL PRODUCTION AND CAST

Appears to Be B. O. Natural

WHEN LADIES MEET"

Direction .....Harry Beaumont
From Play by. .....Rachel Crothers
Screen Play.....John Meehan, Leon Gordon
Photography .....Ray June
Cast: Robert Montgomery, Ann Harding, Myrna Loy, Alice Brady, Sterling Holloway, Luis Alberni, Frank Morgan, Martin Burton.

It may be humanly impossible to produce a 100 per cent perfect picture, but we'll shout from the housetops that "When Ladies Meet" is 99 per cent above criticism, without fear of successful contradiction. Put down the one per cent of theoretical flaw to the delicate tightening that an expert editor may have to do—we'd hate to tackle the job—by trimming dialogue here and there, and the final result will be a masterpiece in its sphere of entertainment.

The superb flawlessness of it runs through every department of picture making, from casting to lighting and photography.

What is more remarkable, the picture gives every promise of being as emphatic a success at the box-office as it is obviously an artistic triumph. Previewed before a small-town audience, Rachel Crothers' smart, ripe, and sophisticated version of the eternal triangle of two women and a man made a bulls-eye of every shaft the dramatist let fly. No metropolitan crowd could have followed the unfolding of the situations with keener relish, grasped the subtlest implications more readily or greeted the humor and irony of the piece at every turn with finer appreciation. Ann Harding's final dismissal to her philandering husband, Frank Morgan, brought a storm of applause that we predict will be repeated in hundreds of small-town houses from Maine to California

As for its success in the key centers of the country, the business "When Ladies Meet" will do is as easy to forecast as the election of Roosevelt.

The five principals share the acting honors equally, and the performance of each is an individual triumph. Alice Brady will be an instantaneous sensation as the gushing widow who always says the wrong thing and realizes it the next instant. Her first talking picture establishes her as a comedienne of the first water.

Though Ann Harding is the last to enter the story, she gives what seems to us the finest interpretation of her career as the wife. It is terrific in its restraint, and her careful building up to the turning point of the story makes her transition, when she realizes Myrna Loy as her rival, one of the finest things in modern pictures.

As for Myrna Loy, she is making faster progress than any young actress in Hollywood today. Her Mary Howard is another shining milestone in what promises to be a brilliant career. Robert Montgomery eclipses his previous best as Jimmy. Frank Morgan is above reproach as the elderly and incorrigible Don Juan. Martin Burton, Luis Alberni and Sterling Holloway contribute minor gems of acting.

A panegyric could be written about the settings alone. Nothing finer has been conceived in any studio on the coast. And Ray June's photography is in every way worthy of the play, the settings and the cast.

You can push the gas throttle through the floor-board and go the limit on this picture. It's a picture for every type of audience. If "When Ladies Meet" isn't the answer to a showman's prayer, it's too late for prayers or anything else to save your theatre.

Connie for Col. As Cohn Digs Deep

London. — Constance Cummings will have the feminine lead in the Gilbert Miller-Columbia picture, with Leslie Howard opposite.

Connie will grab $1,100 weekly, with her last Columbia check reading $250 for same time.

First Division To Turn Producer

New York.—Harry Thomas, head of First Division Pictures, announces that the company will enter the production field. Four pictures are planned as a start, with production beginning in July.

Al Friedlander and Dario L. Faralla will leave for Hollywood about June 15 and will supervise the company's production activities.

Monarch To Increase Production Budgets

New York.—Monarch Productions has announced that it will increase its budgets for next year's program, the average increase to be about 25 per cent.

The company has released "Kiss of Araby" and "Deadwood Pass," will issue "Easy Millions" this month and two more in June.

British Bid For Arthur

Stafford Productions, associated with British International, has cabled George K. Arthur an offer to appear in a picture to be made in London. Arthur has been compelled to turn the offer down because of his stage activity in Hollywood.

'City Hall' Re-titled

New York.—William Pizor, who is handling the release of William Berke's productions, has changed the title of "City Hall" to "Corruption."

Timorous Majors Delay Sales Season

New York.—The uncertainty of the major producers as to what type of pictures to make, coupled with the lack of money and the shortage of purchased material, are again delaying the opening of the season.

Only two companies—Paramount and Monogram—have held conventions, Paramount having just started the first of three divisional meetings. The rest of the companies have a gentlemen's agreement to delay conventions until July.

It's the same old story that it was last year. No company is willing to jump out in the lead and set the pace or start a new cycle because each is afraid that others will swing into line with similar ideas and material. The result is that no one is doing anything.

Karloff On Way Back To Do 'Invisible Man'

Universal has cancelled the extension of a loan-out for Boris Karloff to British-Gaumont and the player left Saturday from London on the return trip to Hollywood.

He goes into "Invisible Man" at Universal, the production awaiting his arrival.

Marshall With Brendel

Fox has signed George Marshall on a one picture deal. The director will handle the next El Brendel production. The Jack Gardner office negotiated the deal.

'Deluge' Starts May 15

Sam Bischoff has scheduled work on "The Deluge" to start May 15. Felix Feist directs, from a script by John Goodrich and Warren Duff. It is the second production KBS is making for Radio release.

Para.-Nathanson Jam

(Continued from Page 1)

the others as an effort to freeze them out.

The present setup finds Kuhn-Loeb, the Chemical Bank, Hallgarten and five or six other institutions fighting among themselves, each trying to grab as much of the spoils as possible, with none willing to go further with financial advances and with any and all moves for any financing blocked because of that freeze-out fear.

Adolph Zukor is lined up solidly against any move to inject Nathanson into the picture. There has been bad blood between this pair for many years, before and since the day that Zukor edged Nathanson out of the Canadian corporation of Paramount. But in blocking Nathanson, Zukor is unable to offer the company any help in successfully getting it out of its present difficulties.

Yesterday in NEW YORK with HELEN GWYNNE

During her last trip to Russia, word was brought to Margaret Bourke-White that Eisenstein was pretty dog-gone sick and miserable with a heavy cold. She decided to go to see him and cheer him up with some extra special goodies. . . . So she made up a large package of canned fruits which are a great delicacy there and since she was the only person in Russia who had a supply of super-sensitive panchromatic film, she thought it would be a nice gesture to give some to Eisenstein. And forthwith and forearmed went to call on the great director. Said director was found all wrapped up in innumerable blankets and so embarrassed at being seen that he had put on one of those enormous Mexican hats and pulled it down over his face. . . . Margaret Bourke-White spoke a few kind words, left her presents and departed. And the next day when she called up to inquire after Eisenstein's health, she was told that he couldn't come to the phone because he was too busy investigating the properties of super-sensitive panchromatic film. . . After one look at the can of film nothing else mattered—not even the fruit. Who said that the way to a man's heart is through his stomach?

•

That must have been a funny test to watch, the one MGM gave Nelson Eddy before signing him. It was a scene out of "The Barretts of Wimpole Street" and Maureen O'Sullivan had kindly consented to play opposite him. . . . Having been given no other instructions except to learn a given part and appear at a certain time, imagine Eddy's surprise when he walked on the improvised set and found Maureen elegantly outfitted in period costume and much lavish make-up. Nelson Eddy went through the ordeal in a plain 1933 business suit. . . . By the way, if you haven't read "No Nice Girl Swears," put it on your list of things that must be done. It's the 1933 manual of the correct thing to do and say under practically any circumstances, and surely Emily Post must be turning in her grave. (Please, Mr. Editor, that's a joke—we know she's still writing.) And there's a prize title on one of the chapters, "Our Plastered Friends." If we could think up a title like that we're sure we could write a story.

•

Someone asked Dick Rowland the other day where he had gotten the gorgeous burn he's sporting around town. And quick as a flash came the answer: "From my last production." . . . . Richard Day about to pick up some statuary in Boston for the Eddie Cantor picture and buying books on late 19th century at Brentano's in order to find out what kind of an apartment a gal like "Nana" was working for.

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Alan Dinehart

★ JOHN WARBURTON ★ BILLY BEVAN
★ TEMPE PIGOTT ★ YORKE SHERWOOD

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Columbia

"THE WRECKER"

Cast: Jack Holt, Genevieve Tobin, George E. Stone ,Sidney Blackmer, Ward Bond, Harrison Green.
Director .....Albert Rogell
Screen Play.....Jo Swerling
Cameraman .....Ben Kline

•

Fox

"5 CENTS A GLASS"

Cast: Charles "Buddy" Rogers, Marion Nixon, Joseph Cawthorn, Dan Jarrett.
Director .....Frank Craven
Original and Screen Play .....
Frank Craven, Sam Mintz

"THE POWER AND THE GLORY"

Jesse L. Lasky

Cast: Spencer Tracy, Colleen Moore, Helen Vinson, Ralph Morgan.
Director .....William K. Howard
Original and Screen Play.....
Preston Sturges
Cameraman .....James Wong Howe

"BERKELEY SQUARE"

JESSE L. LASKY

Cast: Leslie Howard, Valerie Taylor, Heather Angel, Alan Mowbray, Beryl Mercer, Lionel Belmore.
Director .....Frank Lloyd
Play by.....John Balderston
Screen Play and Dialogue.....
John Balderston, Sonya Levien
Cameraman .....Ernest Palmer

"I LOVED YOU WEDNESDAY"

Cast: Warner Baxter, Elissa Landi, Miriam Jordan, Victor Jory, Laura Hope Crews.
Director .....Henry King
Play by.....Mollie Ricardel, William Dubois
Screen Play and Dialogue.....
Philip Klein, Horace Jackson
Cameraman .....Hal Mohr

MGM

"LADY OF THE NIGHT"

Cast: Loretta Young, Ricardo Cortez, Franchot Tone, John Miljan, Andy Devine, Una Merkel, Martha Sleeper, Warren Hymer, Harold Huber, Sandy Roth, Robert Greig, Ivan Simpson, Robert E. O'Connor, Richard Tucker, Halliwell Hobbes, Chas. Grapewin, Frank Conroy, Muriel Evans.
Director .....William Wellman
Original .....Anita Loos
John Emerson
Screen Play.....Gene Markey
Kathryn Scola
Cameraman .....James Van Trees

"STRANGE RHAPSODY"

Cast: Nils Asther, Kay Francis, Walter Huston, Phillips Holmes, Louise Closser Hale, C. Henry Gordon, Gene Pallette, Jean Parker, Oscar Apfel, Mischa Auer, William Von Brincken, Robert Anderson, Richard Cramer.
Director .....Richard Boleslavsky
From Story by.....Alex Hunyadi
Cameraman .....George Folsey

"TUGBOAT ANNIE"

Cast: Marie Dressler, Wallace Beery, Robert Young, Maureen O'Sullivan, Charles Gyblin, Marilyn Harris, Frankie Darro, Willie Fung, William Burgess, Jack Pennick.
Director .....Mervyn Le Roy
Original and Dialogue by.....
Norman Reilly Raine
Adaptation.....Zelda Seare, Eve Green
Cameraman .....Gregg Toland

"NIGHT FLIGHT"

Cast: John Barrymore, Clark Gable, Lionel Barrymore, Helen Hayes, Franchot Tone, Myrna Loy, Robert Montgomery, William Gargan, Harry Beresford.
Director ..... Clarence Brown
From Novel by.....
Antoine de Saint-Exupery
Screen Play.....Oliver H. P. Garrett
Cameraman ..... Oliver Marsh

"BLACK ORANGE BLOSSOMS"

Cast: Clark Gable, Jean Harlow, Dorothy Burgess, Stuart Erwin, Garry Owen, Elizabeth Patterson, Helen Freeman, Muriel Kirkland, Barbara Barondess.
Director .....Sam Wood
Original and Screen Play....Anita Loos, Howard Emmett Rogers
Cameraman .....Hal Rosson

"ESKIMO"

Cast: All native.
Director .....W. S. Van Dyke
Story by.....Peter Freuchen
Cameraman.....Clyde De Vinna

"STRANGER'S RETURN"

Cast: Lionel Barrymore, Franchot Tone, Miriam Hopkins, Stuart Erwin, Tad Alexander, Irene Hervey, Aileen Carlyle, Grant Mitchell, Beulah Bondi.
Director .....King Vidor
Original by.....Phil Stong
Screen Play .....Phil Stong, Brown Holmes
Cameraman .....Bill Daniels

•

Paramount

"JENNIE GERHARDT"

Cast: Sylvia Sidney, Donald Cook, Mary Astor, H. B. Warner, Louise Carter, Theodor von Eltz, Cora Sue Collins, Edward Arnold, Gilda Storm, David Durand, Greta Meyer, David O'Brien, Betsy Ann Hisle, Dorothy Libaire, Walter Walker, Frank Reicher, Jane Darwell, Gene Morgan, Lillian Harmer, Rose Coghlan, Ernest Wood, Morgan Wallace.
Director .....Marion Gering
Original .....Theodore Dreiser
Scenarists.....S. K. Lauren
Frank Partos, Josephine Lovett, Joseph Moncure March.
Cameraman .....Leon Shamroy

"COLLEGE HUMOR"

Cast: Bing Crosby, Jack Oakie, Richard Arlen, Mary Carlisle, Burns and Allen, Mary Kornman, Lona Andre, Coach Howard Jones, Joseph Sauers, Churchill Ross, Robert Quirk, James Donlin, Jimmy Conlin, James Burke, Grady Sutton, Lumsden Hare, Jack Kennedy.
Director .....Wesley Ruggles
Original by .....Dean Fales
Screen Play.....Frank Butler, Claude Binyon
Music and Lyrics.....Arthur Johnston, Sam Coslow, Leo Robin
Cameraman .....Leo Tover

"GAMBLING SHIP"

Cast: Gary Grant, Benita Hume, Jack LaRue, Roscoe Karns, Arthur Vinton, Charles Williams, Cliff Thompson, Harry Shutan.
Directors .....Louis Gasnier, Max Marcin
Original by.....Peter Ruric
Screen Play: Seton I. Miller, Max Marcin, Claude Binyon.
Cameraman .....Charles Lang

"DISGRACED"

Cast: Helen Twelvetrees, Bruce Cabot, Adrienne Ames, Ken Murray, William Harrigan.
Director .....Erle C. Kenton
Original and screen play.....
Alice D. G. Miller
Cameraman .....Karl Struss

•

RKO-Radio-Pathe

"BED OF ROSES"

Cast: Constance Bennett, Joel McCrea, John Halliday, Pert Kelton.
Director.....Gregory La Gava
Original by.....Wanda Tuchock
Screen Play.....Wanda Tuchock
Humphrey Pearson
Cameraman .....Charles Rosher

"CARELESS"

Cast: Norman Foster, Ginger Rogers, Gregory Ratoff, Frank McHugh, Zusa Pitts, Allen Jenkins, Lucien Littlefield, Franklyn Pangborn.
Director .....William Seiter
Original and Screen Play.....
Maurine Watkins
Cameraman ..... Eddie Cronjager

"THE MORNING GLORY"

Cast: Katherine Hepburn, Douglas Fairbanks, Jr., Adolphe Menjou, Mary Duncan, C. Aubrey Smith.
Director .....Lowell Sherman
From Play by.....Zoe Akins
Screen Play.....Howard J. Green
Cameraman .....Bert Glennon

"JAMBOREE"

Cast: Robert Armstrong, Helen Mack, Frank Reicher, John Marston, Gertrude Short, Victor Wong.
Director .....Ernest Schoedsack
Original and Screen Play.....Ruth Rose
Cameraman .....Eddie Linden

"THE PUBLIC BE SOLD"

Cast: Richard Dix, Elisabeth Allen, Alan Dinehart, David Landau, Doris Kenyon.
Director .....J. Walter Ruben
Original by.....Charles Curran, Rich Gaffney
Screen Play: Sam Mintz, Arthur Caesar, H. W. Hanemann.
Cameraman .....Henry Cronjager

ACAD. COMMITTEE PUTTING TEETH IN ARTIST-AGENT CODE

Drastic Rules for Standard Contract

Sweeping and drastic rules and regulations for agents and artists will be incorporated in the Agent-Artist Code which is now being prepared by a special committee of the Academy.

Recognizing that there have been sharp practices indulged in continually by both artists and agents, the committee is lining up an equitable code for the protection of each of the two groups.

Most important of the specifications is the provision for a standard form of contract between the artist and agent. This will include a clause providing for Academy arbitration, eliminating necessity of either side taking the matter to the courts.

The duties of agents will be clearly defined and specified, in addition to the obligations which a client will have under the pact. When the Code is put into effect, all agents will be required to register lists of clients with the Academy, and agents will be responsible for the management of only those appearing on such lists. Any attempt of one agent to "chisel" by attempting to sell the client of another, will result in prompt action by the Academy committee empowered to handle the code.

There is a possibility that agent-artist agreements will be limited to two year periods, and the question of commissions allowed for various terms of employment will be clearly defined. The Code may provide for a sliding downward scale of commissions to be paid agents on long term contracts, with a maximum period set at the option of the artist.

Machinery will be set up to provide for agent-artist and producer-agent disputes that might arise, and there will be full protection for artists under contract to any agent who might be barred from negotiating with one or more studios. The latter condition, however, is expected to be eliminated through the hearings of any agent-producer squabbles.

The Academy committee working out the Agent-Artist Code meets again tonight, and it is expected that another meeting later in the week will see the committee conferring on the proposition with the Agents' committee, composed of Ruth Collier, Scott Dunlap and Edward Small.

British International Signs Camilla Horn

London.—British film producers are drafting talent from all over the world and not entirely from Hollywood.

B.I.P. has signed Camilla Horn, the Ufa star, for a trio of pictures. The first is "The Love Nest," a filmusical which Thomas Bentley directs.

Mae West Hostess

Mae West was the host to 200 orphan kiddies yesterday afternoon at the Al G. Barnes circus.

Alison Skipworth To Be The 'Red Queen'

New York.—In casting for "Alice In Wonderland," which it expects to put into production shortly, Paramount has set Alison Skipworth for the role of the Red Queen. Charlie Ruggles is also scheduled for an important role.

'Tarzan' Serial Will Go Into Work On June 15

Basil Dickey and George Plympton are completing the script for the Sol Lesser serial, "Tarzan the Fearless," and production will start June 15. There are 12 episodes, and James "Jumbo" Pierce has the title role. Principal Pictures will distribute.

Larkin On 'Rigadoon'

John Francis Larkin has been signed to write the screen play of "Rigadoon," a play by Charles Knox Robinson, which Universal has owned for some time. Sam Jacobson is the associate producer on this yarn.

Conroy With Fox

Fox has signed Frank Conroy for a featured role in "The American," which Sol Wurtzel is producing. Preston Foster is being featured and Hamilton McFadden will direct. The Leo Morrison office made the Conroy deal.

Tradeviews

(Continued from Page 1)

as he would fight for the Chicago or the San Francisco market. The English people are fair-minded. They believe in giving everyone a break and they love a fighter. But—like God—they hate a coward, a four-flusher.

"The American motion picture business is facing the same crisis that destroyed the automobile and the drug industries in England. Mr. James Beck is no fighter. He does not know what the picture business is doing or what's happening to it. If Mr. Hays will let him out and save the 25 pounds a week he receives as salary, and will also get a man with guts to go over there and fight our battles, there will be no necessity for cutting the salaries of actors here because of the loss of the English market.

"But, if this isn't done, no amount of salary cutting will enable Hollywood to maintain its present number of studios and its present production costs. The English have nothing against American pictures. Most of them far out-gross the English pictures, and not even the English themselves contend that the home product is as good as ours. But they have been sold that "Buy British" idea and the American picture industry has not had anyone who has even tried to offset that campaign and put our pictures where they belong."

Thousands Saved In Express Charges

New York—The MPTOA announces that it has made savings to exhibitors of more than $450,000 a year in express charges on film shipments.

These savings have resulted from adjusted charges by the American Railway Express Agency Inc., which has just announced that, beginning June 15, it will make a fifty per cent reduction in express rates on return shipments of prints from theatres to film exchanges.

Williams and Vogel Start East This Week

J. D. Williams and William Vogel expect to pull out for New York within the next few days.

After brief conferences in the East regarding the new Williams production and distribution company, the two officials will return to the coast to close production deals now under discussion.

Comedy For Stevens

George Stevens has been set to direct the next "Average Man" comedy, featuring Edgar Kennedy and Florence Lake, which Lou Brock is producing for Radio.

Actors' Branch In 100 Per Cent Drive

The Actors Branch of the Academy is making an intensive drive to secure as members all players and stars under contract to the major companies. In addition, the group has appointed a special committee to bring into the organization every free lance player who works two or more weeks annually.

Although no reports will be given out by Academy officials or leaders of the Actors Branch, it is known that the group will have membership applications in hand from practically all contract players when the actor membership committee submits its report to the Branch executive committee Wednesday night.

United Artists Execs Starting For Coast

New York.—The United Artists executives are starting their westward trek. Arthur Hornblow, Douglas Fairbanks and Richard Day left yesterday, Lynn Farnol starts today, and Samuel Goldwyn, Eddie Cantor and Frank Tuttle get under way Friday.

Baily and Pine East

Tom Baily and William Pine, Paramount studio publicity and advertising heads, left last night for New York for conferences with Robert Gilham on publicity for the annual sales convention.

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Two Indies Leave 'U' For Sennett's

Maury Cohen and George Batcheller, heading Invincible and Chesterfield Productions, signed contracts with the Mack Sennett studio Saturday to transfer the making of their next year's schedules from Universal to Sennett's.

Universal, in keeping with the producer's pact against indies made recently, has set a prohibitive price on studio rental for the independent group. Former scale was $300. New scale is $1,500 per day.

Invincible and Chesterfield will make eighteen pictures at Sennetts and have engaged Edward Jewell as are director.

Foy 'Beasts of the Sea' Company To Monterey

With Joe Cook, formerly of Columbia, joining the unit as business manager, the Hal Austin troupe returns today to Monterey for another week's work on Foy's "Beasts of the Sea," following which they sail for the Mexican coast for one month to complete the feature.

Ralph Gervers Quits; Lou Goldberg In Spot

New York.—Ralph Gervers, in charge of exploitation for Columbia, has resigned, effective May 13.

Lou Goldberg, formerly with Paramount and Warners, will replace him.

Fox After Green Novel

New York.—Fox is negotiating for the screen rights to "The House of Connelly," novel by Paul Green, who also authored "Cabin in the Cotton." The company figures to use the story for a Janet Gaynor starring picture

Acad. Committee Meets

The special committee drafting a new Constitution for the Academy meets tonight, and it is expected that the agreement will be ironed out for submission to the various branches this week.

Production At 'U' Resumes Tommorw

Official resumption of production activity at Universal occurs tomorrow when "Salt Water," the Slim Summerville-Zasu Pitts picture, goes into work under William Wyler's direction. Although the studio's production doors are opened, actual work does not start on the lot, since the Wyler unit goes on location at San Francisco.

Eisenstein Film To Be Shown ThisWeek

'Thunder Over Mexico," the picture which Serge Eisenstein made in Mexico, will have a press showing at the Carthay Circle Theatre Wednesday night. Sol Lesser announces that its world-premiere will be at some downtown house very soon, after which the picture will be taken to New York.

Eisenstein worked eighteen months on this picture, and shot 186,000 feet, which is now down to 7200. It has no dialogue, but has 32 titles, and has a musical score by Hugo Reisenfeld.

Maynard Starting On 'Fiddlin' Buckaroo'

Ken Maynard starts production on his second starring western for Universal today on location at Lone Pine.

The story, "The Fiddlin' Buckaroo," is an original by Milton Gatzert, and supporting cast includes Gloria Shea, Fred Kohler, Frank Rice, Jack Rockwell and Jack Mower.

Hymer For 'Salt Air'

Universal has signed Warren Hymer for a role in "Salt Air," the Summerville-Pitts comedy which is scheduled as the first feature to go into production on the studio's reopening.

Independent Unit Deals Cold

(Continued from Page 1)

duction brains have chilled most of the bank financing.

Radio, Universal, United Artists, Columbia and others, who had planned a percentage of independent units furnishing them product, are now compelled to make other arrangements, either furnishing all the financing for these units, taking the producers (where they can get them) on a small weekly draw against a percentage of the profits for their production efforts, or engaging them on a salary basis 100 per cent, or forgetting them altogether.

The majors have been of little assistance to the prospective unit producer, for wherever they have found a bank or financing institution ready to shove a little money into pictures, they have immediately started to sell their own needs for such money instead of okaying the unit producer.

With the doors of Consolidated closed for individual financing, due to their desire to string along with the majors because of developing and printing and more of a certainty in getting their money back with something to attach to guarantee a big slice of the money advanced, those who have been doping out propositions for their unit production are now trying to catch studio jobs with a weekly pay check or some split that will keep them going, awaiting better days for their independent efforts for major releases.

The B. P. Schulberg and Charles Rogers units will continue at Paramount, with the former accepting a smaller weekly advance and a larger cut in profits, and the latter having signed up before much of this financial pressure came in. Jesse Lasky and Sol Wurtzel will continue their activities at Fox as long as their present contracts are in force. The Kelly-Bischoff-Saal trio will, more than likely, be the only new unit signed by any of the majors this year, with KBS raising 90 per cent of its own money and Radio furnishing the rest. The Educational and World-Wide units are finished before hardly any of them got started. The Schnitzer-Zierler and the Bachman units are out of Radio.

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Imported Camembert
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English Cheddar
Canadian Cheddar
Philadelphia Cream
Cottage Cheese
Cream Cheese and Nut
Cream Cheese, Nut and Bar-le-duc
Cream Cheese and Jam
Cream Cheese and Jelly
Roquefort, Cream, Nut and Figs
Caviar
Chicken
Chicken Salad
Turkey

Prime Ribs of Beef
Beef and Onion on Biscuit
Spiced Beef
Brisket of Corned Beef
Roast Pork
Roast Lamb
Tartar
Tartar Steak
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Sardines (Imported)
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The Hollywood Reporter

Vol. XIV. No. 44. Price 10c. TODAY'S FILM NEWS TODAY Tuesday, May 9, 1933

EXHIBS WORRY DISTRIBS

TRADEVIEWS by W. R. WILKERSON

•MR. JOE BRANDT, who used to be a producer and distributor and who is now in the trade paper business, writes at length in the current issue of his paper, Box Office, on "Who Killed the Goose That Laid the Golden Eggs?", prefacing his effusion with the statement that it is "Not a Fairy Tale."

We are sorry to disagree with Mr. Brandt, but we feel that his views on the subject of the picture business as expressed in this article do constitute a fairy tale. Mr. Brandt, with his years of experience, should know better than to say that the "star system" and the high salaries it entails are the main troubles with the picture business. Says Mr. Brandt, in his summation:

•

"Let's play up the shows and play down the stars."

You can't get away with it, Mr. Brandt. The picture business always has been, is now and will continue to be a business of personalities. The star gets the salary which he or she draws and which you consider exorbitant and unwarranted because he or she pulls the dollars into that box-office window. Any man or woman who can do that is entitled to all the traffic will bear because, Heaven knows, there is little else that draws the shekels these days.

"It is obvious," you say, Mr. Brandt, "that the more we exploit the star, the more we will have to pay the star?" It isn't the producer nor the business that exploits the star. It's the public; it's the people who pay their money to see that star, who demand that that particular star be made a part of their entertainment, who form fan clubs, who write fan letters, who send for autographed photographs. That's what exploits the star and that's what boosts the star salaries.

•

What you should know, Mr. Brandt, and what you should have said in answer to your query "Who Killed The Goose That Laid The Golden Eggs?", is the out and out flop of our production heads, their inability to furnish the proper material for those men and women who sell the tickets, the stars. That's the trouble, Mr. Brandt. You have had enough experience to know that—or have you? Or if you had, would you acknowledge it under your

(Continued on Page 7)

Loew's Earns $1.04 Per Common Share

New York.—The financial statement of Loew's Inc. for the 28 weeks ended March 16 shows net earnings equal to $1.04 a share on the common stock. This compares with $3.13 a share for the corresponding period last year. The net profit for the 28 weeks by the report, after depreciation and taxes, was $2,186,531. This compares wtih $5,264,729 for the 28 weeks ended March 11, 1932.

'Von'-Dietrich Remain At Para.

The team of Josef von Sternberg and Marlene Dietrich will do another year for Paramount. Papers indicating this were signed yesterday. The deal is for one year.

Von Sternberg has a single picture to do for Metro-Goldwyn-Mayer, "The Prize Fighter and the Lady," with Joan Crawford, and moves over to Paramount to start preparation on the story for Marlene's next on her return from Europe.

MGM Wants Tracy

MGM has put in a bid at Fox for the loan of Spencer Tracy for the top spot in "Transgressor," which Lucien Hubbard is supervising.

Theatre Men To Make Demands On Product and Price With Start Of Selling Season

New York—The major distributors are having plenty of headaches over selling possibilities, even at this time when the selling season is at least a month off. They have received indications that exhibitors are going to pick and choose more this year than ever and the prices they are going to offer will add more than a headache to the sales heads.

The theatre men figure that the big circuit bugaboo of the past seven or eight years, is gone, that the exchangemen cannot and will not hang that over their heads in their high pressure sales. They know that the exhibition end is now back in the hands of what showmen there are left, what with the turnback of at least 65 per cent of the theatres that were operated by the majors during the past few years. They are going to buy pictures on the valuation they place, and not the one set by the distributor.

Brand names mean little any more, with the possible exception of Metro-Goldwyn-Mayer, every other company

(Continued on Page 7)

Colbert and Grant In Para. 'Torch Singer'

Paramount has set Claudette Colbert, Cary Grant and Alison Skipworth in the Grace Perkins story, "The Torch Singer," formerly titled "Mike." Stuart Walker gets the directorial assignment.

Mix-up Over 'Alice' Straightening Out

New York.—The tangle that has existed over the production of "Alice In Wonderland" is getting cleared up and, from present indications, the picture will be made by Paramount.

Paramount complained to the Hays office about Jack Cohn's intention to picturize the Eva Le Gallienne production of the play and his plan to shoot the play as it is given at the New Amsterdam, so Cohn called it all off. Fox also wanted to make the picture, but laid off in deference to Paramount and Columbia, and the Mary Pickford production, with Walt Disney drawings, is also off, at least for a time.

F.P.-Canadian Shows 1932 Net of Only $21,894

Toronto.—Net income of $21,894 for 1932 after depreciation, taxes and reserve, was reported by Famous Players Canadian Corporation.

The company is the Canadian subsidiary of Paramount-Publix and operates nearly 100 theatres in the Dominion, besides six exchanges for distribution of Paramount pictures. Net income for 1931 was $823,105.

'In The Money' Last For Lew Ayres At 'U'

Lew Ayres gets the starring spot in "In The Money," Universal picture which Murray Roth directs. Production is slated to start Saturday, with E. M. Asher acting as associate producer

The picture winds up Ayres' term contract with Universal, and is his first appearance in a picture for that company in nearly a year.

New One For Sutherland

Paramount has signed Edward Sutherland on a one picture deal to direct "Every Man For Himself," featuring Jack Oakie, W. C. Fields and Sari Maritza. Joe Mankiewicz is writing the original story.

REFEREE STARTS PROBE INTO AFFAIRS OF PARA.

New York.—With Ralph Kohn, vice-president and treasurer of Paramount-Publix as the chief witness, the investigation into the company's affairs was started yesterday before Referee Henry K. Davis. Ethan Alyea, counsel for the trustee, conducted the examination.

Kohn went into the early history of the company, dealing with different phases of theatre acquisitions and bank loans, but developing little of general interest. His examnation was not completed when the hearing was adjourned until next Monday.

Atotrney Zirn, for the bondholders, was unsuccessful in his attempt to find out why he has been unable to

(Continued on Page 2)

Ben Lyon Signed For One Picture Abroad

Ben Lyon, who went to England with wife, Bebe Daniels, where she has been signed to make two pictures for British International, has been signed by the same company for one picture. The Selznick-Joyce London office negotiated the deal.

Raft For 'Chrysalis'

Paramount has set George Raft in a featured spot in "Chrysalis," of which Sidney Buchman is doing the screen play and dialogue. Louis D. Lighton is supervising No director has been assigned.

RUSSELL BIRDWELL directed "WILD EAGLES" for Radio

THE Hollywood DAILY REPORTER
TODAY'S FILM NEWS TODAY

W R WILKERSON . . . . Editor and Publisher

FRANK POPE . . . . . Managing Editor

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RAMBLING REPORTER

King Vidor and Miriam Hopkins are in the throes—hmm, mmm. . . There were twenty reporters to meet the boat that Diana Wynyard got off'n in England—G. B. Shaw (you remember him?), Dorothy Hall and the Duke of Sutherland were on board too—but Diana got all the attention. . . . Will Frances Marion 'fess up and say whether she's going to marry that young man or not? . . . And what about William Wellman and that pretty brunette? . . . Dorothy Rodgers and Kay Johnson looking very enviable at the Mamoulian party. . . . The Marc Connollys (Madeline Hurlock) are in town at the Beverly Wilshire. . . . . Mrs. Sam Jaffe spent the week-end at the circus . . . Kay Francis, George Cukor, and all the star-mommas with their kiddies, among the popcorn eaters. . . . Do you know what agency has equipped an apartment for the use of its male clients?

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Ronald Colman, Ruth Chatterton and George Brent are still doing the bull-fights in Spain. . . Eph Asher and Eddie Small are battling quietly. . . . Mrs. Dick Bennett, recovering from a minor operation at the Good Samaritan Hospital . . . Hobe Erwin is busy match-making for his Sophie.

•

The Doc (Louella Parsons) Martins, the Milton Brens, Adolphe Menjou, Doug Fairbanks Jr., Mona Maris among those who dropped into the Colony Club for a late spin early Sunday morning . . . Adolphe was doing VERY WELL. . . . Alice White and Cy Bartlett were there too—with two other people. . . . Frank Joyce will go to Honolulu if he can get all the other agents in town to make the trip at the same time! . . . Clive Brook is gradually working up a marvelous philosophy about real estate. . . When Mae West walks into a beauty parlor, it becomes what is known as "agog" . . . Alice Glazer started work as Billy Haines' assistant yesterday amid cheers. . . The only casualty of the Selznick-Joyce party for Jack Votion was Queenie

New York REVIEWS

"CENTRAL AIRPORT"

Warner-First Nat. prod.; director, William Wellman; writers, Jack Moffitt, Rian James, James Seymour.

Sun: The plot sounds a trifle ordinary, but it is done with a certain feeling and sophistication, and it is well plotted. These assets overcome the lack of excellence of dialogue. Where it turns the corner towards program success, however, is in that last flying rescue. The whole sequence represents a stunningly photographed, imaginative and holding pictorial idea

Herald-Tribune: The entire story is, so far as I could make out, entirely devoid of life, drama or conviction, and must depend for its success entirely on the effectiveness of its aerial scenes. They are of the usual technical excellence, but save in the final episode, they are neither startling nor novel.

Journal: The aviation scenes that fill out the slim story are well produced and photographed As a matter of fact, the picture is devoted almost entirely to aerial episodes, which are interesting and lead up to a climax in which a plane flying through a heavy fog, is aided in landing by automobile horns and headlights.

Post: The aerial scenes, directed by William Wellman, are naturally the chief matter of this picture. Some of them are breath-taking and all are very loud, but it is not long before the crashing becomes somewhat monotonous. First National appears to have gone to considerable expense to film a pretty dreary story.

World-Telegram: Possessing all the elements of valid melodrama, "Central Airport" is a fast-moving and entertaining scrutiny of a young aviator. The minor roles are well managed and the aviation phases of the picture have been worked out with skill and detail.

Mirror: "Central Airport" has some nice stunt flying, all the noise which always attends it, and some interesting tricks. These make it fairly entertaining.

American: The aerial stuff, and the fine performances of Mr. Barthelmess and Miss Eilers, endow a plot that is quite stereotype with suspense and interest.

"THE SILVER CORD"

RKO-Radio prod.; director, John Cromwell; writers, Sidney Howard, Jane Murfin

Radio City Music Hall

World-Telegram: It is something that deserves your immediate attention Brilliantly directed and marvelously acted

American: The film is alive with drama and offers excellent entertainment for discriminating audiences. Its popular appeal is probably something less than might be hoped.

Herald-Tribune: In essentials, "The Silver Cord" remains what it always has been—an overwrought but inescapably effective sex melodrama of the sledgehammer school.

Journal: It's interesting adult drama, smoothly directed by John Cromwell and understandingly acted by the five performers.

Times: There is a great deal of conversation and comparatively little action. But static though it is from a cinematic point of view, the deluge of words is for the most part interesting.

Mirror: The drama is a compact one, requiring a single attractive setting and a small cast. The cast is a stunning one, perfectly chosen for the decisive character roles.

Sun: It remains in the talkies a moving and legitimately dramatic work—as close to a first-rate play, or a "great" play, as the modern theatre ever shoves forward. Give credit to Miss Crews and the director, John Cromwell, as well as the author.

News: "The Silver Cord" is an interesting and absorbing story. The problem of the mother who tries to bind her sons to her by shutting other women out of their lives is a fundamental one and when well presented, as it is by Howard and Cromwell, the conflict is dramatic and extremely interesting.

Post: The picture is recommended not only as intelligent and enlightening entertainment, but also as an antidote to the deluge of saccharine sentiment promised for Mother's Day. It was directed by John Cromwell.

"THE CIRCUS QUEEN MURDER"

Columbia prod.; director R. William Neill; writers, Anthony Abbott, Jo Swerling

Rialto Theatre

World-Telegram: The film is rather slow and without much suspense and thrills. Indeed, it is quite the poorest of the Thatcher Colt mysteries.

News: "The Circus Queen Murder" is well worked out on the screen. There is plenty of susepnse, but not much mystery.

Mirror: Suspense is skilfully maintained until Mr. Colt has finished his usual brilliant detective work.

British Educators Test Uses of Films

London.—To determine the value of educational films in the teaching of children, and as a preliminary for a chain of cinema schools throughout Wales, a special matinee was recently arranged by the Glamorgan County Council. A large number of elementary school children attended in order that their reactions might be noted by educationalists. A questionnaire is to be given to the children, while the opinions of adults are also to be obtained and tabulated.

Another experiment of films in education took place when the Educational Association of Welwyn Garden City arranged an exhibition of special films at the Welwyn Kinema which was attended by 1500 school children.

The program included several British Instructional subjects, such as the study in Empire development, called "Rails and Trails"; "Conquest of the Air," a reconstruction of the history of flight; and the nature picture,"The Changing Year."

Robert Hill To Direct 'Tarzan The Fearless'

Sol Lesser plans to start production on "Tarzan The Fearless" the first of next month, and has signed Robert Hill to direct the picture.

Lesser has had a completed script in hand for six months, and will have the ape man melodrama ready for release in September.

Margaret Sullivan Enroute To Universal

New York.—Margaret Sullivan has left for Hollywood and Universal for the feminine lead in "Only Yesterday," which will be directed by John M. Stahl. Miss Sullivan has been in the New York production of "Dinner At Eight"

Para. Probe Begins

(Continued from Page 1)

examine three officers of the corporation and he announced that he will file a petition in the Federal District Court for a review of the acts of the referee and trustees.

Paramount creditors will meet May 19 to elect a successor to Trustee Louis Horowitz, whose request that he be relieved for the duties, made a week ago, was granted Saturday. Horowitz, it was felt, was too closely associated with Adolph Zukor, in addition to representing the Prudence Company, which holds the bonds of many Publix houses.

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'MAYOR OF HELL' GOOD PROGRAM; 'EMERGENCY CALL' PROVES O. K.

Cagney, Darro and Direction Score

"THE MAYOR OF HELL"
Warner-First Nat.

Direction .Archie Mayo
From play by .....Iselin Auster
Screen Play.....Edward Chodorov
Photography .....Barney McGill
Cast: James Cagney, Madge Evans, Allen Jenkins, Arthur Byron, Dudley Digges, Frankie Darro, Farina, Robert Barrat, George Pat Collins, Mickey Bennett, Sidney Miller, Charles Cane, Raymond Borzage, George Offerman Jr., Dorothy Peterson.

A reform school gets itself reformed, and any audience would have a swell time watching it, in James Cagney's new Warner-First National picture, "The Mayor of Hell."

The film springs a brand new idea. You put a gangster at the head of a reform school, and the gangster, the whole regime of the school and about 500 kids all absorb sweetness and light. The institution becomes, under the gangster and an understanding nurse, a model little village, if there ever was one.

This is not to say that the picture cloys with syrupy sentiment or too many morals. The sentiment is there, and in most instances rings true. The morals are there, too, but are not excruciatingly pointed. The writing is good and the direction by Archie Mayo is excellent.

James Cagney is the gangster, and his appointment as deputy of the school is accepted by him as just so much extra gravy. His racket brings him sufficient pocket money. What his racket it, is never told, but he almost forgets it on his first visit to the reformatory, when he sees the old commissioner, Thompson, (Dudley Digges) horsewhip Jimmy Smith (Frankie Darro). He completely forgets it when he sees the beautiful nurse, Dorothy (Madge Evans) who has ideas about self-government and trust.

Cagney takes over the management of the school, and the boys blossom into smiling, happy, self-reliant and thoroughly trustworthy youngsters, running their own store, working for their supplies, and holding their own very efficient court.

Then something goes wrong with Cagney's racket in the city. He accidentally shoots a rival gangster and is forced into hiding. The commissioner takes over the school again, and resurrects his old methods of torture, with the result that one boy is killed, the school riots, and the commissioner is burned to death by the infuriated youthful mob.

However, Cagney and Dorothy arrive just in the nick of time, and everything turns out as happily as possible, even with a love scene in the office observed by Farina's comical eye.

Frankie Darro almost sets the pace for this picture. As the tough little Jimmie Smith, he gives a performance that will be remembered long after the film is forgotten. Madge Evans is well cast and sincere as the nurse, and Dudley Digges does a strikingly fine piece of acting as the impossibly mean old commissioner. Allen Jenkins lives his part as Cagney's bodyguard, and the swarm of boys in the reform school is the toughest bunch of incipient criminals ever gathered together in one place.

Although the picture is not one of Cagney's best, it has a certain brutal sincerity that helps it. You have the Cagney name to draw with and plenty of exploitation angles in the reformatory stuff.

New Deal Will Keep Franklin With RKO

New York.—Although it is understood that no new contract has been signed, Harold B. Franklin and M. H. Aylesworth are in complete accord and have concluded negotiations for a deal that will keep Franklin with RKO

Karl Freund East To Direct Musical

Universal has assigned Karl Freund to direct the original musical by Richard Rowland and Monte Brice, "Shoot the Works," as his next assignment.

The director leaves tonight for New York to make this picture at Paramount's Astoria studio. Leo Carrillo has been signed for the top spot. Stanley Bergerman is supervising.

Term For Pert Kelton; 'Sweet Cheat' First

Radio has signed Pert Kelton to a term deal, the Beyer-MacArthur office setting the ticket.

Her first assignment will be the top spot in "Sweet Cheat," which also will have Ginger Rogers. Earl Baldwin is writing the screen play of his own original story.

Richard Dix To Star In 'Monsters of the Deep'

Richard Dix will be starred in "Monsters of the Deep," from an original idea by Merian C. Cooper which Wells Root is developing. J. Walter Ruben will direct, and Eric Linden and Helen Mack will take supporting parts in the picture.

'Alimony Madness' Yanked At The Mayfair

New York.—The Mayfair ran "Alimony Madness" only four days and then yanked it in favor of "The Big Cage."

The theatre has installed a cage with two real lions in the lobby as a ballyhoo.

'Adorable' For Press

Fox is throwing another party for the press tonight with a showing of Janet Gaynor's new picture, "Adorable."

Boyd, Gargan and Gibson Highlights

"EMERGENCY CALL"
Radio

Director .. Edward Cahn
Original Story. .John B. Clymer, James Ewens
Screen Play... Houston Branch, Joseph L. Mankiewicz
Photography .....Roy Hunt
Cast: Bill Boyd, Wynne Gibson, William Gargan, Betty Furness, Reginald Mason, Edwin Maxwell, George E. Stone, Ruth Fellows, Merna Kennedy, Oscar Apfel, Alberta Vaughn, Helen Lynch, Gertrude Sutton.

"Emergency Call" is a fairly good program specimen of the topical melodrama, taken hot from the front pages, which are deluging the screen this season. Too much story keeps it from being better. The gangster-racketeer element is stereotyped. Edwin Maxwell plays "the big shot" as if he were laughing at himself, and even George E. Stone has a hard time living up to his reputation.

The best parts of the picture are the hospital stuff, with the General Hospital of any large city the locale. Here the story belongs, and as long as it stays in the corridors and operating rooms, or on the seat of the ambulance with Bill Gargan as driver, it rings true and everybody is happy. The moment the gangsters are rung in, "Emergency Call" begins to stagger under a load of hokum and never throws it off.

Bill Boyd is technically the star of the picture, but Gargan steals the show in every scene until he passes out under the condemned ether that the heavy has unloaded on the institution. From that moment to the finish, Boyd and Wynne Gibson divide the honors and responsibilities between them and keep the audience on the qui vive with every melodramatic twist known to a pair of expert action writers like Houston Branch and Joe Mankiewicz

The best sequence in the show from an entertainment standpoint, however, remains the one in which Gargan drives Wynne to the theatre, using the hospital ambulance for a taxi, which proves how much wiser it would have been to stick to that vein instead of killing Gargan to make a blood-and-thunder finish. Merna Kennedy is delightful as the hospital file clerk. Except for a couple of scenes, Betty Furness as the love interest went into the incinerator.

Several hundred feet can still be trimmed out of "Emergency Call" to its advantage. When that is done, Sam Jaffe, Edward Cahn and Radio will have a good action number to their credit.

Timeliness of story and good box-office names will help you to put this over with any audience that relishes yellow journalism in picture form.

Yesterday in NEW YORK with HELEN GWYNNE

Add depression pranks: A New Haven theatre owner whose admission price is twenty-five cents announced that for one day he was selling books containing twenty tickets for one dollar. Those who bought the books found twenty 5-cent tickets, any five of which admitted one person to the theatre. Now that's our idea of an excellent way to get people back into the theatres. Maybe that theatre owner slipped up on his real profession in life. Also from Connecticut comes the story of a theatre owner who hired a man to do some work for him. After the lad had been working for about two weeks, the theatre owner was so pleased that he remarked: "Y'know, that guy's been doing so much work for us around here that he's become indefinite to me." Somehow, we've just lately discovered this lovely state of Connecticut; we'll have to keep in touch with it more regularly.

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If you haven't already read it, by all means get this month's issue of Vanity Fair and see for yourself the perfectly grand burlesque of the American Specator written by Corey Ford under his burlesque name of Riddell. However, the object of writing that free blurb is not just for the sake of giving the boy a hand, but because of the amusing sequel to the printed word. A few days after the article appeared, Ford got a telephone call from Theodore Dreiser asking him to meet Dreiser at Tony's late in the afternoon. Thinking that the result of that meeting would probably be a challenge to swords at fifty paces, as the very least possible form of vengeance, Ford took along his aide-de-camp, Frank Sullivan, to help him out if need be. Imagine his surprise and chagrin when Dreiser said to him that on behalf of himself and the rest of the boys on the staff, he wanted to thank Corey for his splendid article on the American Spectator that appeared in Vanity Fair. That he and the editors had laughed themselves sick and how would Corey like to write an article for them? It has been suggested that he write one on Vanity Fair. Then if he can keep on thinking of other papers to burlesque, Ford can practically assure himself of an income for life. That is, if they all "take it."

•

Seems as how Sidney Skolsky printed an item to the effect that Bob Sherwood and George S. Kaufman were going to Hollywood to write a screen story for one hundred thousand dollars with a guarantee of no interference from the producer. Whereupon George Kaufman was moved to write Sidney a letter telling him that his story was okay but the details were wrong. That he and Sherwood are not going to the coast, they're not getting a hundred thousand dollars, and assuring Sidney that they have absolutely promised not to interfere with the producer.

HITLERITES ARE DIPLOMATIC WITH PICTURE INDUSTRY

Stating 'Desires' Instead Of Orders

London.—Latest despatches from Berlin state the Nazi government is treading carefully where the film industry is concerned, taking no steps that might be construed by other countries, especially America, as moves to upset the business. Diplomacy appears to be the policy of the moment and Hitler edicts take the form of more or less courteous explanations of what the "desires" of the ruling party are, rather than abrupt commands.

There remains, however, the positive knowledge that the German branch of the film business is passing through the first real crisis of its career, its future dependent upon the disposition of the Hitlerites.

Joseph Goebbels, chief of ministry, broke all political precedents when he called a gathering of more than six hundred members of the trade and addressed them on the government's "desires" regarding films. It was the first time a cabinet member ever spoke to the trade directly.

His speech, while seized upon by local trade papers as highly important, failed to reveal anything that might cause a furor among the film men. He spoke on the subject matter that goes into the stories of pictures, chiding his hearers for not having made greater progress in their line of endeavor. He assured his listeners that the government would not attempt to seize the film business or interfere with its normal course. It had no intention, he stated, of supervising finance or production, and will not go into the business itself in any manner so long as fair practices prevail.

Production For 'U' Will Resume Today

Official resumption of production activity at Universal occurs today when "Salt Water," the Slim Summerville-Zasu Pitts picture, goes into work under William Wyler's direction. Although the studio's production doors are opened, actual work does not start on the lot, since the Wyler unit goes on location at San Francisco.

New Writer For MGM

New York.—Erskine Caldwell, who wrote "God's Little Acre" and "Tobacco Row," has been signed by MGM and flew from here to New Orleans to meet Tod Browning, whi is there on location. Leland Hayward made the deal.

Exhibitor Conn Now Heads Producing Outfit

Jacob Conn, former exhibitor of Providence, has organized Sunrise Pictures Corporation to make six program pictures and two specials for the 1933-34 season. Conn is president, Charles Hutchison is vice president and director general, and Lou Robinson the secretary-treasurer.

The two specials will be "Mother's Sacrifice" and "Red Russia of 1940."

Rasch Back To MGM

New York.—Albertina Rasch left for the coast yesterday to stage the dances for MGM's "Hollywood Revue of 1933," which Edmund Goulding will direct.

Herbert Fields, who will work on the script, also left yesterday.

Balloon Ace At Radio

Lansing Holden, top rating balloon expert, arrived Sunday from the East to act as a technical advisor on Radio's production of "The Balloon Buster." Capt. Harold Buckley is working on the same picture in a similar capacity.

O'Neil-Stahl Writing

Universal has assigned George O'Neil to write revisions with John Stahl on the latter's next directorial job, "Only Yesterday."

Writer-Dramatist Tie-up Plan Ready

The plan for the collaboration of the Screen Writers Guild and the Dramatists Guild has been worked out by attorneys for the two organizations, and a contract, containing the details, will be discussed by the executive board of the local Guild tomorrow night. Plans will be made to put the agreement into immediate effect.

Marc Connelly, treasurer of the Dramatists' Guild, who has recently reached Hollywood, will be present to advise with the board on this plan and to represent his organization.

Leo McCarey To Direct 'Grasshoppers' At Para.

Paramount has handed Leo McCarey the story, "Grasshoppers," as his second picture after "The Great Magoo," on his term contract with that studio.

The company has replaced the Marx Brothers with W. C. Fields, Ken Murray and Jack Oakie in this yarn.

Carstairs To Direct

London.—John Paddy Carstairs, Gaumont scenarist, will get his first directorial assignment at the end of the month. He will meg one for Sound City, called "Back Wash," from an original screen story by himself.

Sheridan With Fox

Frank Sheridan has been spotted into a featured role in "The American," which Hamilton McFadden is directing for Fox.

My Sincere Thanks

To Stuart Walker

"Mitch" Leisen

The Authors

And I Mean It!

FREDRIC MARCH

The Reporter Says

The Eagle and the Hawk

is an effective picture

-◆-

To my Associate

MITCHELL LEISEN

a real artist

To Harry Fishbeck
A master of the camera
Bill Rand
Dan Fapp
Lucien Ballard
George Bourne
Jim Hosler
Walter Dalton

To Jimmy Smith
Stuart Gilmore

To Jimmy Seims
Dean Dutton

To Claire Behnke
Isabelle Sullivan

To Roy Krueger
Al Hurley
Harry Reynolds

To Sid Street
Efficient and tactful
Jimmy Dugan
Tom Wotton
O. C. LeBoutillier
Eddie Anderson

To Harry Lindgren
Ray Cossar
Ted Powell

To Bob Odell
Will Walling

To Farciot Edouart
and his staff, who can take you any place on the earth or in the air.

To the Cast

and

To All Departments at Paramount

I wish to express my gratitude for the extraordinary co-operation and comradeship that make directing a pleasant job.

STUART WALKER

Management
BREN & ORSATTI

Publicity Heads Bar Info About Trick Stuff

Recommendations that no major companies furnish stars or players for personal appearances at any meetings of the Western Beauty Congress the end of this month were made at last week's session of the Studio Publicity Executive Committee at the Producers Association.

Publicity heads were informed that various organizations were soliciting advertising for special editions in connection with the Chicago World's Fair, and all such requests should be sidetracked by being referred to New York offices.

All companies were instructed to eliminate any and all "horizontal" posed stills that were direct violations of the Hays advertising code.

After protracted discussion, the gathering recommended that all companies tighten up on release of information detailing process and trick photography in pictures. Reports stated too many magazine and newspaper stories had appeared recently, exposing process and trick mechanics used by producers to obtain startling and realistic effects, all of which tended to destroy the illusion of readers and to kill public confidence in real effects which are staged continually for pictures.

Indie Producers Object To 'Indies'

New York—The independent producers who are in the new association object to being known as "independents," so Tobias Keppler, counsel for the organization, has a new title. The outfit will now be called the Progressive Motion Picture Producers and Distributors Inc.

Rogers and Murphy Start Home Tomorrow

New York.—Charles R Rogers leaves for Chicago tomorrow enroute to Hollywood. Ralph Murphy accompanies him, and the pair will be joined in the Windy City by Casey Robinson, who will discuss screen treatments on various stories he has made for Rogers while the latter was East. The trio will arrive in Hollywood Sunday.

Butler With Harvey

Fox has set David Butler to direct Lilian Harvey's next picture, "My Weakness."

Exhibs Worry Distribs

(Continued from Page 1)

in the business having fallen down on its product. The theatre operators are starting from scratch, as it were, and buying, not on past performances, either good or bad. They will try to do their own figuring, weighing star attractions, stories to be made, direction and the possibility of any one or more companies not being able to carry through the season and deliver the amount of pictures it is selling

One big theatre operator here who has been out of the business but is now operating the houses he turned over to a major company three years ago, stated:

"It's going to be tough to buy this year. Aside from MGM, where is there any indication that we will get ticket-selling product? And we are not too sure about MGM.

"In past years we had something on which to base buying, but with the drop in quality of their product by 97 per cent of the big companies, what are we to do? The best and only thing is to buy for short periods and buy at low prices. Then, if the production map changes, we can add to our buy and our price for the successful producers."

"United Artists, because of Darryl Zanuck and the continued production of Sam Goldwyn, looms up as one of the top runners for the coming year. Warners, because of the loss of Zanuck, dips down into the doubtful class with Paramount and others. It all places us in the position of not knowing what to buy or whom to buy from, or the prices we should pay to bring us back some kind of a profit."

Tradeviews

(Continued from Page 1)

signature, or were you just writing one of those yarns, hoping to attract producer support?

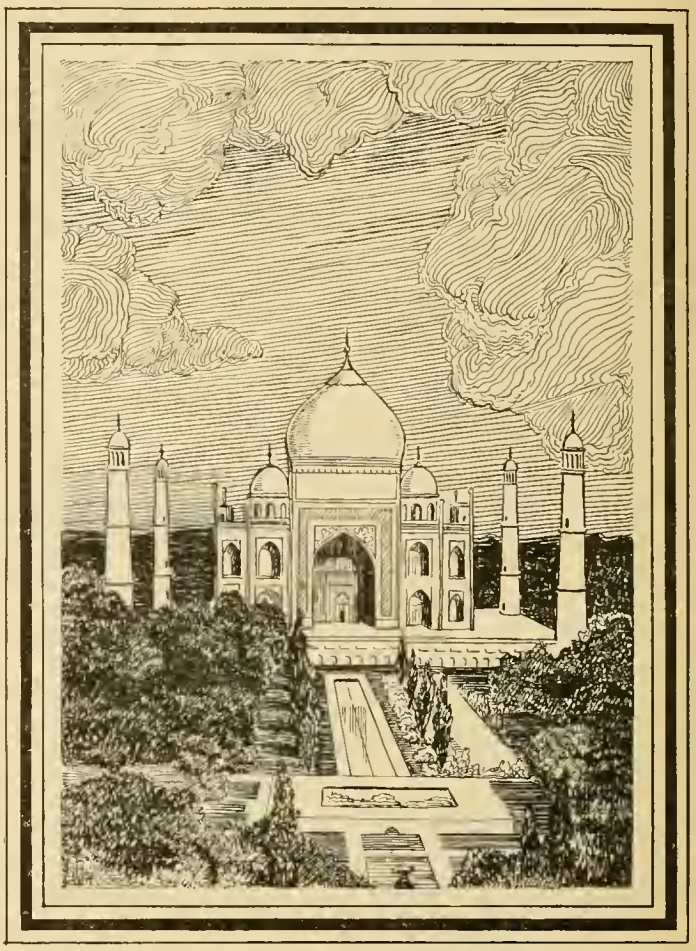
The star system, Mr. Brandt, is the system of making successful pictures, of having a successful motion picture business. When your personalities drop to the point where they no longer attract the public, all the swell shows that may be made will not rattle that b. o. bell to a profitable tune. You have been around long enough to know that, Mr. Brandt. You know of the really fine pictures, without big star names, that have been made year in and year out, and the business they attracted.

•

Any exhibitor will tell you what fills his theatre. It isn't the name of the producing company nor its slogan. It isn't the director, nor the writer, nor the cameraman. It's the name of Greta Garbo, or Marlene Dietrich, or Marie Dressler, or Fredric March, or Jimmy Cagney stuck up on the marquee. That's what pulls them in.

And as long as the public looks for those names, as long as the people flock to the houses where their pictures are shown, just so long will the owners of those names get high salaries—not because the producers have exploited them to high figures, but because those producers, to stay in business, must listen to the voice of the public and because every laborer is worthy of his hire, is entitled to his share of what he earns for his employer, even in the picture business.

We repeat, it's a business of personalities, Mr. Brandt, and personalities come high.



TAJ MAHAL one of the Seven World Wonders completed by Shah Jehan of India in 1650 . . . a monument to his favorite wife, requiring the labor of 20,000 men for 21 years. The Shah was just as discriminating about the blending of his tea as the blending of marble, precious stones and metals in his magnificent Taj Mahal. Teas from Assam, Dooars, Ceylon and Darjeeling comprised his favorite brew. Today, Fortnum and Mason bring you this identical Royal blend . . . one of the 1000 varieties of fine foods at . . . . . .



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TEN SPECTACLES AMONG THE 15 ALL-TIME LEADING FILMS

14 Produced In U.S. And 1 In Germany

Philadelphia.—The 15 outstanding pictures of all time, voted on by exhibitors, exchangemen, critics and others for the 15th anniversary number of Jay Emanuel's "Exhibitor" regional trade papers, present decidedly interesting facts to the industry.

Ten of the group were spectacles, and half of the ten rated production costs of $1,000,000 or over. Top negative cost goes to "Ben Hur," which had nearly $4,000,000 charged against it. DeMille's "King of Kings" was in second spot on cost, with $2,300,000. "Birth of a Nation" was lowest at approximately $125,000.

The ten spectacles selected among the 15 "greatest" include: "All Quiet On The Western Front," "Birth of a Nation,' "Ben Hur," "Covered Wagon," "King of Kings," "Big Parade," "The Sea Hawk," "The Four Horsemen," "Cavalcade" and "Hunchback of Notre Dame."

The five non-spectacles in the group include: "The Kid," "Variety," "Over The Hill," "Tol'able David" and "Smiling Through."

"Over The Hill" nabs honors as the lowest cost picture in the entire group, with negative cost of about $50,000. "Variety," German made, is the only foreign picture on the list.

Of the 14 pictures made in this country, five were produced by independent units which released through major companies. Of the others, MGM rates three, Universal two, Fox two, and Paramount and Metro one each.

The period of 1920 to 1923 saw the production and release of six of the 15, while five were released from '24 to '28. Only three sound pictures are considered in the fifteen; "All Quiet on the Western Front," "Smiling Through" and "Cavalcade."

If the rule holds true, as indicated by the list of 15 selected, that high negative cost spectacles gain attention when votes are taken on "outstanding" pictures of all time, the industry will undoubtedly wait some years before other pictures come along to gain attention of the pickers. The financial status of the industry now and for some time to come will prevent expenditures of huge sums for spectacles which might be classed as competitors of the 15 selected for the birthday of Emanuel's publications.

Lubitsch Sells An Original To Para.

Paramount has accepted an original story by Ernst Lubitsch, titled "There Were Four Women," and the director is slated to make it, following Noel Coward's play, "Design for Living."

Jarrett Yarn To 'U' For Summerville and Pitts

Dan Jarrett, who has been working on the treatment of "Salt Water" for Universal, has sold an original to that company which will be used for a Slim Summerville-Zasu Pitts feature comedy. Deal was handled for the writer by Lew Cantor and C. S. Humphrey agency.

Garrett flies East in a few days to write a play for John Golden, following which he returns to the coast to prepare the treatment for his original for Universal.

Arthur Kober To Radio

Completing the screen play of "Mamma Loves Papa," with Nunnally Johnson at Paramount, Arthur Kober moved over to Radio yesterday for a one week job on the dialogue of "Newsreel," for which Agnes Christine Johnson contributes the script.

Lead For Helen Mack

Helen Mack gets the fem lead in "Headline Shooters," which Otto Brower directs for Radio.

Blanche Frederici Cast

Blanche Frederici was signed by MGM for a featured role in "Hold Your Man," the Sam Woods production.

Alaska Priest Asks Silent Films

An appeal for use of old silent films has been made to the Producers Association by Father J. Tompkin, in charge of the Holy Cross Mission at Holy Cross, Alaska. In his request for free use of pictures, the Jesuit Father stated that pictures are shown about 12 times yearly to Alaskan Indian boys at his mission, and are then shipped to the Indian missions at Pilgrim Springs and Akularak for other showings.

Joe Breen, of the Producers Association, is canvassing the western offices of the major companies to obtain a list of silent pictures which can be supplied to the Alaskan missionary, and arrangements will be made to extend fullest co-operation.

Three Traveling East

Alfred Santell, Julian Josephson and Arthur Kober leave for New York Saturday. Santell and Josephson will finish preparation on the screen play of "Chance At Heaven," for Radio, while in the east Kober is taking a month's vacation.

Quillan-Fidler Tie

Eddie Quillan and Jimmy Fidler tied for first place in the Tin Whistle Sweepstakes held at Lakeside over the week-end. The two golfers fight the battle for the first prize in a match this week.

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What they directed . . .
And who were the big
box office five . . . . .

These and other interesting facts in the Third Annual Directors Number . . . . Out



WEDNESDAY MAY 17

THE Hollywood REPORTER

Vol. XIV. No. 45. Price 10c. TODAY'S FILM NEWS TODAY Wednesday, May 10, 1933

AGENTS STAGING RAIDS

TRADEVIEWS by W.R. WILKERSON

•A supplementary series of conferences on the subject of salary reductions starts in New York today, the conferrees being the producers' labor committee and the representatives of the IATSE studio locals. From present indications, the net result will not be pleasing to the producers.

When the salary cuts were put into effect at the studios some weeks ago, an effort was made to extend them to the labor unions. They stood pat, however, refusing to accept any reductions. The cameramen were especially rabid against any cut, they having taken a ten per cent reduction a year ago which was to have been restored last month, but which was not.

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Invoking the arbitration clause in their agreement, the producers arranged for meetings in New York between their labor committee, of which Pat Casey is the head, and the IATSE representatives.

The labor men believe that two propositions are to be put up to them. The first will be for a general cut, to extend indefinitely, and the other for a cut based on the recent fifty per cent reduction here, to run six weeks.

No matter which one is presented, the unions' answer is "No." In the first place, the heads of the Big Four of the IATSE have no authority to order reductions. The studio locals are autonomous and the IATSE heads may only recommend.

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In the second place, the representatives of the cameramen, sound men, cutters and lab workers, studio technicians, etc., who have gone East to attend these conferences, are under orders. They may not even discuss reductions. The only thing they can do is to listen and then report back to their respective locals. The final word lies with the membership and, judging by the instruction given the representatives, that word will be an emphatic "No" to any suggestion of cuts.

It is impossible to believe that the producers do not know these conditions and it is also impossible to understand why, knowing them, they insisted upon the New York conferences. Possibly they believe that the eloquence of the committee members may induce the locals to change their minds. But from here it looks as if the whole insistence upon the conferences in the East is just to cause trouble and expense for the labor crowd.

Warner Preferred Stock Up 3 Points

New York.—The preferred stock of Warner Brothers suddenly jumped on the New York Stock Exchange yesterday, advancing three points to close at eight. This is a new high mark for this issue.

LaCava To Para. Radio Deal Out

It looks as if Gregory LaCava will go to Paramount for the direction of "Chrysalis," which is to star George Raft, instead of remaining with Radio for one or more pictures.

LaCava just completed the Constance Bennett vehicle, "Bed of Roses," and was talking contract with B. B. Kahane on a term deal, but the terms did not meet with the director's approval, so deal is cold.

Schulberg Closes New Deal With Paramount

B. P. Schulberg and Paramount have closed a new deal by which the producer remains with that company for another term.

It is understood that his drawing account will be a little smaller, but that his cut in the profits of his productions has been increased.

'Manny' Cohen East

Emanuel Cohen, Paramount production head, leaves for New York tonight for conferences with the eastern executives.

Many Offices In Hollywood Trying To Grab Clients From Others — Open War Brewing

An epidemic of raiding has broken out among the agents. Many artist managers, heretofore held above such practices, are indulging in an orgy of client-stealing such as has never before been the experience of production circles here. The attributed reason is the low ebb of studio production, the small list of money-making players, directors and writers barely justifying the existence of more than a third of the sixty-five recognized agencies.

Back of the wholesale raiding is seen the old law of self-preservation, every agent figuring on fighting to stay in business, scruples or no scruples. Net result, so far as the agents are concerned, is an all-around loss of caste by the agent body.

Every complaint investigated showed that some of the larger offices are the ones to blame for the situation.

(Continued on Page 2)

Columbia Declares Dividend On Its Pfd.

New York.—Columbia Pictures yesterday declared the regular quarterly dividend of 75 cents a share on its preferred stock, payable June 1.

Sylvia Sidney Renewed

Sylvia Sidney will remain on the Paramount roster, her contract with the company having been renewed yesterday.

Warners-U. A.-Col. Reject Contract

New York—With Metro-Goldwyn-Mayer, Paramount, Radio, Fox and Educational accepting the new optional standard exhibition contract as drawn up for their approval by a committee of distributors and exhibitors, Warners, United Artists and Columbia have held out against it.

Because of the refusal of these three to sign, the new selling season will see two contracts for the exhibition of pictures, the old and the new standard agreement.

Paramount and Raft Deal Still In The Air

The new deal between Paramount and George Raft has not been concluded, in spite of the fact that he is tentatively set for the lead in "Chrysalis." The transfer of his contract to Paramount Productions has not yet been made.

Selznick To Start 14 In Two Months

The next two months will be the busiest ever experienced by David Selznick as a motion picture producer. He will start 14 new pictures on their production way at MGM during that eight week period.

Wanger In Hospital

Walter Wanger, who hasn't been feeling well lately, is in the Cedars of Lebanon Hospital for observation. So far, the X-rays that have been taken have failed to show the cut-outs from "Gabriel Over The White House."

Radio and Ford Dicker

Radio has offered John Ford a one picture deal which has all the appearances of going through, with the signing of papers set for one day this week. Ford is on a picture-to-picture basis as a director for Fox

SIROVICH RESOLUTION CAUSE OF BITTER FIGHT

New York.—The impending Federal investigation of all phases of the motion picture industry demanded by the resolution introduced in Congress by Representative Sirovich, of New York, is arousing much apprehension in executive circles and much heated warfare among the exhibitors.

The Allied group is out definitely in favor of the measure and is making efforts for concerted action by all members to influence their representatives to vote for it. The Allied members have their own grievances which they hope may be adjusted by such an investigation.

The new Independent Theatre Owners Protective Association, at a meet-

(Continued on Page 2)

Lilyan Tashman Set For 'Mamma Loves Papa'

Lilyan Tashman is set for a one-picture deal with Paramount and has been cast in "Mamma Loves Papa," which Norman McLeod will direct, with Mary Boland in the top spot.

Miss Tashman will do a picture for Phil Goldstone after the Paramount engagement. Selznick-Joyce handled both deals.

New Term For Jackie

Jackie Cooper has signed a new two year contract with MGM, the terms being the same as on his expiring agreement. He will do a maximum of ten pictures.

KARL FREUND will direct "Shoot The Works" for Universal

THE Hollywood DAILY REPORTER
TODAY'S FILM NEWS TODAY

W R WILKERSON ..... Editor and Publisher
FRANK POPE..... Managing Editor

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THE LOW DOWN

Adolphe Menjou, in an off-moment the other evening, let himself in for something that only time can erase, and maybe even the passing of the years won't enable him to live it down. Y'see, Adolphe was feeling very gay, one might even say effervescent, and, for no reason at all, (except perhaps that someone inadvertently kidded him about the way his coat-collar wasn't fitting at the moment) compiled a list of the ten best-dressed men in the world. We think Adolphe came first—and then, oh, yes—there was the Prince of Wales, and then there was Adolphe—no, he came first. Well, anyway, Doug Fairbanks, senior and junior, were in the list and we won't get him in trouble by mentioning the rest On account of he completely forgot to mention Owen Moore than whom there is none than whomer, and we don't blame brother Matt for being mad. Adolphe forgot Jimmy Durante, too—but then maybe he wasn't kidding.

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Will all the badminton players (if there are such around) please get in touch with Marc Connolly? Marc wants a badminton court too—and he wants it bad. Mr. C. is the undefeated (well, practically) badminton champion of East 54th Street, New York City, and he can't face his high-toned friends when he goes home again unless he's beaten a few people out here. We mean at badminton. Madeline (that's Mrs. Connolly) does not care so much—she likes to read and turn off the radio.

•

The Eddie Lowes (Lilyan Tashman) gave a farewell soiree for Elsa Maxwell, Mrs. Robert Smith and the Alex Wichfields, who left on The Chief last night. The Maxwell is expected back in a coupla weeks, though Heaven only knows—. Among the guests at the Lowe menage were Countess Frasso, Gary Cooper, the Gene Markeys, the Bill Powells, the David Selznicks, the Sam Jaffes, the Herman Mankiewiczes, the Doc Martins, Ricardo Cortez, the Sunny Chalifs, the Sam Hoffensteins and John Zanft.

New York REVIEWS

"THE STORY OF TEMPLE DRAKE"

Paramount prod.; director, Stephen Roberts ;writers, William Faulkner, Maurine Watkins, O. H. P. Garrett.

Paramount Theatre

World-Telegram: It is, in its sombre, morbid way, an engrossing enough film—one that is capitally acted and which succeeds pretty well in bringing out the character of a young girl who is torn between good and evil.

Herald-Tribune: It is so daring a film, so frank and unabashed in its narrative and so maturely sinister in its implications that it possesses an undeniable fascination. It is not a pleasant or a lofty fascination, but it most certainly exists. The work is perverse melodrama rather than a cruel social study of a decadent people, but it is pretty powerful stuff.

News: It should never have been bought and never produced. It will not reflect any credit on the producers, the director, nor on any of the actors who play the principal parts, even though it has been directed and acted with a great deal of realism. The picture has obviously been cut by the censors, but they couldn't remove all the implications of evil doings without scrapping the whole thing. The scrap heap is where the picture belongs.

Times: Considering the changes that were to be expected in bringing this novel to the screen, the producers have wrought a highly intelligent production. It is grim and sordid, but at the same time a picture which is enormously helped by its definite dramatic value.

Mirror: It is an indescribably sordid drama, unrelieved by a moment of comedy or a single sympathetic character. Uncensorable and emasculated, the director has done all he could with material entirely unsuitable for screening. Its extraordinary squalor is what distinguishes it from other ravishment melodramas.

American: A shoddy, obnoxiously disagreeable melodrama, played in ten-twent-thirt-fashion by its principals, and self-consciously directed by our favorite white hope, Stephen Roberts. Now, in fairness, some of the film's weaknesses may be ascribed to the scissors of the censors. But it is difficult to see how, even without deletions, it could have been other than a trashy, sex-slugged piece.

Journal: "The story of Temple Drake" follows what plot "Sanctuary" had in general outline with, of course, both eyes on the censors.

Sun: The richness of atmosphere is somewhat missing as are the more spectacular elements of degeneracy. But as talkies go, "The Story of Temple Drake" is original and dramatic melodrama.

Agents Staging Raids

(Continued from Page 1)

Their tactics are being directly felt by the smaller offices, whose two or three big bets are the objects of the raids.

Almost every important player in town has received one or more letters from agents soliciting representation.

A typical letter runs as follows:

"We (or I) had the pleasure of seeing your performance in ———. We were so impressed with your future possibilities that, if you are not permanently obligated to any other personal representative, we would be delighted to confer with you and discuss the various angles which we feel would be advantageous to your future success. You no doubt are aware that our representation is confined to a few of the leading stars in this industry and it is only occasionally that we increase our representation and then only when we feel that an artist has unusual possibilities."

Other letters have indicated that the client is suffering from very bad representation and the writer points out that a continuation of this will ruin the player. One agent claims to be on the inside of every big deal, having first call on the placement of people in two major studios. Still another claims that no term contract will be issued by one of the majors unless it is approved by him.

So far most of the shooting has been done from ambush. Few of the raiding agents dare come out in the open because hardly any of them can walk out with clean hands.

These actions are weakening the cause of the agents with the studios and have given production and studio heads arguments that they have not been able to offer before, for the necessity of a central booking office. Also, the clients who voted so strongly against the proposed Artists Service Bureau may find cause, in this dumdum warfare, to do away with their 10 per cent representation and agree to book through the producers' office, if it is started.

Butterworth To MGM

MGM yesterday closed a deal with Charles Butterworth to join the company's roster of featured players on a two year ticket, which the Frank and Dunlap office negotiated. It starts May 22.

Radio After Mayo

Radio is negotiating with Archie Mayo to direct "Sally Was A Lady," the Norman Houston original yarn which is to be Irene Dunne's next picture, under the supervision of Sam Jaffe.

Producer-Labor Conference Today

New York.—The conferences between the producers' labor committee, headed by Pat Casey, and the representatives of the studio locals of the IATSE get under way in New York today. The object is to induce the labor crowd to consent to salary reductions, to which all the locals are emphatically opposed.

In the labor delegation which came from Hollywood are Richard Green, IATSE Western representative; Howard Hurd, of the cameramen; Harold Smith, of the sound men; Carl Kountz, of the cutters and lab workers; Lou Blix, of the studio technicians; Alvin Wyckoff, Jack McEvoy and others. The conferences probably will last several days.

Cabanne Will Direct Own Story For Radio

Radio closed negotiations with Christy Cabanne yesterday to direct his own original story, "The Glory Command." It will be Glendon Allvine's first production as an associate producer.

F. McGrew Willis is writing the screen play, and leaves shortly with Cabanne for Annapolis where scenes for the production are to be made.

Universal and Doane Dicker Over New Deal

Universal is negotiating a new deal with Warren Doane for the latter to produce a series of two reel comedies for the 1933-34 program.

Doane, executive with Hal Roach for many years, held a contract with Universal during the past year to make 20 two-reelers, all but one of which have been completed. Doane will also produce one or more feature comedies.

Connie Bennett Going To Honolulu

Constance Bennett will leave for Honolulu Saturday on board the Moalola. There will be a number of the local colony also making the trip, among others Harry Beaumont, the MGM director.

Ben Atwell To Col.

New York.—Ben Atwell, one of the most noted of Broadway press agents, has been signed by George Brown for the Columbia publicity department.

War Over Sirovich Bill

(Continued from Page 1)

ing yesterday, also approved the idea, and its members have started wiring their Congressmen.

On the other hand, the MPTOA is opposing the action demanded, and the Hays office, working through the numerous Film Boards of Trade, is also fighting hard to have the measure shelved. The actions of the lobby which is battling against the resolution in Washington have aroused a lot of adverse comment, and threats have been made that the lobby itself will be investigated by a Congressional committee if it does not cease its present methods.

"SILK EXPRESS" GOOD PROGRAM "SUNSET PASS" FINE WESTERN

Well Sustained Mystery Story

"SILK EXPRESS"
Warner Bros.

Direction ....Ray Enright
Original Story.. Houston Branch
Screen Play.. ..... Houston Branch, Ben Markson
Photography ....Tony Gaudio

Cast: Sheila Terry, Allen Jenkins, Neil Hamilton, Guy Kibbee, Harold Huber, Dudley Digges, Robert Barrat, Arthur Hohl, George Pat Collins, Vernon Steele, Edward Van Sloan, Douglas Dumbrille, Tom Wilson.

Well, well, here's a mystery melodrama made of the stuff of which dreams are fashioned—silk and icicles, but Warner Brothers' "The Silk Express" zooms along with verve and a good deal of red-blooded speed.

The silk is the reason for the mysterious murders, and the icicles furnish the extraordinary and original, but not quite credible, clues.

"The Silk Express" fails to raise its head above the run of ordinarily good mysteries, but it manages, by sheer perseverance and a certain subtle suspense, to hold the attention from wandering any appreciable distance.

Almost the entire action is laid on a special train, speeding from Seattle to New York with a load of silk destined to break a monopoly on silk held by a disreputable firm in the East. Neil Hamilton is the head of the nice silk company that wants to ruin the nefarious plans of the bad silk company. With him on the train are Sheila Terry, who is taking her father, Dudley Digges, to the Rockefeller Institute for treatment; Allen Jenkins, who is just an amusing tramp until the murders are solved; two train guards, Harold Huber and George Pat Collins; an attorney, Robert Barrat; a doctor, Vernon Steele; a hick detective, Guy Kibbee, who tries to find the murderer all the way to New York, and the murderees, Arthur Byron, who plays the conductor, and Ivan Simpson, who is Hamiltons' secretary.

Hamilton plays his role crisply and with authority, and Sheila Terry hasn't a thing to do, but she does it more or less gracefully. Guy Kibbee is his usual competent self, and Allen Jenkins, of course, is expert as the tramp.

The train itself is grand, rushing with steel insistence through the mountains, over the desert and plowing through banks of snow.

The story by Houston Branch, and adapted by him and Ben Markson, has the advantage of being about one and a half per cent above the average mystery. Direction by Ray Enright is consistently smooth, and Tony Gaudio's photography is in mood.

Although you haven't any really star names to play with, there is an intriguing title and, if your patrons go for mystery stuff, feed them that. The picture will make good.

Ernest Torrence Critically Ill

Ernest Torrence, who has been ill in New York since April 12 and who has undergone a major operation, is reported to be in serious condition. His son, Ian Torrence, left for New York last night.

New Pictures On B'way This Week

New York.—Seven new pictures are announced for the New York picture palaces this week. The list comprises:

"Warrior's Husband" at the Music Hall and "Ex-Lady" at the Strand tomorrow; "The Girl of 419" at the Paramount, "Jungle Bride" at the Seventh Avenue Roxy, "Forgotten Men" at the Rialto, "Kiss Before The Mirror" at the RKO-Roxy, and "The Barbarian" at the Capitol, all on Friday.

LaRue Set For Remake Of 'Blood and Sand'

Paramount is preparing to remake "Blood and Sand," which was made silent years ago with Rudolph Valentino, and will have Jack LaRue play the role that Valentino portrayed.

The company has had the remake of this film in mind for some time, first with Cary Grant, then George Raft, and now with LaRue.

Sam Mintz Will Work On 'Rafter Romance'

Radio has signed Sam Mintz to collaborate with Glenn Tryon on the screen play of "Rafter Romance," the McCrea-Jordan vehicle.

William Seiter has been assigned to direct this as his next picture.

Zanuck-Schenck Outfit Incorporates In N. Y.

New York.—Twentieth Century Pictures, the new Darryl Zanuck-Joseph Schenck company, has been incorporated at Albany.

'U' Can't Get Del Ruth

Universal's bid for the loan of Roy Del Ruth to direct "Counsellor At Law" was turned down by Warners, as that studio wants the director back on May 29 to start preparation on his next picture.

New One For Dieterle

Fox has assigned Wilhelm Dieterle to direct "The Devil in Love," with Victor Jory, Loretta Young and Vivienne Osborne in the top spots.

Leslie Fenton To MGM

MGM has signed Leslie Fenton for a role in "Night Flight," which David Selznick is producing. Clarence Brown is directing.

Direction, Cast and Story Excellent

"SUNSET PASS"
Paramount

Direction Henry Hathaway
Original Story.. ....Zane Grey
Screen Play ....Jack Cunningham, Gerald Geraghty
Photography .. .. Archie Stout

Cast: Randolph Scott, Tom Keene, Kathleen Burke, Harry Carey, Noah Beery, Leila Bennett, Kent Taylor, Fuzzy Knight, George Barbier, Charles Middleton, Patricia Farley, Vince Barnett.

Paramount strays from the routine in its latest western, "Sunset Pass," and hands the exhibitor a refreshing, eye-filling picture that will stand on its own feet and give the customers their money's worth. Primarily, the story in its presentation is so different from the ordinary run of western material that it raises the picture from the usual category, setting it up as an example of sustained interest, colorful scenic qualities and unfaltering action.

Tom Keene, a cowboy-detective, poses as an escaped criminal, worms his way into the doubtful graces of a gang of cattle rustlers and leads the consequent denouement

The story, while sleepy in starting, speeds up and finishes in a blaze of battle and glory. It will make the kids whoop, and stir the adults in more than customary fashion.

Tom Keene, Randolph Scott, Harry Carey and Kathleen Burke get the main-stay roles and work diligently and effectively in making the picture what it is. Leila Bennett and Fuzzy Knight supply comedy that's always funny.

The exhibitor has here a better than average western and should handle it as such in his exploitation. The box-office results will prove our contention.

Kane Sailing To Wash Up With Paramount

New York.—Robert Kane is sailing for Europe on the S.S. Washington today to clean up his affairs with Paramount before going into production with Fox Film in Hollywood.

He expects to report at the studio some time after August 1.

Radio Acquires Rights To 'The Red Knight'

Radio has purchased "The Red Knight," the story by Floyd Gibbons, based on the career of Baron von Richtofen, German war ace. The William Morris office negotiated the deal.

DeMond With Lackey

William Lackey has assigned Albert DeMond to write the screen play of an original story by Paul B. Franklin, which Lackey produces as his fourth picture in the group he is making for Monogram. It is an air story.

Yesterday in NEW YORK with HELEN GWYNNE

"Best Seller," which opened last week, has so many dashes of this and that, that it is never quite good, red herring However, the very deficiencies that take away from it as a play become its chief virtues as picture material. When, as and if it is sold to the movies, whatever company buys it may adapt it to any form and, without changing the story, get a damned good picture and will certainly in any event make a great improvement over the present casting. . . . Ian Keith is really a great achievement over his lines. He has practically the only really bright lines in the play and it is nothing short of remarkable how completely wooden the part is as he stalks through it. . . . Peggy Wood is quite lovely and charming in a role that isn't exactly suited to her. Remember that picture she made for MGM? Wish she could be persuaded to make more. That gal has so much talent and appeal.

•

The play is of the worm turns variety, (a plot that is fast taking first place these days,) with a few new angles and Ernest Truex is the worm what turns. And is Ernest Truex? . . Frances and Sam Goldwyn, George Gershwin and Sam Dembow among the first nighters. Never noticed before what a very patrician-looking person Frances Goldwyn is. . . . When Chester Erskine read that item in Winchell's column about Sidney Fox becoming a mother, he turned purple, almost had a stroke, grabbed a phone, called Charley Beahan and excitedly inquired whether or not Sidney remembered that she was about to start work in a picture in a few days and what was the idea? And he was the most relieved person of all to find it wasn't true. After all, a picture production in an Art.

•

Aline McMahon just back from the South having a grand time at the Angna Enters recital. . . . Hal Horne is fast making his next fortune as an expert bagatelle player. . . . Which reminds us, that the AMPA has challenged the Motion Picture Club to a bridge tourney. And not without good cause. The receipts of the evening will be donated to the Motion Picture Relief Fund sponsored by Film Daily. The event takes place next Thursday and guests may watch the embattled contestants or play among themselves and have refreshments all for the sum of a dollar per person. . . . Arthur Hornblow was host to a farewell luncheon for the Lynn Farnols that turned out to be "Goodbye" for Richard Day.

Berkeley Will Stage Dances For Cantor Pix

Busby Berkeley has been signed by Sam Goldwyn to stage the dance numbers in Eddie Cantor's next starring filmusical.

Berkeley, who handled the same assignment on "Kid From Spain," gets a leave of absence on his term contract at Warners.

Hoot Gibson Forms Producing Outfit

Hoot Gibson is going to be a producer on his own hook. He has just organized the Hoot Gibson Pictures Corporation and will have his incorporation papers this week. They have been filed at Sacramento by MacFarland, Schienman and Krasne, his attorneys.

The stated capital of the new company is $25,000. No plans for production are divulged as yet, except that the pictures will be made by the Gibson unit on a major lot, starting about July 1. The plans call for a series of Westerns and aviation pictures.

Gable-Harlow Picture Is 'He Was Her Man'

MGM has selected "He Was Her Man" as release title for the Clark Gable-Jean Harlow production, now in work as "Black Orange Blossoms."

Sam Wood is directing with cast including Stuart Erwin, Dorothy Burgess, Gary Owen, Barbara Barondess, Paul Hurst and Elizabeth Patterson.

Horace Jackson East

Horace Jackson will leave for New York in two weeks to join his wife and leave for Europe on an extended vacation.

Arthur Collins To Radio

Arthur Greville Collins has been signed by Radio to direct the dialogue on "Headline Shooters."

Bodyguards With Dietrich Enroute

When Marlene Dietrich got on the Chief last night at Pasadena, bound for New York, her entire retinue of bodyguards, resembling an arsenal, accompanied her and will remain at her side until she gets on the boat in New York bound for Germany.

'Temple Drake' OK At N.Y. Paramount

New York.—Those pan reviews written by some of the local dailies on the Paramount production of "Temple Drake" attracted people to the Paramount box office instead of keeping them away.

The picture did a brisk business during the first five days, and more business on the opening three days than was done the entire week previous.

Term For Ruth Channing

MGM has handed a term contract to Ruth Channing, who recently worked in "Lady of the Night" and "Made On Broadway" for that company.

Hornblow Due Today

Arthur Hornblow, of the Samuel Goldwyn organization, is due here this afternoon from New York.

New Stories Bought By Fox, Warners, Universal

New York.—Fox Film has purchased the rights to "Walls of Gold," a novel by Kathleen Norris, and Universal has bought "Zest," also a novel, written by Charles G. Norris, which will be published June 15.

Warner Brothers have purchased "Memoirs of a British Agent."

Fox Still Seeking Story For Clara Bow

Fox has shelved both "Marie Gallant" and "Sandy Hooker" as future vehicles for Clara Bow and is now looking for another yarn.

"Sandy Hooker" remains on the schedule, but will be used for another player.

Film Golfers Leaving For Del Monte Friday

Jesse L. Lasky, Nat Deverich, Eddie Mannix, Myron Selznick, Frank Joyce and "Gutty" Kaufman are leaving for Del Monte Friday for a little golf.

Gilbert A Director Now

John Gilbert has ambitions to become a director and his representatives, Selznick-Joyce, have now entered his name on their list of directors.

Play For Hepburn

Katharine Hepburn is going back to the stage this fall, for a time at least, and will appear in a production for Jed Harris.

Dembow Examined At Para. Hearing

The investigation of the affairs of Paramount-Publix was continued in New York yesterday, with Sam Dembow Jr. and M. F. Gowthorpe, of Publix Enterprises as the witnesses. The examination was conducted by counsel for the Irving Trust Company.

S. A. Lynch attended as chairman of the creditors' committee. He complained of the delay and of the way in which the examinations have been dragging along, so, to speed things up, sessions will be held Friday and the following Wednesday.

Krasna Contract Sold To MGM By Columbia

New York.—The contract of Norman Krasna with Columbia, which had eleven months to run, has been purchased by Metro-Goldwyn-Mayer, and he will finish out the time at the Culver City studio.

Fairbanks Due Today

His plane delayed by high winds so that it could not reach here last night, Douglas Fairbanks forsook the air and is coming by train from Albuquerque, arriving this afternoon.

Morgan Wanted By Radio

Radio is negotiating with Frank Morgan for a featured role in "The Death Watch," by Edgar Wallace. Irving Pichel will direct.

TO ALL PRODUCERS:

We are sending you today our latest collaborative effort, entitled:

"FOREIGN LEGION OF THE UNDERWORLD"

(in screenplay continuity)

We believe that our story possesses the three entertainment impacts which make for sure-fire box office.

SAMUEL ORNITZ
JOHN BRIGHT

Management: Selznick-Joyce Agency

THE Hollywood REPORTER

Vol. XIV. No. 46. Price 10c. TODAY'S FILM NEWS TODAY Thursday, May 11, 1933

INDIES WAR ON CONSOL.

Angered By Cutting Off Of Financial Aid, Plan To Build And Operate Own Laboratory

The recent news that Consolidated Film Industries is planning to discontinue all financing of independent producers, which is still believed by those independents in spite of a denial by Consolidated, has led to a movement by the smaller producers to build and equip a laboratory of their own.

They can see no reason why, if Consolidated refuses them financing, they should continue to have their work done at Consolidated labs, and they feel that, if they must seek financing elsewhere, they can get the lab work done just as well and somewhat more cheaply if they have a lab of their own.

The movement has advanced to the stage where a fund for preliminary ar-

(Continued on Page 7)

TRADEVIEWS by W. R. WILKERSON

•"EAST is East, and West is West and—"

New York executives seated behind desks in the offices of our major companies are flooding the country with propaganda about Hollywood and the bad condition of production because of the inefficiency of our present studio heads. This tripe is being sold to trade papers in the East and newspapers and fan magazines all over the country. What's the idea? What's behind the whole thing?

There are about ten reasons for this activity to embarrass Hollywood. One of them is the job-protecting and buck-passing of our New York executives and the other nine reasons do no matter. And if you don't think that's true, you are missing your guess, because some of the propaganda has reached this desk BY MISTAKE and it is being held for evidence some day when it may be required.

•

That life of Reilly that most New York execs lead, those heavy pay checks each week, the joy of those banking hours in their offices, etc., etc., can not be duplicated in any other business nor any other location. Many of those big jobs are being threatened, the moving of all the home offices to the base of SUPPLY is being suggested and entertained, so what else can Mr. New York exec do but sell the banks, THROUGH THE PRESS, the bad condition of the studios, the high salaries, the mistakes and waste, etc.

And the funny part of the whole thing is that there is not a New York exec in existence who would not give his right arm to be sitting at the head of his studio, if HE THOUGHT he could deliver any kind of a job, could do even as well as the present incumbent. But they can't and know they can't. As a matter of fact, in the recent history of pictures there has never been but one man who came to Hollywood from a New York desk and left a studio with a record of accomplishment, and that man was Sam Katz.

•

But still they are ready to sink this business further by PUBLISHED PROOF that all the mistakes and errors of this industry start and end right in the studios. It's damned ruth-

(Continued on Page 6)

Picture Stocks Up In Boom Market

New York—The jump of the stock market list yesterday carried the picture issues up also. Warners, both common and preferred, and Fox Film touching new highs. Fox gained 7/8, closing at 3 7/8. Warner common advanced 5/8 to close at 3 5/8, and the preferred went up 1 1/2, closing at 9 1/2. Columbia gained 1 5/8 to close at 12 1/4; Loew's gained 2, closing at 18 3/4; and RKO advanced 3/8, closing at 2 3/4.

Powell and Warner Finally Sign Ticket

That William Powell-Warner Brothers contract was finally signed yesterday. It provides for Powell to start there on or before July 1, grants him the privilege of making the Radio picture with Ann Harding before he starts, and also compels Warners to repay around $5,000 a week of the salary on his old contract that they have been holding back.

His new ticket will call for around $5,000 a week, causing Warners to turn over a check each Wednesday of $10,000 for quite a long stretch.

MGM Buys New Play

New York—Metro-Goldwyn-Mayer has bought the rights to "Dance Hall Daisy," unproduced play by Leo David Freeman.

MGM Will Remake 'Prisoner of Zenda'

MGM will remake "The Prisoner of Zenda," which was made silent about eleven years ago with Ramon Novarro and Lewis Stone.

The studio plans to make a musical picture out of the Anthony Hope novel and Richard Rodgers and Lorenz Hart have been handed the assignment of writing the music and lyrics. Novarro will likely get the top spot in this yarn.

GOETZ-GRIFFITH JOIN SCHENCK AND ZANUCK

William Goetz and Ray Griffith will become parts of the Twentieth Century Pictures, Inc. The announcement was made by Joseph Schenck yesterday in a telephone message from New York.

Goetz becomes a vice-president of the company and will be executive assistant to Darryl Zanuck, and Ray Griffith moves over from Warners for the position of supervisor of production. Schenck stated:

"Pictures must have new blood. The film industry today needs men with modern ideas, men not handicapped by ideas of the past. Producers of old have a hangover of ideas, and the present generation will not

(Continued on Page 2)

Crawford and William On Levee's Client List

M. C. Levee has signed Joan Crawford and Warren William to artist manager contracts.

Miss Crawford, however, is claimed by the Phil Berg office as a contract client, while the William Morris office claims William, whose contract to Ben Boyer, New York agent, is assigned to it by franchise arrangement.

Al Santell East

Al Santell leaves today via boat for New York, and will prepare the treatment on a story he is slated to direct for Radio during the trip East.

Sennett Studio Haven for Most Indie Producers

With the doors of all the major plants closed to the independent producer (all those who are not releasing through a Hays group distributor) the Mack Sennett studio is taking on an activity unknown in the history of this plant.

The Sennett lot, built on a real estate promotion, still has the realtors behind the project. John Waldron, general manager of the studio, made known the facts as they concern the

(Continued on Page 7)

Cohn, Milestone and Stallings To Europe

Harry Cohn leaves tomorrow night for New York, enroute to London. He will be accompanied by his wife, Lewis Milestone and Lawrence Stallings.

Stallings will write an original story for Milestone's direction and will also write the screen play of "Twentieth Century."

RKO-Roxy Announcing Its Change of Policy

New York.—The RKO-Roxy Theatre is posting notices of its change of policy, which goes into effect a week from tomorrow. The house will run continuous vaudeville with a newsreel.

Those employees of the theatre who will not be needed under the new arrangement will get their notices next week.

Next For Del Ruth

Roy Del Ruth's first assignment on the reopening of the Warner studio will be an original story titled "The Bureau of Missing Persons." Warren William has been assigned the top spot.

JACK CONWAY DIRECTED MGM'S ROADSHOW HIT "HELL BELOW"

THE Hollywood DAILY REPORTER

W R WILKERSON .. Editor and Publisher

FRANK POPE..... .....Managing Editor

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RAMBLING REPORTER

That Bill Howard "beer party" to celebrate the finish of the Lasky production, "Power and Glory," furnished some of the best laughs in months . . . Vince Barnett was brought out to do his stuff, but among the hundred odd guests, there was only one present who was not hep to his identity, and that person happened to be Rita Kauffman. . . . And what Vince did to Rita was one of the highlights of the party . . . She finally got so mad that she tossed a glass of beer in his face and stalked out of the room, and it took all the persuasion of Howard, Winnie Sheehan and Jesse Lasky to convince her that the whole thing was a gag and she should return for the rest of the fun.

•

An hour before Elsa Maxwell left for New York Tuesday night, she received three offers to stay, but she had to go East to sit in on the settling of an estate that will give her a lot of money. . . . Charlie (agent) Smith will marry Isobel Connors from Boston this Saturday. . . . Ted Paramore, Wheeler Williams and Gordon Tevis are throwing a joint party tomorrow night and have invited practically everybody in Hollywood. . . . A dog was hired for a sheep guarding scene in "Berkeley Square" and when the dog saw the sheep he ran off the Fox lot, or maybe it wasn't the sheep that scared him.

•

Guess who was voted the most popular actor in the sophomore class of the Julia Richmond school for girls? Wrong! It was Gregory Ratoff, and even he can't figure it out. . . . Who was the clever lad that went to visit a sick friend and, before he entered the home of the bedridden one, picked up a pot of flowers on the front porch and carried it in . . . and the sick one didn't catch on until the maid reported the missing flowers?

New York REVIEWS

"ALIMONY MADNESS"

Mayfair Pictures; Fanchon Royer prod.; director, Breezy Eason; writer, John Thomas Neville.
Mayfair Theatre

American: As poor a picture as the season has disclosed, the current Mayfair offering is without merit in story, dialogue, acting or direction. A good idea has been messed up by a combination of dull and wholly uninspired forces.

News: Poor direction of the picture, stilted conversation and over-acting fail to impress the audience of its reality It is just entirely too melodramatic to get very enthusiastic about

Times: Without Helen Chandler it would never have been exposed to the pitiless glare of Broadway, and that would have been a kindness to Fanchon Royer, who produced it; to Breezy Eason, who directed it, and to the amateur actors and actresses who make up its cast.

Post: "Alimony Madness" is too feeble and implausible to be accepted even as justifiable propaganda for a worthy cause.

"HELLO, SISTER!"

Fox prod.; director, Alan Crosland; writer, Dawn Powell
Seventh Avenue Roxy Theatre

Herald-Tribune: While it falls to pieces rather badly at the end, the earlier parts have a human appeal which proves entertaining

Times: It seems unfortunate that this situation, filled with tenderness, beauty and truth, manages to lose these estimable qualities after it has sifted through the banalities that clutter the plot of "Hello, Sister!"

News: A swell evening's entertainment A good plot, well cast, but slightly artificial in parts, this picture is full of comebacks and amusing situations that afford a laugh a minute until the dramatic climax

Post: "Hello, Sister!" is a stupid little trifle, aimless and dull.

"INDIA SPEAKS"

Radio Picture; produced by Walter Futter.
RKO-Roxy Theatre

Herald-Tribune: A commendably filmed but poorly edited travelogue.

Mirror: "India Speaks" says little which hasn't been said in less ambitious travelogues.

News: "India Speaks" is packed with hair-raising jungle scenes, majestic architectural settings ,and landscapes that typify the great beauty in India. The picture holds your interest and is thrilling.

Post: There is little in the picture that hasn't been done before on the screen by Burton Holmes and others and the camera fails to take in to any convincing degree that vast sweep which constitutes Indian and its seething millions.

American: A fascinating film record of the eternal Mother India and her multitudes of children.

Sun: Compared to the average commented-upon travelogue, it has its share of interest. It is better photographed than most of them, and several scenes of Indian religious fanatics are quite repellently effective. I still wish that Aldous Huxley had taken that Indian trip and had commented ironically and acutely from the screen.

Helene Madison Judge At Caliente Bathing Show

Helene Madison, Olympic swimming star and holder of world's championships, will be the judge at the International bathing revue to be held Sunday afternoon in the Caliente Spa plunge. Miss Madison is taking over the duties of swimming coach at the resort

Twelve famous beauties have been selected to represent Caliente in the revue. The pick of the lot will be sent to Chicago to take part in the contest at the World's Fair this summer. A fashion parade is to precede the bathing beauty revue.

Neilan With Kennedy

St. Petersburg, Fla.—Immediately upon his return from New York, Aubrey Kennedy announced that Marshall Neilan has been assigned to work on "Chloe" at Kennedy City.

Honolulu To Have Its First Exchange

New York.—United Artists and Warners will unite in opening a joint distributing exchange in Honolulu to handle pictures of both companies for the Hawaian Islands. Al Lichtman, of U. A., and Gradwell Sears, of Warners, go to San Francisco the first of June to work out details for the new office.

Opening of the proposed distributing depot in Honolulu by the two companies will mark the first time that a film exchange has been established on the islands. Consolidated Amusement Co. of San Francisco has the theatre situation in Honolulu practically sewed up with six houses, while there is a total of less than 25 theatres, mostly small, in all Hawaii.

Marlow On 'Moment'

Columbia has handed the script of "Brief Moment" to Brian Marlow for some finishing touches before it goes into production. Carole Lombard has the top spot, and David Burton will direct under the supervision of Felix Young.

Goetz Joins Zanuck

(Continued from Page 1)

accept them. The reason that costume pictures are a failure today is because people of the present day cannot enter into the spirit of past generations. Zanuck has youth and great ideas, and his mind is a perfect blend of artistry and practicability. Goetz and Griffith are youthful, too, in addition to being fully experienced."

William Goetz, recently moving from Fox to Radio, offered his resignation to the latter company a few days ago and both B. B. Kahane and Merian C. Cooper accepted, in view of the advancement made possible by the Twentieth Century offer.

Ray Griffith has been with Zanuck as a producer almost since he laid away his acting togs, and when Zanuck resigned from Warners, he immediately put in his ticket also.

AGUA CALIENTE SPA
Bathing Revue & Contest
Sunday, May 14th
Contest entrants will model the Fashions of 1933 at the Dinner-Dance Saturday night, May 14th, in the Salon de Fiesta
$5 *per person includes* DeLuxe DINNER DANSANT ROOM with BATH Saturday Eve. and Admission to the Spa Bathing Revue Sunday
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AGUA CALIENTE HOTEL & CASINO
Mineral Swimming Pools SAN DIEGO in ONE Night's Drive

'ADORABLE' A FOX BONANZA: 'NARROW CORNER' GOOD SHOW

Gaynor, Dieterle, Garat High Spots

"ADORABLE"
Fox

Direction ..... Wilhelm Dieterle
Story ..... Paul Frank, Billie Wilder
Screen Play ..... George Marion, Jr., Jane Storm
Photography ..... John Seitz

Cast: Janet Gaynor, Henry Garat, C Aubrey Smith, Herbert Mundin, Blanche Friderici, Hans Von Twardowski, Albert Conti.

Continental in theme, and particularly in direction, "Adorable" will arouse heated critical debate. It will be seen by many followers of the foreign "schools" as a distinctive advancement of the American screen. Others—and they will be numerous—will regard it as something of a bore, slow-paced and seemingly over-long.

Despite the differences of opinion, there is no gainsaying that "Adorable" will prove a box-office bonanza. Janet Gaynor has always dragged them in, and here she has a setting more definitely adapted to her talents than any picture has given her in a long, long time. She plays with undeniable charm and great vivacity. It is, in fact, difficult to remember when Gaynor has been more beautifully photographed. Exquisite is the word for it.

But then the entire production boasts exquisite photography. It harks back in many respects to the era, pre-talking, when camera work was more often delightful and pictures were made popular by their photographic beauty alone. The camera technique of John Seitz and the directorial touches of "Big Bill" Dieterle find full expression in the grandeur of "Adorable's" massive palace sets.

You have so far two big selling points, the Gaynor name and an outstandingly beautiful production. Add to these factors one Henry Garat, whose advance publicity campaign makes him someone with whom to reckon. Without doubt, Garat is a potential rave for the feminine fans. He has a dash and a romantic appeal that will set hearts fluttering. What if his heavy French accent makes him at times difficult to understand? The fact remains that Garat will bring in the gals first through curiosity, then because of what some of their friends have said about him.

Garat's singing voice is pleasing, although not overly strong. Still he handles very capably three numbers of the score, one of which is a duet with Janet. And here you have your final sales aid to the box-office. The waltz music, specifically "Adorable" and "My Heart's Desire," is of positive hit calibre.

The story is simply a cream puff. It is that one—yes, the same one—about the little Princess who loves a commoner, though betrothed to a Prince. A few pages have been borrowed from practically every previous mythical kingdom plot and mighty little that is new added. The denouement, having had a terrific build-up, is not strong enough to stand the strain and the abrupt end seems almost a collapse.

Credit for making the film at all palatable belongs wholly to Dieterle. His direction has a nice flair and as many twists as the plot would allow. He, quite apparently, knew that he had little more than a waltz for a story and, as a consequence chose, the three-four time as his tempo. He achieved a gay and fluffy result that skirts fantasy, without actually entering the realm of make-believe.

The supporting cast, excepting, of course, the always dependable C. Aubrey Smith, have nothing to do. Herbert Mundin, armed with a sneeze, does intrude from time to time, but his every appearance is just that—an intrusion.

In the final analysis, "Adorable" gives you Janet Gaynor with her new romantic lead, Henry Garat, some lovely photography and production values, and a handful of lilting melodies. These are all you have to sell, but they should prove enough. Now go to it.

'Golddiggers' Again Set for the Chinese

Warner's production, "Golddiggers of 1933," has been definitely set in again for Grauman's Chinese, opening there June 1. Sid Grauman is building the prologue, while the Warner advertising gang is handling the exploitation.

Studios Patting Press on the Back

After several months of being in the dog-house so far as most of the studios are concerned, the representatives of the press suddenly find themselves much sought after. They are being entertained, not once in a while, but every few days, at some studio or other.

Recently Metro - Goldwyn - Mayer threw a press party on the "Tugboat Annie" set, and tonight the same company is entertaining the newspaper bunch in honor of a studio showing of "Peg o' My Heart." And, strange as it seems, the party is to be held in the Marion Davies bungalow.

Fox also threw a party the other night after the press showing of the Janet Gaynor picture, "Adorable," and Paramount had one last week in honor of the new importation, Dorothea Weick. Beer is the piece de resistance at most of the parties, but, as one writer inquired the other night:

"When are these studio publicity departments going to find out that beer is no longer a novelty?"

Director, Writer Enliven Trite Yarn

"THE NARROW CORNER"
Warners

Direction ..... Alfred E Green
From Story by ..... Somerset Maugham
Screen Play ..... Robert Presnell
Photography ..... Tony Gaudio

Cast: Douglas Fairbanks, Jr., Ralph Bellamy, Patricia Ellis, Dudley Digges, Arthur Hohl, Reginald Owen, Henry Kolker, William V. Mong, Willie Fund, Sidney Toler.

"The Narrow Corner," Douglas Fairbanks, Jr.'s latest picture for Warner Brothers, is a perfect example of how a threadbare plot can be brilliantly patched by dialogue, an extraordinarily good cast and expert direction.

You can pull them into the theatre with young Fairbanks' name and with emphasis on Somerset Maugham's authorship, but it will be the dialogue and the supporting members of the cast that the family will talk about on the way home.

Alfred E. Green directed this out-at-the-elbows piece into something like a cinemiracle, squeezing every bit of juice out of what are sometimes rather hopeless situations, and the dialogue, by Robert Presnell, jumped into the fray whenever the story got too much for the cast.

It's the old tale of two men in love with the same girl. Fairbanks is a young reprobate, cruising about on an old pearling ship to escape the law which is after him for murder. That recital of his, by the way, as to how he killed the man in self-defense, could be cut or almost totally erased and the picture would benefit greatly.

Ralph Bellamy is the other man, a trusting Danish trader, almost too upright to believe.

The plot doesn't matter. What matters very much, however, are the grand scenes between Arthur Hohl and William V. Mong, two old sea captains trying to outdo each other in the matter of stories; the bitter, disillusioned, cruel philosophy of Dudley Digges as Doctor Saunders; the wellnigh perfect scene by Reginald Owen when he finds his crotchety old father has destroyed his manuscript upon which he has worked for five solid years; and the thrilling, exciting and dramatic scenes at sea in the storm.

It is these actors, the dialogue, the photography and the art direction that make "The Narrow Corner." Fairbanks, Jr., is a little more than usually competent, but it isn't his picture. The girl, Patricia Ellis, doesn't seem to count.

Credit Tony Gaudio with the photography, and Robert Haas with art direction.

You exhibs have the Fairbanks name with which to get them in and, once in, if they like good acting, they'll go out and talk their friends in.

Other Reviews on Page 4

Yesterday in NEW YORK with HELEN GWYNNE

You have to be awful careful these days around town because you never know when you're talking to a producer. It used to be that everyone was writing a book or a play or just an article on Hollywood, but now everyone is positive he can produce a picture. . . . In the old days people used to say, "Oh, any one can write if he really wants to," and then go on to tell you stories of how soandso, ill, broken in spirit and out of a job, had finally taken to the pen and look at him now . . . Today it would seem that the reason for the scarcity of stories is that people, having seen productions all their lives, have just awakened to the fact that seemingly "anyone can produce a picture—and for practically nothing if you just use sense." . . . And that goes for plays, too. With the understanding of course that said play will be sold to a picture company

•

So you can see how this picture business colors the lives of everybody outside of it. Jobs don't seem to mean anything any more and just why should anyone want to work for someone when he can be an executive hiring others just by deciding to produce a picture . . . It's all very confusing but we think there's an idea for a picture in it and we've always thought we could produce one anyway. Guess we'll incorporate. . . . Really though, if all the pictures are released that are being contemplated by indenpedent producers right at this time, we'll have the triple feature evil to contend with shortly and the major companies will just have to go back to the fur industry.

•

We see by the papers that Washington is considering giving the anti-trust laws the go-by in order to make mergers simpler and save a lotta industries. But, hell, that comes too late to be encouraging. Who wants to join a company now when he can be an independent? And a producer? And the productions? Omigod, the masses are never let off anything. . . Wait'll you see the blurbs on the back cover of Frank Sullivan's book, "In One Ear." Our testimonial for the new work is that the blurbs alone are worth the price of the book. . . . More fun up at the Surf Club. They've got a feller that does card tricks that are really astonishing and we've always been the one to put a person who does card tricks in the same class with the life of the party who thinks it's funny to appear with a girl's hat on his head. His name is Sidney Ross and he tells fortunes, too. . . . And so Arthur Brisbane is going on the air. Wonder whether he'll broadcast from a train window.

Goldberg Book Wanted

New York.—Lou Goldberg's new book, "Bank President," which will be published next month by McCaulay, is is demand by several major producers, with Darryl Zanuck believed to have the inside track.

EISENSTEIN FILM POWERFUL: 'TEMPLE DRAKE' REVOLTING

Director's Genius Never Better Shown

"THUNDER OVER MEXICO"
(Sol Lesser)

Direction. . . . . ..Sergei M. Eisenstein
Scenario ....G. Alexandrov
Photography ... .E. Tasse
Titles and Editorial Supervision.....
Harry Chandlee
Film Editors.. .Donn Hayes, Carl Himm
Musical Setting ...Dr. Hugo Riesenfeld

"Thunder Over Mexico" is the much-heralded film that Eisenstein, the Soviet's master interpreter of Russian communism, brought back after fourteen months in Mexico, following the collapse of the deal that induced Moscow to lend him to Hollywood.

Eisenstein would probably insist that the picture is only one of the dramas he created in the 186,000 feet of film on which he recorded the story of Mexico as he saw it. Since Sol Lesser and his associates followed the scenario faithfully in their abridgement of the colossal work, what was shown last night may be considered representative of the whole.

The genius of the Russian for dramatizing anything and everything, from a cloud in the sky or a tree in the soil to a seething mob, is evident in every shot. His uncanny ability to bring out the story hidden in a face, and to bring to the surface all sorts of implications in the most commonplace acts and events of life keeps the spectator intent upon every scene.

The achievement of the photographer are extraordinary, considering the difficulties he must have met with. As in his Russian productions, Eisenstein uses no actors. The people he finds on the street, in the fields are his cast. He tells them what he wants them to do, and his dramatic camera does the rest. The result is an overpowering sense of reality in every shot that creates a new kind of drama for the person who is watching it. It is tremendously effective.

More important, for the American theatre, is the fact that all this generalizing genius of Eisenstein's is harnessed to a definite story, in which the wrongs and sufferings of the Mexican peon under the infamous "hacendado" reign of Diaz, before the revolution, are summed up in the story of one man.

In the unhurried tempo characteristic of anything that happens in Mexico short of revolution, the stark tragedy of this hapless peon is unfolded with all the beauty, pathos, suspense and grimness that one could ask of a first-rate studio production. "The Punishment of the Horses"—a suavely Latin way of describing one of the most brutal deaths ever devised below the border—is terrific because of what is never shown. Suggestion is one of Eisenstein's most adroit weapons and he never abuses t.i

Dr. Riesenfeld's musical setting is in every respect a masterpiece of interpretation.

Different, utterly different from the ordinary run of productions, this picture needs exploitation and showmanship of no ordinary calibre to sell it to the public. Ordinary standards of entertainment can't be used to measure it. For many theatres it may be out of the question. But there are many more in which first its novelty, and then its outstanding merits will build business from day to day. It's strictly up to the showman.

Fox Film Postpones Convention To June 29

New York.—The Fox Film convention, slated for Atlantic City on May 25, has been pushed up to June 29. Incompleted preparations on the company's forthcoming productions is the reason.

It is known that the Educational short subjects, the distribution of which is handled by the Fox exchanges, will come in for a big play at the convention.

Dividend by Eastman

Rochester.—The board of directors of Eastman Kodak Co. yesterday declared the regular dividend of 75 cents on the common stock for the quarter

Team Writing 'Female'

Warners have assigned Gene Markey and Katherine Scola to collaborate on the screen play of "Female," by Donald Henderson Clark.

Best Example of Bad Taste Yet Seen

"THE STORY OF TEMPLE DRAKE"
Paramount

Direction .....Stephen Roberts
Story .....William Faulkner
Screen Play.....Oliver H. P. Garrett
Photography .....Karl Struss
Cast: Miriam Hopkins, Jack La Rue, William Gargan, William Collier, Jr., Irving Pichel, Sir Guy Standing, Elizabeth Patterson, Florence Eldridge, James Eagles, Harlan E. Knight, James Mason, Henry Hall, Clarence Sherwood, Oscar Apfel, Kent Taylor, Harold Goodwin, Clem Beauchamp, Arthur Belasco, Grady Sutton, George Pearce, Louise Beavers.

Something should be done to obtain proper recognition for "The Story of Temple Drake." Perhaps the Academy might create a special award for it. "The Most Unnecessary Picture of the Year" would be apt. But . . . the award should be made not to Paramount, but to the Hays organization.

Why Paramount purchased the novel by William Faulkner, originally titled "Sanctuary," why the Hays group did not take definite prohibitive action when the shooting script was presented for approval, why production was ever allowed to start, why the picture was not shelved upon completion—all of these whys will go down with the unsolved mysteries of this business.

An answer will be advanced, of course. The answer will use, as a basis of excuse, the money returns that the picture will pile up wherever played. But blindly the costs will not be considered at all—costs that probably can never be computed.. These costs cannot be felt until subsequent weeks when a public, sickened and disgusted by "The Story of Temple Drake," will take their amusement money to spend elsewhere than in motion picture theatres. This reaction is inevitable.

The situation that makes "Temple Drake" revolting is not, strangely enough, the presentation of rape, called by just that word, not the more polite phraseology of "seduction." Rather is it the portrait of the central character that is so offensive to good taste. Here we are offered a girl who not only suffers rape, but glories in it. The line that makes this doubly unmistakable is spoken by her seducer after he carries her off to share a room with him in the city. He says: "You may scream, you may faint, but really you like . . ." And the rest thankfully is left unsaid.

Better the whole thing be left unsaid. It may do all right in literature where nauseating themes can be made less repellent by beautiful writing. But there is no beauty in seeing a lovely girl stripped of all charm on the screen, standing before her audience a base and vile representative of all that is disenchanting in sex.

It is one of the great crimes of the picture business that such a wealth of talent has been lavished upon so unworthy a theme. The superb performance of Miriam Hopkins—seldom has she been better—the excellent work of William Gargan, Florence Eldridge, Jack La Rue, James Eagles and William Collier, Jr., the intelligent direction of Stephen Roberts, the well-written dialogue of Oliver H. P. Garrett, and the fine photography of Karl Struss are all undeserved by "The Story of Temple Drake."

You can play this picture and doubtless cash in heavily on its sensationalism. But watch what it may do to your theatre in subsequent weeks.

'Pan' Calls Off Plans For Hollywood House

Alexander Pantages, who had scheduled his Hollywood Pantages Theatre to open in two weeks, has shelved his operating plans for the house. It was to have had a picture-vaudeville policy.

It is understood that the inauguration of an identical operating policy at the Hollywood Warners killed off Pantages' idea, two such houses being too much for the Hollywood traffic to bear.

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REVELATIONS OF RAIDING AROUSE ARTIST MANAGERS

Injured Agents Will Fight Back

Aroused by the publication of the story in this paper yesterday disclosing the raiding situation among the agents, a number of the artist managers held an informal meeting of indignation yesterday. All condemned the publication of the facts in the situation, vehemently decrying its disclosure at a time when the formation of an agents' branch in the Academy hung in the balance.

Regarding the open market on raiding, no action was taken. It was declared that the agents, as a group, were helpless to cope with the problem and no effective means of policing the managers could be conceived.

Two agents demanded that this publication print the detailed cases of raiding, and name the agents involved. These two agents, however, being clear of indictment in the ethics of their business practices, refused to see that this publication, limiting itself to the reporting of unblemished facts, had no justification for extending its responsibilities by hurling accusations. It was pointed out that the responsibility in this matter rested entirely upon the agents affected. None of the agents suffering from raids showed the courage to bring their charges out in the open.

Further evidence of raiding came to light yesterday. One office involved declared that it was going out of its way to join the raiding spree. The other went directly to legal counsel and promised drastic action when clear on the law on the matter.

"It has always been our contention," said one of the managers affected by yesterday's developments, "that sin seeks out the sinner and eventually guides him to his defeat. We have decided today to show the gang of cutthroats that others can play at the same game. We'll show you what raiding actually means, and for every client another agent grabs from us, we'll grab two. Then see how they'll like it. I don't want my name used because, while I know I am justified, there are plenty of people who don't think so."

Jack Conway Gets First MGM Contract

After ten years at MGM without a contract, the studio has signed Jack Conway to a long termer.

Conway's first assignment will be "Viva Villa," a story based on the career of Pancho Villa, with Wallace Beery in the lead.

Carl Burger To Produce Feature Film in Haiti

New York.—Carl Burger, who photographed "Bring 'Em Back Alive," sails today on a preliminary location trip to Haiti. He will produce a feature later in the West Indian jungles.

George Terwilliger, who wrote the story, and Gay Delys and Virginia Dix, members of the cast, are sailing with him.

Flamm Plans Another National Radio Chain

New York.—Donald Flamm, owner of radio stations WMCA and WPCH, is planning to establish a fourth national radio chain.

He is now touring the principal cities of the East in an effort to sign up stations.

'U' Wants Ayres To Stay

Universal is reported to be dickering with Lew Ayres to return to that studio on a new deal. Ayres' next and last on his old contract is "In The Money."

Double Features Reach Australia

Sydney.—The double-feature bill, which has been prevalent in America for some time, has made its appearance in Australia and, from present reports, has boosted business in the theatres considerably.

Hoyt's De Luxe Theatre in Melbourne started it with "Harmony Row" from the Efftree studios, and "Diggers in Blighty," also from Efftree but made by an independent. The same program has opened at the Capitol Theatre in Sydney and is expected to run several weeks.

Joe Steele Appointed Douglas McLean Aide

Joseph H. Steele has been assigned to Douglas McLean as assistant on "Mamma Loves Papa," which co-stars Charles Ruggles and Mary Boland.

This is McLean's first as associate producer for Paramount. Steele was recently with Max Marcin on "Gambling Ship."

Donaldson On Way

New York.—Walter Donaldson left for the coast yesterday to work on a filmusical for Warner Brothers.

Lakeside Plans Novel Golf Match

If plans proposed last night by Harry Bassler, golf pro at Lakeside, materialize, a special golf exhibition will be staged with film players who are most proficient with the various clubs making the shots during a round of 18 holes.

Bassler was interviewed on KFWB by Ed Hodges, who asked what actors are best with various woods and irons. Bassler picked William Davidson and Slim Summerville for the driver, Eddie Quillan and Jimmy Dunn for the brassie, W. C. Fields and Andy Clyde for the spoon, John Weissmuller for the midiron, Ed Kennedy and Edmund Breese for the three and four irons, Richard Arlen and Guy Kibbee for the mashie, and Otto Kruger and Huntley Gordon for the putter.

'Krakatoa' Going Big All Over the Country

Educational-Fox reports that the biggest thing in the way of short subjects that they have seen to date is the "Krakatoa" three-reeler, showing a volcanic eruption that actually blows an island a mile wide to almost that height in the air.

Every major circuit in the country, according to the figures, has taken it, and indications are that it will sell the country solid, the first time that such was expected of any short subject made.

Tradeviews

(Continued from Page 1)

less propaganda and it should be stopped and MUST BE STOPPED.

And why shouldn't the home offices of this industry be situated right at the base of supply? Does Mr. Ford have his office in New York? Does any big manufacturer locate his distribution 3000 miles from his factory? What is the sense of the picture business doing it? This industry started in New York and then moved to Hollywood, and New York has never caught up with the procession, with the move to the factory, BECAUSE, being on the ground, their criticisms would be turned into suggestions of "do the job yourself" and they know they could not do it.

•

The cry has always been that New York is the center of the money supply and the main office should be at the base of that supply, and that's the big wrong in this business. There is no base of money supply for this industry, or should not be, other than the box-office window of the nation's theatres scattered all over this union.

If the banks want to save a lot of money, want to correct many errors of this business and place our business on a better footing, they should demand the closing of all those Eastern offices and move the whole thing, bag and baggage, to Hollywood.

For one thing, that injurious propaganda for the purpose of protecting jobs but, at the same time, raising hell with the industry, will be stopped. For another thing, millions will be saved each year in office rents and big organization salaries and, for still another, THE PRODUCER AND DISTRIBUTOR and all the elements that go into the PROPER MAKING of a commodity will better understand one another and better pictures will be made as a result, with a much lower cost for the exhibitor.

SUNDAY IS MOTHER'S DAY

FLOWERS ARE THE GIFT SUPREME

COLONIAL FLORISTS, Inc.
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OXFORD 1156

Committee Dismisses Two Writer Complaints

The Writers' Adjustment Committee of the Academy dismissed two plagiarism cases because of insufficient evidence in each instance. The complainants were Anne Travis against Warners, in which the writer charged the company had plagiarized her story of "Basement Store" in the picture "Employee's Entrance"; and John V. Walsh against MGM, claiming the company plagiarized his story, "The Proud Prince," with the picture, "Forbidden Hours," made in 1928.

The Committee is studying the 57 writer cases handled previously by the Academy Conciliation group, and plans to issue a bulletin to explain method of procedure in filing complaints and define the rights of writers, covering various phases of complaints that can be presented to the Committee.

Courtenay Terrett is chairman of the Writer Adjustment Committee, which also includes Houston Branch, Gerritt Lloyd, Jane Murfin, John F. Natteford, Robert Presnell and Brian Marlow.

Sidney in 'Desire'

Paramount has set Sylvia Sidney in the leading female role opposite George Raft and Fredric March in "Desire," originally titled "Chrysalis," which Sidney Buchman is adapting to the screen. Louis D. Lighton is supervising.

Indies War on Consol.

(Continued from Page 1)

rangements has been raised and plans have been drawn. It is understood also that Consolidated has been notified of the intention ofthe independents. The following letter, received by this paper from Consolidated yesterday, may have been inspired in part by that notification:

"Your story in the Hollywood Reporter of Friday, May 5, under the title 'Consolidated to close purse—will stop all financing of state righters—action will force many out of business,' is untrue in every detail and we deny it emphatically.

"At no time have we financed Chesterfield or Invincible; nor has either of those firms ever requested us to assist them in financing their production.

"In conclusion, permit us to point out to you that our policy to finance independent production for reliable independent producers continues in the future as in the past, and independent producers can have our assistance at any time they may need it.

"We are notifying all independent producers accordingly.

"Very respectfully yours,
"Consolidated Film Industries, Inc.
"R. I. Poucher,
"Vice-President"

However, in spite of the notice which this letter says is being sent to the independent producers, the movement for the new laboratory is definitely on, so the notice apparently is not being taken at its face value.

10-cent Admissions on Broadway Fought

New York.—The big distributors are waging a battle against any ten-cent admission houses on Broadway and are directing their fight now mainly against the Edison, on upper Broadway.

Lee Ochs opened this house, but couldn't make it pay, so he turned the operation over to Joe Fleisler, who is running it at a dime scale. The distribs feel that houses at this price hurt business all along Broadway.

Ships of the World in Next Futter Picture

New York.—Walter Futter's next production will be a feature built on the "down to the sea in ships" theme. The picture will be filmed on ships on waters all over the world.

The Futter company has just completed "Itchy-Scratchy," an all-animal feature built around a bear and a dog

Shirley Grey To 'U'

Universal has borrowed Shirley Grey from Paramount for a role in the Lew Ayres-Ginger Rogers picture, "In The Money," which Murray Roth will direct. Charles Grapewin has been signed for a featured role. Eph Asher is supervising.

Gargan For 'Balloon'

William Gargan has the inside track for the top spot in "The Balloon Buster" for Radio. Lucky Humberstone will direct, from the script by Dan Totheroh.

Patsy Kelly To Roach

New York.—Henry Ginsberg, general manager for Hal Roach, has signed Patsy Kelly, late of "Flying Colors," for a series of comedies to be made in the west.

Beaumont Out of MGM

Harry Beaumont's contract has expired at MGM and the director is no longer on the payroll. His last assignment was "When Ladies Meet."

Carey For 'Wrecker'

Leonard Carey has been added to the cast of "The Wrecker," the Jack Holt picture at Columbia.

Sennett Lot Booms

(Continued from Page 1)

indie producers to the "lot" sellers, who immediately told Waldron to go out and grab all the space contracts he could get and, if he did not have enough stages to take care of the demands, they would supply sufficient capital to build and equip more stages.

With this news passed around in independent offices, Phil Goldstone, Nat Levine, George Batchelor, George Weeks and other top-notch indies are now making space deals that will make of that lot one of the busiest studios in the industry.



CHEESE

HOLLAND land of dykes and windmills. The art-science of cheese-making is legendary in this scrupulously clean dairying country. The experimentation of centuries has resulted in the fine, mellowed aroma and exquisite taste of real Dutch cheese. Among the varieties found on the shelves and in tempting sandwiches in our tea room are the world-famous Edam, Edam Sauterne and Weddlesborg, a fine medium cheese made on a private estate.

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May Magic

There is still plenty of time to enjoy the desert.
Enhanced by the beauty of the lazy days of Spring, there is no place in or around Los Angeles with the charm, the recreation and restfulness of

PALM SPRINGS

THE DESERT INN
Remains Open Until June 1

THE Hollywood REPORTER

Vol. XIV. No. 47. Price 10c. TODAY'S FILM NEWS TODAY Friday, May 12, 1933

THEATRE GROSSES ZOOM

TRADEVIEWS by W. R. WILKERSON

•IF YOU don't think that the stock market is a barometer for conditions all over the country, then you have another guess. Just when things were going their worst in the picture business, when low grosses became lower grosses, when many theatres were not taking in enough to pay their ushers, zoom—went the market and zoom—went box office grosses.

A rising stock market does more to loosen purse strings than any other condition. Just how long that market will rise is something for others to worry about, but as long as the dough is coming into picture houses, exhibitors are rejoicing and the whole industry is rejoicing.

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The starting of this present week saw the start of production after a letdown of more than 10 weeks because of that 50 per cent cut fiasco. But they are all back to work now, they have the stock market and other things to talk about, and are the better for it.

•

Word comes from New York that Nicholas Schenck had a pretty tough time with his board of directors on his return East after the signing of David Selznick. Now that those directors have seen "Dinner At Eight," looked over the cost sheets, have been told that "Night Flight" was conceived and on the shooting stages after a short three weeks writing, they are swarming all over Schenck with commendations on the sagacity of getting Selznick for the MGM lot.

•

Junior Laemmle starts out on a most ambitious program of pictures at Universal today, with a budget of expenditures higher than at any time within the past few years. Production costs will average around $200,000 a negative, with some cheaper and others more expensive. With little or no bank loans and with costs kept within sane reasons, "U" seems set for a big year.

Zukor Golf Course Now Open To Public

New York.—Adolph Zukor's private twelve-hole golf course on his estate at New City is to be thrown open for public play, with green fees of $1 on week days and $1.50 Saturdays and Sundays. Zukor says the income will help pay the servants on the estate.

Reliance To Make 'Monte Cristo'

Reliance Pictures will produce a talking version of Dumas' "Monte Cristo," according to an announcement yesterday by Edward Small. It will be for United Artists release, and the treatment is already under way. Production will start as soon as "Joe Palooka" is completed.

No cast nor directorial announcement has been made as yet, but Small states he will have a famous star in the title role and is planning to engage a cast of "name" players.

Jaffe To Supervise The Next Dix Picture

Following the resignation of William Goetz as an associate producer, Radio has handed Richard Dix's next, "Birds of Prey," to Sam Jaffe to supervise.

Goetz will carry through on "Public Be Sold," Dix's current picture, until he leaves to join Twentieth Century late this month.

Box Offices All Over Country Have Taken Big Jump In Past Two Weeks—Warner Take Big

New York.—The jump in the theatre business, promised and expected every week during the past ten months, has finally arrived, with the nation's box offices taking in more money during the past two weeks than during any similar period in the past eight months.

The Warner theatres have been the chief beneficiaries of this zoom in business, with their takings more than $200,000 a week better than they were two weeks ago. The Loew Circuit has taken a similar jump, and the Publix houses, what is left of the circuit, have had a good healthy, out-of-the-red week. The Paramount in New York will better last week's figures by $10,000 or more, with around $26,000 in the take.

The Balaban-Katz houses in and around Chicago report the best business in months and with every indication of a continued jump in receipts as long as they can get attractions bearing any resemblance to entertainment.

The only section of the country that has not benefitted in the loosening of the purse strings is the South. The theatres in that zone are still deep in losses, with little indication of betterment.

McKaig Leaving Radio

Alexander McKaig, story editor at editor at Radio for the past few months, is finishing with that company and returns East within the next few weeks.

Para. and Marxes Talking Deal For Comics To Return

New York.—Paramount and the Four Marx Brothers are talking a deal that may possibly cause the four comics to return to Paramount and go through with the picture, "Grasshoppers," on which they walked out before joining Sam Katz.

The Marxes feel they have a lot of money coming from Paramount and that the best way they can get it, or a part of it, is to work out an agree-

(Continued on Page 2)

Jerry Sackheim Quits Radio To Go To MGM

Jerry Sackheim, assistant story editor to Alexander McKaig at Radio, has resigned and will go over to MGM as assistant to David O. Selznick.

Cahn To Direct 'Sally'

Radio has signed Edward Cahn on a new one picture deal to direct the Irene Dunne picture, "Sally Was A Lady," Norman Houston's original story which is being adapted by the author and Howard Green.

Howard Dietz Here

Howard Dietz, advertising and publicity chief of MGM, arrived last night from New York. He came west to work on preparations for "Hollywood Revue," which MGM plans to produce.

Dvorak With Warners

Ann Dvorak has signed a new contract with Warners, the term being for five years and four months, starting June 1. The Selznick-Joyce office made the deal.

New Writer At Warners

Pierre Collins has been signed by Warners to write the screen play of an untitled secret service yarn for William Powell.

PRODUCERS UP AGAINST STONE WALL OF UNIONS

New York.—The conferences between the producers labor committee, headed by Pat Casey, and the IATSE heads and representatives of the studio locals started yesterday and, as was expected, the producers got nowhere in their opening attempts to induce the unions to accept salary reductions.

William Elliott, president of the IATSE presided, and it was apparent from the start that the labor men were not inclined to see eye to eye with the producers on the subject of cuts.

Whatever chance there was last March, when the salary cuts went

(Continued on Page 2)

LaCava Will Direct 'Desire' For Paramount

Gregory LaCava will direct "Desire" as his first picture on the two picture deal with Paramount. The cast includes Fredric March, Sylvia Sidney and George Raft.

LaCava finishes retakes on "Bed of Roses" for Radio and then goes to Del Monte for a week's rest.

Lanfield Returns

Sidney Lanfield returned yesterday from New York, after seeing Francis Lederer in "Autumn Crocus" and conferring with the player on his first picture for Radio.

SUPPORT THE MOTION PICTURE RELIEF FUND

THE Hollywood DAILY REPORTER
Today's Film News Today

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FRANK POPE ..... Managing Editor

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THE LOW DOWN

A studio head of one of the major plants is losing about all the admiration his organization has had for him. When this executive was sent out from New York some time ago, he made it a policy of sitting back in meetings, acting as an arbiter of all disputes between members of his production board As such he received the praise of his whole organization. But recently he has been telling the directors how to direct, the actors how to act, the writers how to write, and the cutters how to cut. He has stepped out of his role as adviser, councilor and arbitrator of disputes and has taken on the mantle of production head, a job he is not capable of filling as is proven by the short reels and newsreels he made before landing in a Hollywood studio.

•

Those in the know at Washington have been having plenty of laughs at the resolution of Congressman Sirovich, of New York, for an investigation of the picture business. Because of those laughs and their reasons, he will not be the father of that bill, but another will get the nod.

Sirovich, it is understand, is a disappointed writer, chiefly of scenarios. Within the last year he is said to have submitted three scripts to motion picture companies and they were all returned with the regular regrets.

And Congressman Sabath of Illinois, a bit bullish on the Sirovich desire for a Congressional investigation, is understood to have lost $60,000 in Fox stock manipulations.

•

It seems that Radio and the Kelly-Bischoff-Saal trio will never get together, although both sides are most anxious to do business. The holdup has been due to several clauses in the contract that Radio wanted and the producers did not. In the hope of getting those clauses eliminated, William Saal hopped a plane for New York for conferences with Ned Depinet, the sales head, and M. H. Aylesworth, the company chief.

Congressmen Get Sinclair Fox Book

New York.—Representative Brooks Fletcher recently wrote to Upton Sinclair, informing him that there was great interest among the members of Congress in his book on William Fox, but that there is a long waiting list for copies at the Congressional Library.

He stated that legislation on some of the issues presented in the story are of vital importance, and suggested that more copies be sent to the library. Sinclair countered with the statement that he was sending a copy of the book to every member of Congress.

Fitzmaurice On Goldwyn's 'Nana'

George Fitzmaurice has been assigned the direction of the Samuel Goldwyn production of "Nana," which will star Anna Sten.

The story is from the famous Emile Zola novel, with the screen play written by Edwin Justice Mayer and Leo Birinski, with production starting within the next month.

Mayer, Zanft And Cortez Will Sail

The Malola will steam out of this port tomorrow carrying Louis B. Mayer, John Zanft and Ricardo Cortez, with a host of other picture personalities for a holiday in Honolulu

The Mayer party will only spend two days on the island, coming back on the same boat and docking here.

Powell-Cooper Set By Selznick-Joyce

The two deals that set William Powell and Jackie Cooper for term contracts, with the former staying at Warners and the latter at MGM, were set by the Selznick-Joyce office.

'Be Mine Tonight' Big In Two Cities

Universal's German filmusical importation, "Be Mine Tonight," is making records in its first runs in both Hollywood and San Francisco.

In the latter city, the picture is in its fifth week, while at the Filmarte here it starts its fifth week today. In both cases, business is increasing over grosses of the first three weeks.

Schlaifer East

Jack Schlaifer, general sales manager of Universal, returned to New York last night He has been here for the past few weeks conferring with Carl Laemmle Sr., Carl Laemmle Jr. and Henry Henigson on the production lineup of Universal for the 1933-34 season.

Lamont With Clyde

Charles Lamont has been assigned by Educational to direct Andy Clyde's "Big Squeal," which goes into work this week. It is the last of the year's series of Clydes before he starts his new deal.

Sheehan In Pool On Harriman Stock

New York.—It was disclosed yesterday that Winfield Sheehan was a member of the syndicate formed by directors of the Harriman bank through which officials of the institution dealt in its stocks.

MGM Wants Howard For Garbo Picture

MGM is anxious to secure Leslie Howard for one of the leads opposite Greta Garbo in "Queen Christine." The player holds contracts with Columbia and Radio for his next two pictures, but MGM officials have tried to get both companies to set back their schedules to allow Howard to work in the Garbo picture.

Columbia has so far turned down the request, as arrangements have been made for Howard to star in Gilbert Miller's production which is to be made in England, but MGM is still trying.

Phoney Previews Out; Prices Up For Real Ones

The elimination of double billing by practically all theatres in Southern California two weeks ago, has also resulted in a general understanding among the theatre men and circuits that phoney previews purchased from exchanges would be eliminated.

A gentlemen's agreement between the independent theatres and circuits also stipulates that any theatre showing a studio preview will increase admission prices 10 cents for that show

Death Takes Father Of the Marx Brothers

Samuel Marx, father of the Marx brothers, died yesterday at the Garden of Allah, from heart failure. He was 72 years old, and leaves another son in addition to the famous quartette.

Groucho, Harpo and Chico are in New York, and Mr. and Mrs. Zeppo Marx started East with the remains last night.

MGM After Blackwood

MGM is hot on a deal which is expected to materialize in the signing to a term contract of George Blackwood, New York stage player, who comes to Hollywood from an engagement in Ziegfeld's "Show Boat."

Marxes-Para. Dicker

(Continued from Page 1)

ment to do that one picture on a flat payment, plus the return of some of their back percentages which they claim are due.

It is understood that Sam Katz will not stand in their way of making that one picture, as it will be some time before their first story for his production will be ready and, in the meantime, the Marxes can work for Paramount and complete their assignment.

Agents and Writers Getting Together

The Artists Managers Association, it is understood, will soon meet with the executive board of the Writers Guild, at which time the code that has been drawn under which the Guild will function will be spread before the Agents.

The object of this meeting, solicited by the agents, is an attempt by the Artists' representatives to get at a closer working relationship with this writer group in the hope of eventually side-stepping Academy membership. It is their idea that, as long as the producers are permitted any say in the Academy, it will be to the disadvantage of the agents and their clients to be taken in as a group.

The agents like the manner in which the writers have handled their situation and, inasmuch as the writers are all clients of the agents, they assume that it is to the advantage of both for them to get together on their code of ethics and procedure.

Mass Meeting Soon For Union Office Help

A mass meeting of office help, especially those employed in the studios, is to be called soon by the Office Employees Union No. 15251, the plan being a drive to enlist all the "white collar" help in the studios in the union.

The drive is not confined to the studios, but special efforts are to be made to get the picture employees in.

'In The Money' Starts At Universal Tomorrow

Murray Roth starts direction of "In The Money" at Universal tomorrow.

Lew Ayres has the starring spot, with Ginger Rogers featured. Others in the cast include Charles Grapewin, Shirley Grey, Arthur Vinton, Merna Kennedy and Tom Dugan.

Producer-Union Jam

(Continued from Page 1)

into effect at the studios, of inducing the unions to cut also, has gone glimmering and the labor crowd are now more than ever determined to stick out for the terms of their contract and not to be made the goat.

It is understood that one of the first subjects brought up at the meeting was a question by the cameramen as to when the cut of ten per cent to which they agreed on March 14, 1932 and which was to have run one year, would be restored, but they got no satisfactory answer.

"I Refract The Stars"
Phillip J. Beyhan, O.D.
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Lenses Prescribed
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PARAMOUNT ASTORIA STUDIO OPENING FOR INDEPENDENTS

Eastern Service Negotiates Lease

New York.—The Paramount Astoria studio, which has been closed to feature production for a long time, is to be re-opened on May 22 for the use of independent producers.

Captain George Baynes, president of the Eastern Service Studios, has signed a lease for that company. Baynes insists that Electrical Research Products Inc. is not in any way financially interested in the deal, but insiders believe that Erpi is behind the proposition, just the same as it is behind the Western Service Studios in Hollywood.

The Astoria studio is being cleaned up and refurbished, the sound equipment overhauled, and lighting equipment, which was sent West when the studio closed, is being sent back for reinstallation.

Just what picture will be the first to go into production is not definitely settled, but it will be either Universal's "Shoot The Works," with Stanley Bergerman supervising and Karl Freund, who arrives here today, as director, or the John Krimsky-Gifford Cochrane production of Eugene O'Neill's "Emperor Jones," with Paul Robeson starred and Dudley Murphy directing.

Pat O'Brien To Radio For Bill Boyd Picture

Pat O'Brien goes to Radio for one of the leads in Radio's "Flowing Gold." Deal set by Selznick-Joyce.

William Boyd has the featured part in the story written by Houston Branch. Ralph Ince and Rollo Lloyd will co-direct, and each will play a part in the opera. Sam Jaffe is the producer.

Guy Robertson Heads Cast of 'Only Girl'

Guy Robertson, who has just been signed by B. P. Schulberg, will have the leading male role in "The Only Girl," the musical play by Victor Herbert which opens at the Biltmore Theatre Monday night.

Charlotte Lansing, who appeared in the New York revival of "Robin Hood," will be the prima donna, and Jack Sheehan is the principal comedian.

Geo. Levee An Agent

George Levee, former agent and brother of M. C. Levee, has gone into the agency business. He has opened offices in the Pantages Theatre building.

Tracy For 'Harvest'

Spencer Tracy is slated for the lead in "Lead Harvest," which the Sol Wurtzel unit will produce for Fox. William Conselman and Henry Johnson are writing the screen treatment.

Pettijohn, Boss of All The Colonels

New York.—Now it's General C. C. Pettijohn! The hard-working executive of the Hays organization was appointed a General by Governor Ruby Laffoon, of Kentucky, last Saturday and becomes commander-in-chief of all Kentucky Colonels in the world

Pathe Lot To Close Unless KBS Goes In

Since the voting down of the idea of going into unit production on a wholesale scale, Radio is considering seriously a proposal to close the RKO-Pathe studio. The plan calls for moving the Morosco and Schnitzer-Zierler units to the Radio lot. Each has one picture to make.

Discussion of the proposal comes up today at an executive meeting, and it is understood that the only basis upon which the studio will remain open is the signing of the Kelly-Bischoff-Saal group to the twelve picture contract. The group is to take RKO-Pathe exclusively if the deal goes through.

Edward T. Lowe Joins Writing Staff At Fox

Edward T. Lowe, veteran staff scenarist for Phil Goldstone, has been signed by Fox.

He joins the Fox organization Monday, completing this week the screen play for Goldstone's "Curtain At Eight." His first assignment will be in collaboration with S. N. Behrman on the script of "Lottery Lover," which will co-star Lilian Harvey and Henry Garat

Educational Plans 38 Shorts With Music

New York.—Following Warners and Radio in the belief that musical shorts are going to be popular, Educational announces that it will have 38 shorts with music on next year's program.

Morgan With Fox

Fox has signed Frank Morgan for a role in the remake of "5 Cents A Glass," replacing Dan Jarrett. James Cruze will direct and production starts Monday.

Reay With Schulberg

Neville Reay, who has been on the Paramount publicity staff for the past three years, was promoted yesterday to be publicity director of the B. P. Schulberg productions.

Maxwell To Paramount

Edwin Maxwell, known mostly as the "menace," goes straight in Paramount's "Gambling Ship," in which he will play the district-attorney.

Investigation Will Come But Not By Sirovich Measure

New York.—Leaders of the film industry here have been definitely advised that a sweeping investigation of the motion picture industry will be made by Congress, but not as a result of the Sirovich resolution, as the powers in Washington don't feel that he is the proper man to sponsor such a resolution.

The idea is to permit the Sirovich appeal to die in committee, with another resolution being introduced by one picked to handle it. During the next session of Congress the thing will be heard in all its details.

Warners Hold Only 400 Common Shares

New York.—In the suit of the Victoria Amusement Company of Camden, against Warner Brothers and other distributors, Albert Warner testified that he and his brothers held only 400 shares of the 3,800,000 shares of the company's common stock. He testified also as to the Warner holdings in the company's subsidiaries.

From present indications this suit will drag on indefinitely, with almost evry important executive in the business being called to testify.

Twelvetrees Lead In Para. 'Big Executive'

Paramount has set Helen Twelvetrees for the lead opposite Cary Grant in "Big Executive," replacing Carole Lombard, who goes over to Columbia for a role in "Brief Moment." Erle C. Kenton has been assigned to direct the Paramount picture.

Radio 'Unarmed' Delayed Due To Casting Troubles

The Radio production of "Three Came Unarmed" has been temporarily called off due to casting difficulties in the leading male role.

Joel McCrea was to play it, but either the studio had other parts for him or doped that the part was unsuited.

Fox-Publix Suit Delay

New York.—The suit of Charles M. Fox for a receiver for Publix Theatres was again postponed yesterday to give both sides time to file briefs

European Arrivals

New York.—Among the passengers on the Europa arriving here today are Boris Karloff and Jean Hersholt.

Helen Ware At Radio

Helen Ware has been signed by Radio for a part in "Morning Glory."

Yesterday in New York with Helen Gwynne

Always the one for trying to find out what pleases our fellow men, and why, we dropped into a neighborhood house the other night that offered two features, five acts of vaudeville and up-to-date newsreel all for the huge sum of one quarter. . . . The place was jammed. The two feature pictures happened to be excellent, "State Fair" and "Grand Slam." The vaudeville was most pitiful in its comedy. And the newsreel was up-to-date. . . . But that show wasn't worth a quarter. Any part of it might have been, but put them all together and you have the most exquisite form of self-torture it has ever been our grotesque humor to sit through. Even though the house was packed, you can't convince us that those people were enjoying themselves. . . . It was just that awful "bargain" instinct that made them go and get their money's worth and we still claim that, if exhibitors would agree among themselves on booking pictures, they would get just as many patrons to come to see a single feature and balanced program of short subjects.

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After all, even competition has its limits. And that's not the worst of it. In talking to the owner of a string of neighborhood houses, we found out that not only is he running programs like the above but, on occasion, he adds an amateur night and many of his patrons sit through the show TWICE. But not in warm weather mister—not unless they haven't got showers. . . We don't blame the customers for this situation—if they can see two features for the price of one, they owe it to the family purse to do so. The exhibs started catering to the bargain spirit, now it's up to them to prove once more that two hours of comfortable enjoying is worth twice as much as four hours of nerve strain.

•

After listening to President Roosevelt's broadcast, Miriam Howell was moved to remark that he was almost as good as Walter Huston. And since his request to employers asking them to help matters by raising salaries, we wonder how many stenos have written letters to their bosses reading: "Now is the time for all good men to come to the aid of their party" . . . What with the heavy exploitation being used again by the Mayfair Theatre for the "Big Cage," it still holds the record for attracting the largest outdoor audience in New York. . . . Well, well, well, so now it's Marian Spitzer's turn to do the "anonymous" act for the Saturday Evening Post with a serial called "Hollywood Regained." The Satevepost is having a tough time trying to compete in reader interest with its five cent competitors—in a nice way. And that "anonymous" shield is no excuse for the writing

Big Creditors of FWC Agree to Defer Claims

At yesterday's hearing in the bankruptcy case of Fox West Coast Theatres, Ruben Hunt, one of the attorneys for the bankrupt, stated that he had conferred with ofifcials of Chase Bank, Fox Film and Wesco-Corporation in New York last week, and these three companies had indicated willingness to defer entering their claims against FWC until present reorganization plans are completed and the circuit is operating at a profit so all other creditors will be fully protected.

Chase, Fox Film and Wesco had not previously filed their claims, which total more than $12,000,000, as other creditors were prepared to contest them.

Hunt also reviewed the situation of Fox Rocky Mountain and Fox Midland Circuits, FWC subsidiaries which recently went into bankruptcy. He stated no trustee had been elected for the Fox Midland group because the District Court in Kansas City had issued a writ of prohibition, entered by the Shanberg-Woolf interests.

Referee in Bankruptcy Samuel McNabb authorized the termination of leases as requested by the trustees on the Rex and McDonald Theatres, in Eugene, Oregon. Requests of the trustees for the court to disaffirm leases on the Majestic and Whiteside Theatres, in Corvallis, and the California, Ontario, Calif., were continued until next week. Hearing on order to show cause, entered against the trustees for non-payment of rent on the Fox Egyptian, Long Beach, was put over four weeks.

Writers' Club To Give Dinner For Anderson

The Writers Club is giving a dinner Thursday, May 18, in honor of Maxwell Anderson, in celebration of this year's Pulitzer prize, awarded him for his play "Both Your Houses."

More than two hundred of Hollywood's notables have already made reservations.

Carr Returns Monday

Trem Carr, head of Monogram production, arrives from New York Monday. He has been East several weeks, attending the annual Monogram convention and conferring with Eastern heads on the production lineup for next season.

Stage Player At Para.

Paramount tested Frances Fuller, New York stage actress, for the lead opposite Gary Cooper in "One Sunday Afternoon," which Stephen Roberts will direct. William Slavens McNutt and Grover Jones are writing the screen play.

Landau Holds Harlow

Jean Harlow and Arthur Landau have gotten together on a revised managerial arrangement, a new deal going into effect since the expiration recently of a five year contract which Landau held with the MGM star.

'Krakatoa' Gets 76 Dates In 2 Cities

New York. — Educational's volcano picture, "Krakatoa," which has been a sensation everywhere it has been shown, has been booked into 76 theatres in the Chicago and Philadelphia territories.

Stocks At Highest Point Since March

New York.—The stock market went on a wild bull jamboree yesterday, the various issues shooting up from one to ten points. More than 6,000,000 shares were dealt in, the second heaviest day since the start of the inflation boom.

Steel common crossed 50 for the first time since last summer Union Pacific, Telephone and Allied Chemical were the big gainers. There was heavy profit-taking all day, which steadied things a bit and whittled down some of the gains toward closing. The ticker was behind all day.

Grapewin Case Against Warners Dismissed

The case of Charles Grapewin against Warners, in which the player claimed that company used the title of his story, "Grand Slam" on a recent picture, was dismissed by the Academy Writers Adjustment Committee.

The latter felt that the claim was not justified, as Warners had purchased the novel of the same name by B. Russell Herts and, therefore, had the right to use the title.

Asher On 'Kid Gloves'

Eph Asher has been assigned as associate producer to handle Universal's production of "Kid Gloves," contrary to recent reports that William Anthony McGuire had been given this responsibility. McGuire's contribution to the production is the original, Jack O'Donnell writing the script.

David Torrence East

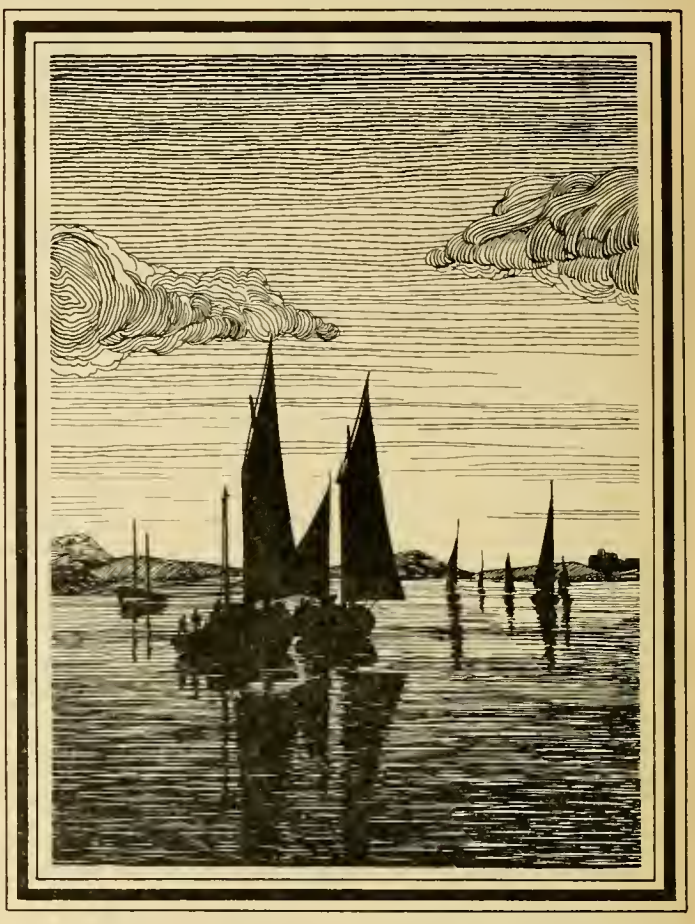
Finishing work last night in "Berkeley Square," for Fox, David Torrence boarded a plane for the East. The serious condition of his brother, Ernest Torrence, demands his presence.

Riskin On Original

Robert Riskin has been assigned by Columbia to write an original story which will be Frank Capra's next directorial job.

Story For Algier

Sid Algier, of Sterling Productions, has taken an option on an original story by Albert DeMond, called "Friend of the President."



FISH

Finny denizens of the deep supplied prehistoric man his first meat and fishing became one of the first industries. Fish is recognized by authorities as an essential of the human diet as well as a most palatable food. Its preparation has advanced to a high degree of culinary perfection. Varieties from the world over are prepared by Fortnum & Mason . . . caviar from Russia, bloaters, herring, lobster, salmon, crab, cod roe, shrimp, anchovies, tuna, sardines, Tiki Toheroas from New Zealand, Laitance d'Herenge and Royans Bordelaise from France, Lax from Norway . . . and many others. Connoisseurs will find only the finest of fish delicacies at the Vendome.

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THE Hollywood REPORTER

Vol. XIV. No. 48. Price 10c. TODAY'S FILM NEWS TODAY Saturday, May 13, 1933

BIG BANKERS WORRIED

TRADEVIEWS by W. R. WILKERSON

•THERE is a lot of back-door talking being done about the Academy, its purposes and its present moves. This talking is generally delivered by the chronic discontents here, who are ready and willing to object to anything at any time. But the chatter is hurting the organization and should be stopped. The hurt is that it is preventing a lot of men and women, not thoroughly familiar with the Academy, from joining it, and they ALL should belong.

The only thing that is wrong with the Academy is the very things that its members do to it. There is something there that can and will be developed into a powerful protective organization, IF the members make it so. And, goodness knows, the four creative branches should have some weapon to use against the producers on issues that seek to chisel the creators whenever there is an opportunity to do so.

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A strong Academy, and it can be made strong, will do more to help this production industry than anything that could be contrived. Properly run, it would protect one producer against another, and that should be done because nothing the producers do, no agreement that they ever make within their organization for that protection, has ever protected. One jumped the traces and all the rest followed, and it will always be that way unless something with the teeth of the Academy is constructed to prevent it.

The Agent resents the Producer in the Academy, as do the members of the Writers' Guild. They may have good reasons for this resentment and, whatever those objections are, they can and will be clarified if the objectors make their demands; but to sit around, wise-cracking and criticizing, is the main reason why the Academy ll never be able to function as it ould.

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Accordingly we suggest and plead with the creators of this industry to (1) join the Academy, then (2) give voice to their opinions in the meetings and through this means an organization for their protection will be created that will save the individuals and the business a lot of trouble.

You know that producer mob is a wise bunch when they sit in meeting

(Continued on Page 2)

Consol.'s Net For Quarter $265,400

New York.—The report of Consolidated Film Industries for the first quarter of this year shows a net profit, after depreciation and taxes, of $265,400. This figure is a little lower than that for the corresponding period last year.

If Powell Okays, 'Invisible Man' His

Universal wants William Powell and Powell is at liberty to take on the "U" job before he starts the four pictures with Warners. Its merely a matter of his okaying the script of "Invisible Man." This being done, Universal is willing to give him $40,000 for the picture.

The "U" job, if taken, will not interfere with the Radio picture Powell will do.

Mary Brian To New York For 'Shoot The Works'

Mary Brian left Thursday night for the feminine lead in the Universal production of "Shoot the Works," which is to be directed by Karl Freund, with production at the Astoria studio.

Cronjager Abroad

Edward Cronjager has been signed to photograph the Jeanette McDonald-Herbert Marshall picture, "The Queen," which is being produced in England. The cameraman will leave for England immediately.

Responsible To Clients For Safety of Film Investments; Trying To Figure Way Out

New York.—The coming week will see a round-table conference of all the big banks and investment houses on the status of the motion picture business. Their big worry has sneaked up on them, as not only will the loss of their own finances advanced major companies give them plenty of headaches unless something is done immediately, but past recommendations to their clients for the purchase of certain picture securities make them morally responsible if foreclosure of one or more companies is resorted to.

One of the best financial minds in America, and one who has followed the trend of picture investments very closely, discredits some published reports that the banks are now out of the picture business. In an interview with a reporter from this paper he stated:

"Let no one tell you the banks are not vitally interested in the movie situation. They have to be. The funded and unfunded debt of the major companies exceeds $450,000,000. Some

(Continued on Page 3)

Roach Ducks 'Erminie'

Hal Roach has practically discarded the idea of starring Laurel and Hardy in a filmusical version of "Erminie" as their next feature for MGM release. The producer is now considering two light operettas of more recent date than "Erminie" for the comedians.

'Kong'-'Cavalcade' '42nd Street' Still Top All In London

London. — "King Kong," "42nd Street" and "Cavalcade" are still holding them out at every performance here. Everyone has been looking for "Cavalcade" to dip a bit because of its long run, but it continues to play to capacity. "King Kong" is a sensation, as is "42nd Street."

"Farewell to Arms" and "F-P 1" are the other two holdovers in the first run houses here and both are attracting plenty of ticket buyers.

Of the new pictures, "Pleasure Cruise" goes into the New Gallery, "Our Betters" to the Plaza, and the Empire will have a double bill of "Made on Broadway" and "Child of Manhattan."

Thalberg Back June 15; 'La Tendresse First'

The latest cable from Irving Thalberg in Bad Nauheim states that he will leave for home earlier than he expected and will be here on June 15.

He will do "La Tendresse," starring Norma Shearer, as his first picture for MGM. Charles MacArthur is writing the screen play.

'Gun Girl' for Clara

The latest possibility for Clara Bow's next production is "Gun Girl," a property owned by Columbia. Fox is on the deal and Columbia is ready to sell. It is an original idea by Norman Krasna, with screen play by Dore Schary and Ethel Hill.

Lou Brock Laid Up

Lou Brock, producer of shorts and filmusical features at Radio, was confined to his home yesterday by illness, and has been advised by doctors to rest for several days.

CONGRESS SMOTHERS SIROVICH RESOLUTION

Washington.—The Sirovich resolution, calling for a sweeping investigation of all phases of the motion picture industry, was smothered in Congress yesterday when a special rule for consideration was voted down 227 to 115.. Party lines were forgotten and members of both sides joined hands to defeat the measure.

Representative Sirovich declared that President Roosevelt was in favor of the investigation, but this statement was immediately challenged by several members and Sirovich dropped that phase of the subject.

He was highly indignant when Warren, of North Carolina, and Lan-

(Continued on Page 4)

Bickford Gets Lead in De Mille Picture

Charles Bickford was signed yesterday for a featured part in Cecil De Mille's next for Paramount, "This Day and Age."

Bickford beat out William Harrigan, who had the inside track for the part until execs decided they wanted a taller player for the spot.

New Writer For Radio

New York. — Ainsworth Morgan, author of "Man of Two Worlds," is on his way to the Radio studios to do a screen adaptation of the story.

SUPPORT THE MOTION PICTURE RELIEF FUND

THE Hollywood DAILY REPORTER
Today's Film News Today

W R WILKERSON..... Editor and Publisher
FRANK POPE.....Managing Editor

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RAMBLING REPORTER

Arrivals and departures. Instead of accepting one of the two offers she has received from England, Eleanor Boardman will journey there to get first hand knowledge of the British set-up. She leaves tonight. . . . Mrs. Edwin Justus (Frances) Mayer is leaving for Europe to live. . . . Harry D'Arrast leaves tonight for London and Paris. . . . George Volck goes to New York tonight and returns via the canal. . . . Margaret Churchill just in from London looking better than ever.

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Gary Cooper threw a swell party for Douglas Fairbanks last night. Much fun. . . . Gene Raymond is pouring tea at the Town House Monday afternoon. Virginia Zanuck back from the Hearst ranch. . . . "Winnie" Sheehan won't speak to his casting director, Phil Friedman, with the caster having to do his business through Jack Gain. . . . Reports on MGM's "Night Flight" are more enthusiastic with each day's rushes.

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Al and Lou Wertheimer are playing to standing room at their new Colony Club. . . . Wally Beery is going to Europe in August. He has it in his MGM contract, even the boat he is to take. . . . Rosalie Stewart with the Edington-Vincent office and likes it. . . . Marc Connelly arrived in Hollywood just in time to grab 12 doctors for a bad case of rheumatics. . . . Walter Wanger left the Cedars of Lebanon yesterday after three days of observation to find out what became of those "Gabriel" cutouts. . . . Tay Garnett wants to vacation in Europe before returning to Universal, but the studio seemingly has other ideas. Let's see who'll win out.

•

The Kelton part of the Warner-Kelton Hotel is none other than Pert Kelton, who got the money to build it by working as what is termed a "Comedienne" . . . The Radio studio desk captain would have the jitters if he knew that the small, blustering gentleman to whom he refused admittance the other day is a very, very important financial man with the company's business in the palm of his hand, so to speak.

New York REVIEWS

"THE BIG CAGE"

Universal prod.; director, Kurt Neumann; writers, Edward Anthony, Dale Van Every, Ferdinand Reyer.
Mayfair Theatre

Herald-Tribune: The film gives this wholesome practitioner of the art of animal training an excellent chance to show us the skill, the courage and the showmanship required by his act and, since it is excellently photographed, it can be said that "The Big Cage" accomplishes what it sets out to do.

American: The picture is more desperately daring than even the death defying Beatty's act in the sawdust arena, for cameras practically place the collective head of the audience in the lions' mouths—and the tigers', too—by bringing all the action of "The Big Cage" right into the customers' laps.

Times: There are many amazing scenes of clashes between the jungle cats in this picture and also sequences devoted to showing how Mr. Beatty manages to dominate them. The story, as one might expect, is unimportant, but the thrills are quite another matter.

Sun: The film, then, is valuable as a record of lion taming despite its lack of technical fluency and drama of story. The drama lies wholly in the circus scenes, in fact. Certainly, though, the talkie is a worthy tribute to the bravery of this young man—the youngest and most prominent lion tamer alive, who has for the first time brought those deadly enemies, lions and tigers, together.

World-Telegram: If thrills are what you want, if you yearn to clutch the arms of your chair and have chills race up and down your spine, then the Mayfair Theatre, where Clyde Beatty mixes lions and tigers together in "The Big Cage," is the place for you.

Mirror: The animals are magnificent, the real stars of "The Big Cage." A thrilling fight between a lion and a tiger is the high spot of this film.

News: It is a thrilling picture and thoroughly absorbing whenever Beatty is shown in the cage working with the lions and tigers

OPEN FORUM

May 12, 1933.

The Hollywood Reporter:

You ran a story in this morning's Reporter that a producer had taken an option on A FRIEND OF THE PRESIDENT, by Al DeMond.

I am handling the sale of this story and wish emphatically to state, on the part of both Mr. DeMond and myself, that no producer has any option or strings of any nature whatsoever on this story.

HUNTER LOVELACE.

Joan Crawford Divorce

Joan Crawford appeared suddenly yesterday in Superior Judge Minor Moore's court and won a divorce from Douglas Fairbanks, Jr. by default. The player was on the stand for only five minutes, and stated a settlement had been reached out of court, with the principals retaining their separate properties.

Cohen With Wurtzel

Finishing work in Foy Productions' "Called on Account of Darkness," Sammy Cohen has moved over to the Sol Wurtzel unit for the featured comedy assignment in "Arizona to Broadway." Jimmy Dunn and Joan Bennett have the leading parts.

306 Permit Men Want Permanent Injunction

New York. — The permit men of Local 306 have started suit for a permanent injunction to prevent discrimination against them by the union. The case will be called before Judge Johnston next Monday.

Mary and Doug Attend Her Cousin's Wedding

Mary Pickford and Douglas Fairbanks were among the guests at the wedding Thursday night of Miss Pickford's cousin, Norma Sheridan, to William C. Tosetti.

The ceremony was at the home of the bride's mother at 10858 Huston avenue, North Hollywood.

Claire Trevor Set

Fox's first assignment for Claire Trevor, recently arrived New York player, is in a subordinate spot in George O'Brien's outdoor picture, "Life in the Raw," which James Tinling is directing.

New Name for 'Careless'

Radio has selected "Professional Sweetheart" as release title for "Careless," recently completed under direction of William Seiter.

Theatres Working on NewZoning Plan

A new zoning plan, based on admission prices charged by the theatres, is now being worked out by a committee representing the Independent Theatre Owners Association of Southern California, Fox West Coast Theatres and the Warner circuit.

It is hoped to have the plan approved by all theatres of Southern California so it can be ready for use at the start of the 1933-34 buying season in July. One of the provisions will include setbacks on releases for all theatres that double bill, while rackets and give-aways will be confined to one or two days a week for those theatres that still have committments on merchandise already contracted for over a period of weeks.

Producers and Unions Make Little Progress

New York.—The conferences of the producers' labor committee and the representatives of the IATSE studio locals were continued yesterday, but nothing of interest was accomplished.

Each side maintains its position in the matter of salary cuts and the conferences stand adjourned until Monday.

Cartoonists On Way

New York.—U. B. Werks and E. Offerman, cartoonists, left for Hollywood yesterday with their new cartoon equipment. They refused to state for which company they are to work.

Tradeviews

(Continued from Page 1)

against their common foe, the artists, writers, directors and agents. They would like nothing better than to get each and every group formed within itself and, as is the case with the writers and directors now, get them fighting among themselves. That would be music to their ears. They know that such fights will leave a lot of scarred bodies, bodies that can not resist their barrage.

A divided enemy is a licked enemy. Don't permit yourself to be licked. To prevent this, join the Academy and fight for measures that will insure your protection.

Miss Marion Davies
We Thank You For Your Patronage
RICHARDSON & MARTIN, Inc.
THE MUSIC LOVERS' SHOP
LOS ANGELES

Victor Herbert's
Musical Comedy
"THE ONLY GIRL"
WITH THE N. Y. STARS . . . . . CHARLOTTE LANSING
Guy Robertson :: Jack Sheehan :: Courtesy B. P. Schulberg
STARTS MONDAY, MAY 15
Eves. 40c. $1.15
MATS. WED. & SAT.
40c to $1.10
Including Tax
BILTMORE THEATRE

BANKERS DEEPLY CONCERNED OVER PICTURE INVESTMENTS

Meeting Next Week to Seek a Way Out

(Continued from Page 1)

of it is in bonds—mortgage and debenture—some in long and short term paper. The big banks and the large investment houses and private bankers induced their clients to buy bonds; the banks hold the paper.

"Interest has been defaulted on the bonds in most cases. Where these are mortgage bonds, the underlying security is in the physical assets. To foreclose on this physical property means an auction sale or something similar. Default on notes means bankruptcy procedures.

"Both banks and investment houses are morally if not always legally responsible to their clients for the safety of the investments they recommend. It is hardly five years since Blair & Co. redeemed a big series of bonds that went flooey and that they had sold to their clients. And that's what worries all these fellows. If they foreclose, the assets won't begin—at forced sale—to satisfy the face value of the securities (?) involved. If they don't make some effort to satisfy the principal invested they suffer in reputation and perhaps in pocketbook.

"Their hope lies in trying to work out a reorganization that will put things back on an earning basis. But—and here's the fly—they're afraid to ditch the present executives, for these have scared the bankers with the threat that no one else knows how to make pictures. True or not, this is the bogey that stalls the money lenders. I don't know the answer.

"Some of the principal banks and private bankers and investment houses involved in the movie mix-up are:

"J. P. Morgan & Co., Kuhn-Loeb & Co., Chase National Bank, Chase Securities Co., National City Bank, National City Co., Halsey, Stuart & Co., Hallgarten & Co., Ladenburg, Thalman & Co., Graham, Parsons & Co., William R. Compton & Co., Dillon, Read & Co., Goldman, Sachs & Co., Greenbaum Sons Securities Co., Capital Finance Co., Goddard & Co., Blair & Co., Jackson, Storer & Schwab, Lehman Bros., E. B. Smith & Co., Goddard, Kneesi & Co., Bank of America, First National Bank of Chicago.

"The situation grows slightly worse each day because the defaulted bond interest goes on piling up. The value of physical assets goes on growing less, day by day, because most of it is useful only in making pictures, and big plant and theatre properties are not in extraordinary demand just now. Forced sales would mean terrific losses."

Roberti Starts May 29

Lyda Roberti starts her two-picture deal with Paramount, which the William Morris office negotiated some time ago, when she takes a leading role in "Three Cornered Moon," a B. P. Schulberg production. The picture goes into work May 29.

Eilers With Lyon In British Pix

London.—Sally Eilers, here with Bebe Daniels and Ben Lyon, will go to work. She goes into the Alan Dwan production of "I Spy," for British International, which will star Ben Lyon

Readers Invited to Join the Guild

About 25 readers from various studios gathered at the Writers' Club last night in response to an invitation issued by the Screen Writers' Guild, to discuss the advisability of their joining the organization.

John Howard Lawson, president of the Guild, explained its purposes and told the readers that the plan was to have them become associate members, placing them on the same footing as the independent writers, nearly forty of whom have already joined.

Marjorie White Signed

Marjorie White was signed by Paramount yesterday for a featured spot in "Her Bodyguard," the Gibson-Raft picture which B. P. Schulberg's unit produces. The Jack Gardner office set the deal.

Rose on 'Fog Bound'

Ruth Rose is writing the adaptation of "Fog Bound" for Radio.

Rogers Buys New Jack Lait Story

New York.—Charles R. Rogers has closed with Jack Lait for a story entitled "A Grand Note," which he will produce on his new Paramount program and which will be serialized in 200 of the country's leading newspapers simultaneously with the release of the picture

It will be produced with an all-star cast and it is planned as one of the more important of the eight productions which Rogers is scheduled to contribute. Harry Joe Brown will probably direct it.

Wanda Tuchock Will Write 'Laughing Boy'

Wanda Tuchock, Radio contract writer, goes to MGM on loanout to prepare the adaptation of "Laughing Boy." Yarn, recently purchased from Universal, will star Ramon Novarro.

While the writer is at MGM, Radio will hold up preparations on "Just Off Fifth Avenue," which she was adapting.

Col. Holds Ethel Hill

Columbia has taken up the option on Ethel Hill's contract and the writer remains for another term.

New One for Levenson

Lou Levenson has been assigned to write the script of "East of Fifth Avenue" for Columbia.

Gowthorpe Tells of Organizing of Publix

New York.—M. F. Gowthorpe, controller of Publix Enterprises, was the witness in the investigation into the affairs of that company yesterday. He was examined by Alvin Klots, counsel for the Irving Trust Company, the receiver. His testimony dealt with the capitalization of the company, its theatre acquisitions, transfers, write-offs and conversions

Publix Enterprises was organized in 1919, he said, with a capitalization of $2,000,000. This was increased to $14,000,000 in 1931, for which Publix issued and gave stock to Paramount in return for cash advances, for which no interest was charged. The same year Publix declared dividends amounting to $3,500,000, all of which went to Paramount-Publix, but only as a book transfer, no cash changing hands.

At next Wednesday's meeting Gowthorpe will produce full records on the acquisition and notes payable to the Comerford-Publix Corporation, Comerford-Publix Theatres Corporation, Empire State Theatres, Inc., and other theatre companies He will also bring in the balance sheets.

Austin Keough, general counsel for Paramount-Publix, will be the next witness.

Paramount Deal With La Cava Goes Cold

The deal for Gregory La Cava to direct two pictures for Paramount went cold yesterday on account of money differences.

The deal was set but for the signing and La Cava was given the script of "Desire" to prepare as his first, when he and the studio called it quits.

Two for Harding Cast

Lilian Bond and Eddie Hart are the latest additions to the cast of "Double Harness," the Ann Harding-William Powell picture for Radio which starts today. John Cromwell is directing from the script by Jane Murfin.

Mae Writes Her Own

Paramount has assigned Mae West to write the dialogue on her next production, "I'm No Angel," her own original. Frank Butler and Claude Binyon contribute the screen play.

Three for Radio Cast

Frank Darien, George Leguere and Jean Akers have been added to the cast of "The Public Be Sold" for Radio.

Yesterday in NEW YORK with HELEN GWYNNE

This "Alice in Wonderland" situation is slowly driving us crazier. First of all came the suggestion that Walt Disney might do it. Then Mary Pickford, by courtesy of her publicity department, was considering being Alice to Walt Disney's cartoon conception of the other Wonderland characters. . . . Then, one day we discovered that a certain story editor had rushed down to the New Amsterdam theatre one afternoon to look over the Eva Le Gallienne version and had come away burning to buy the rights for the petite star of his lot. BUT he remembered the Disney plans and decided it would be ethical to wait a bit until that situation was straightened out before doing anything about it. . . . Three days later Columbia announced it would move camera and crew into the theatre and photograph the play, scene for scene, "as was." This caused Paramount to go into a panic of protest and it turned out that they had been spending time and money on a special version of "Alice" themselves and the only reason they weren't ready to shoot was because the man who was on his way to New York to confer with the bright boy here who had the special idea, decided to take the boat instead of the train. So Columbia called off.

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And just think, ladies and gentlemen, this valuable little piece of English brric-a-brrrrac has only been on the market for about fifty years. If it ever does reach the screen it should be called "Alice in Wonderland, or Tempest in a Teapot." . . . Our highly moral and exemplary tabloid and so-called yellow journal press took much time out this week to protest against the "Story of Temple Drake." In fact, they fell overboard on the hysterical side to warn their readers not to see it—because it was highly censorable and objectionable and viciously bad and degenerate and morbid, etc. . . . In fact, Kate Cameron in the News went so far that, not being content with reviewing the movie, she turned book critic and in five lines managed to make three gross errors. . . . Now this righteousness on the part of that particular press strikes as as slightly ridiculous. With circulations built up on sensationalism, with headlines that haven't touched a major problem in years unless it had become scandalous, and in view of the fact that they have waged endless war for the freedom of the press, we don't see how they reconcile their policies with their criticisms.

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Not only that, but a "rare" tidbit called "So This Is Africa" received unanimous approval, with only a slight warning that the latter part of the film was horseplay that might appeal more to men. The conservative press, however, gave "Temple Drake" good reviews. . . . Are we to understand then that the tabloids can brook no serious thinking on the part of their readers and anything off the beaten path is competition for them too serious to be denied?

HARD SLEDDING FOR WRITERS IN THE INDEPENDENT FIELD

Demand for Their Work Almost Nil

In the face of a boom market for the major studio writers, the independent members of the craft are going through the worst experiences of their lives, finding that the demand for their work has fallen off to a point narrowly escaping the zero line. A great percentage of them are without work or prospects, the hardships being wrought on the independent companies by the majors in their present attitude resulting in an almost automatic preclusion of production activity.

One writer has gone in for extra jobs and is glad to get them. Others are hoping against hope, despite their gravest convictions, and acknowledge that unless things take an unforeseen turn for the better, they will be compelled to give up the struggle. Several, more fortunate than their friends, have succeeded in getting an occasional job with a major studio, but the chances that they will be able to continue in these spots are slim.

The independent producers, short on money and little better off than the writers, are doing everything they can to conserve finances, turning to their own families for stories, directors and production workers. In rare cases, where an indie with definite plans for a single picture, needs a qualified writer, he buys him at unheard-of prices. Where once $750 for an original screen play was considered a fair price, three weeks' work included, the indies are paying off in buttons, offering seventy-five and a hundred dollars, trying at the same time to pass it off in notes. The writer is the goat, but declines to eat paper.

Picture to picture assignments for indies planning a program of four productions are now a thing of the past. In spots where a producer needs a writer for screen plays on at least four pictures, he buys him for a lump sum.

All indies, actually producing, are trying to grab directors with script-writing knowledge, doubling them up on writing and at no extra cost to themselves. Every new trick is being pulled and the writer is rapidly being eased out of the independent field entirely.

McKaig Stays at Radio

Reports that Alexander McKaig was finishing as story editor at Radio were denied by officials of that studio yesterday, who further declared the contract held by McKaig ran until August and would be renewed at that time.

McCarey to Coronado

Leo McCarey leaves today for Coronado for a few days and will prepare the script of his first picture, "Grasshoppers," for Paramount, while there.

'A' Dumb Dora

The prize Dumb Dora of all time has been uncovered by MGM from a cigarette ad. She wants to know why they don't paint the microphone white so it won't cast a shadow on the wall and hold up production.

Down-town Houses Jump Admissions

Stabilization of the Los Angeles down-town theatre situation was seen this week when the Rialto, Tower, President and Palace ,quartette of second and third runs on Broadway, tilted admission prices to 25 cents after 1 p.m. daily.

Previously, the theatres had a 15-cent scale to 6 o'clock to catch the shopping trade. Bargain hunters will still pay 15 cents up to 1 o'clock, as each of the houses opens in the morning.

Harvey Stephens Set For 'The Devil in Love'

Harvey Stephens, whom the Rebecca and Silton office has placed under term contract with Fox, goes into a top spot in "The Devil in Love," his initial picture assignment.

Victor Jory and Loretta Young rate first billing in the Harry Hervey original for which Howard Estabrook is contributing the script. Wilhelm iDeterle is scheduled to direct.

Frank Wead Goes Over to Radio for 2 Scripts

Lt Commander Frank Wead has completed the script of his original, "The Star Spangled Banner," for Universal, and moves over to Radio to prepare the screen plays of "The Glory Command" and "The Red Knight of Germany." Deal for Wead at Radio was set by the Edington-Vincent office.

Frances Dee Signed For Four With Radio

Radio has signed Frances Dee to a four-picture deal and the player goes into the leading role in "Headline Hunters," which Otto Brower will direct, as her first, to be followed with a featured role in "Little Women" with Katherine Hepburn and Paul Lukas.

'Cougar' In New York

New York. — Jay Bruce, the lion hunter, is expected here tomorrow to attend the premiere of "Cougar, the King Killer," which opens next week at the Cameo.

Columbia Buys 'Fog'

New York.—Columbia announces that it has purchased "Fog," by Valentine Williams and Dorothy Rice Sims, which ran as a serial in the Saturday Evening Post

Majors Hold Out Bait to Goldstone

New York.—The attempt of the Hays office to induce Phil Goldstone to make pictures for release through the majors is characterized by Tobias Keppler, attorney for the Progressive Producers and Distributors, as part of the effort to strangle the independent producers. This action, he says, follows the increase in charges made by the majors for rental of studio space and sets.

"All this campaign," Keppler says, "is a concrete illustration of the fact that the independent producers must become progressive and get together in their own trade association, or they will be killed off and the industry controlled by the few major producers, who do not encourage new trends or opportunities."

Hollywood—Phil Goldstone could not be reached last night for a statement on his position in this matter, but it is known that he has had several offers recently to make pictures for major release. These would be made in addition to his Majestic group. So far he has ignored all offers.

Woman Shot In Short Sues MGM For $50,000

New York. — Mrs. Frances E. Spence, who appears in a Metro-Goldwyn-Mayer short of "Sloppy Joe's" bar in Havana, is suing that company for $50,000 and also asking an injunction to stop showings of the picture.

Hoadley to Columbia

Ray Hoadley, former director of publicity for Educational, yesterday joined the same department at Columbia under Hubert Voight

Youmans Due at Radio

Vincent Youmans arrives here tomorrow and will report at Radio studio for work on "Flying Down to Rio," which Lou Brock is producing.

Sirovich Measure Out

(Continued from Page 1)

ham, of Texas, declared that the sole object of the resolution was to give Sirovich "a joy ride to Hollywood to pose with the motion picture stars."

Sirovich said that the leaders of the picture industry have "squandered and dissipated billions of dollars of investments." He was backed by Sabath, of Illinois, who took a slap at the picture lobby.

There were a score of speeches against the resolution, Lanham saying that the investigation would cost between $200,000 and $300,000 and that "this is a poor time to take money away from the veterans and let a group of Congressmen run around the country at the public expense."



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•

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•

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•

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THE Hollywood REPORTER

Vol. XIV. No. 49. Price 10c. TODAY'S FILM NEWS TODAY Monday, May 15, 1933

BOOM IN SHORTS SEEN

TRADEVIEWS

•THE probable boom in the short subject market likely to be caused by the return of a majority of theatres to a single feature basis is an opportunity for the producers of shorts.

The opportunity, it needs to be said right here, carries its own warning with it—or should, to those who know the history of the last few years.

The demand will undoubtedly be for MORE shorts. But there will be an even greater and a louder demand for BETTER shorts than the run-of-the-mill stuff, that the two-spool makers have been turning out.

This goes, with all the emphasis we can lay on it, for the producers who are getting ready to let loose a flock of three-reelers in the hope of grab-bring some of the program time vacated by the discarded second feature.

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Because these shorts—whether they are one, two or three reels in length—are commonly considered as "fillers" is no reason why they should not measure up to a standard of quality as strict as that applied to the feature. Too often they don't. Too often, only the newsreel and the cartoon—with an all-too-rare comedy, now and then—save the short end of the program from being a waste of the audience's time and money.

Any smart exhibitor will tell you that quality shorts register just as powerfully with his audience as quality features. Conversely, poor ones can act as audience-chasers. And the smart film salesman will assure you that he encounters just as tough sales resistance trying to sell shorts that don't measure up to entertainment standards as he does in the case of poor features.

•

If there is a place on any theatre's program for three-reel pictures today, it will be only because they prove to be the equal of many a five or six-reel feature in entertainment value. In other words, they've got to pack more punch, in proportion to their length, than the longer pictures or they'll gather dust on the exchange shelves.

Maybe that sounds like a tough sendoff to give the three-reel boys, but it's a tough year in the amusement world, with audiences demanding more for their money than they ever did, and exhibitors harder to please than ever as a result.

Have You Got A Story For Lloyd?

Harold Lloyd is still looking for a story. The search has been on for months with more than 75 ideas submitted, discussed and rejected and the star comic is now snapping at the bit, trying to get action in order to get a picture started.

Cohn-Miller Clash Due OverCummings

Harry Cohn, enroute by plane to New York and London, left word at Columbia that despite news from England that Gilbert Miller had signed Constance Cummings for "The Lady Is Willing," he will not permit the player to appear in a Columbia picture. Miller, however, is understood to have full say on the production, with a battle imminent upon the Columbia chief's arrival in London.

Green To Do Music For Chevalier's Next

New York.—Johnny Green has been engaged to do the musical score for the next Maurice Chevalier picture, "The Way To Love."

Publix Appeal Halts Suit

New York—Temporary receivership proceedings against Publix Theatres Corp. have been halted by their appeal from the judgment obtained by Charles M. Fox for $47,722.

Increased Demand Due To Dropping of Double Bills; 3-Reeler May Come Into Vogue

The short subject market is experiencing a decided boom with the elimination of double bills in many theatres. Outstanding feature of the increased activity is the possible return of the three-reel subject, once a leader on the old 'locked reel' programs but for many years a stepchild, to a legitimate spot on the theatre program.

Every short subject producer in the business is making plans to include a number of the three-reelers in the 1933-34 schedules, while independent producers are turning to them as an alternative to features. The indies, especially, are preparing to produce three-reelers, owing to the obstacles being placed in their paths by the recent concerted action of the majors in barring them from using their studioes or players on loan-out deals.

The independents figure that the three-reelers requires a smaller investment than features and offers fewer hadaches on the sales angle. Many indies who had been producing features for release through large New 'York exchanges, which accept the entire responsibility on national state rights, have received requests to restrict their future activity to the three reeler.

Three such producers have already swung into action. They are I. E Chadwick, Monogram unit producer who has completed his contract with

(Continued on Page 3)

DEATH OF ADOLFI ENDS LENGTHY FILM CAREER

John G. Adolfi, Warner-First National director, died of cerebral hemorrhage last Wednesday in camp at the headwaters of the Columbia River, 102 miles north of Revelstoke, B.C., while on a hunting expedition with Darryl F. Zanuck, Lloyd Bacon, Ray Enright, Raymond Griffith and Sam Engel. News of the tragedy was received by Mrs. Zanuck from her husband late Saturday night, upon the arrival of Zanuck and his associates at Revelstoke with Adolfi's body, at the end of a three-day trip by mule train.

Adolfi was stricken at five o'clock last Tuesday afternoon, the stroke coming without warning a few moments after the director had lain down for a brief rest before dinner. Immediate paralysis ensued. From then until the second stroke the following day, which proved fatal, Adolfi never

(Continued on Page 2)

Al Green East For Shows

New York.—Alfred E. Green, Warner-First National director, is here for two weeks, looking over current shows and sights.

Taurog Leaves For Coast

New York.—Norman Taurog, Paramount director, left yesterday for Hollywood.

Korda's Film Co. Has Shot The Wad

London—Alexander Korda's London Film Company, which started out so auspiciously, is broke and the director has accepted a one picture deal rfom British Gaumont.

Sheehan To Europe; Kent To Stay On Coast

Winfield Sheehan, head of Fox production, is slated to leave for a vacation trip to Europe early in June. S. R Kent, president of the company, is due here about June 1. He expects to stay on the coast for at least two months.

Al Kaufman Goes East For Huddle Via Del Monte

Al Kaufman, Paramount exec, left Saturday for a week at Del Monte, after which he will leave for New York to look over the new plays and talent in conjunction with conferences with the eastern heads.

Eddie Cantor Coming Back

New York.—Eddie Cantor, his wife and two daughters, are en route to the Pacific coast via the Panama Canal. Upon arriving, Cantor will begin preparations for his next United Artists picture, "Roman Scandal."

Anti-Trust Suit Postponed

New York.—The suit of the Victoria Amusement Co. of Camden, N.J., against Warner Bros. and other major distributors under the anti-trust law has been postponed until a later date.

Edington Taking Cut

Harry Edington is planning to go to the Good Samaritan Hospital for a tonsilectomy.

RALPH SPENCE Doing 'GREEN DICE' for FOX

THE Hollywood DAILY REPORTER
TODAY'S FILM NEWS TODAY

W R WILKERSON..... Editor and Publisher
FRANK POPE..... Managing Editor

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Indies Meet To Speed New Ass'n. For Defence

New York.—A meeting of independent producers and distributors will be held tonight in the offices of Tobias Keppler to push ahead the formation of the Progressive Motion Picture Producers and Distributors Association, to a point where it will begin to be of practical service to its members.

One of the major purposes of the new organization is to allow independents to break away from domination by the major companies, especially from the standpoint of leasing studio space, borrowing players, and either direct or indirect assistance on picture financing

Keppler, fostering the movement, hopes the organization will be able to provide economical distribution channels for members, with maximum sales returns on each production handled.

Other subjects to come up for discussion include:

Possibilities of increasing income from foreign countries.

Pirating of prints and pictures.

The practicability of a consolidated script department for all members of the association.

Protection of producers on collections, both from major distributors and independent exchanegs.

Plans for consolidation of physical distribution of product in exchange centers.

THE LOW DOWN

Zoe Akins, who is playing Lady Ribold right up to the hilt, is having a big romance with Major Ned Cook. . . Edwin Knopf is back from Europe and lingering in New York. . . . John Adolfi's death a terrific shock to the entire motion picture business.

•

Lou Brock hobbled around on a crutch over the week-end on account of his dog bit him . . . now his wife is out shopping for a muzzle. . . . Al Santell, Al Jolson, Arthur Kober, Babe Hardy all on the same boat to New York. . . . The Hollywood Legion Stadium plans to give George Raft billing next week . . . and maybe a cut on the receipts. . . . Pat O'Brien showed the movies of his trip to Honolulu at the Charlie Starretts the other night and Wally Ford explained the pictures in detail, never having been further west than Catalina.

•

The greatest tribute yet paid the Wertheimers' Colony Club was Peggy Joyce's "This reminds me of Jack and Charlie's "Twenty-One." . . . Most all of the picture business spent most of Saturday at that spot and did they have fun?

•

Wally Beery is going to make three personal appearances in Europe—Paris, London and Berlin—compelling the theatres to pay heavy for same and then turning the money over to an orphanage in each country. . . . The Harry Martins spent the week-end at Arrowhead . . . Harry Beaumont left Saturday night for Honolulu.

•

Current police upheavals have clamped the lid down, pro tem., on a number of favorite speaks and chance parlors. . . . Lee Tracy says he knows an actor who is so stuck on himself that, if he got into a fight with his ego, he be'd knocked out in the first round

Columbia Shorts Dept. Under Way Next Week

In view of the demand for product in the short market, Columbia's shorts department with Ralph Staub in charge will begin functioning next week. The studio plans to use big names in a series of two reelers to be made. The first will feature Ritchie Craig Jr., who was signed to write the yarn in addition to being the featured comedian. Ralph Staub, who is producing these shorts, will also direct them.

Paramount Sets Dates For Regional Sales Meets

New York.—The dates of the Paramount regional sales metings have been definitely set as follows: New York, June 26-27; Chicago, June 29-30; New Orleans, July 2-3; Los Angeles, July 6-7.

George J. Schaefer and Robert M. Gillham, director of publicity and advertising, will attend all meetings.

Schoedsack Will Direct 'Fog Bound' For Radio

Ernest Schoedsack will direct "Fog Bound" for Radio as his next for that studio, following the completion of pick-up shots on "Jamboree."

Dunn On Personal Tour

James Dunn leaves next week for the east to start a personal appearance tour. Dunn opens at the Palace Theatre, Chicago, in two weeks and then goes on to New York.

End of Double Bills Hits Indie Exchanges

The elimination of double bills by practically all of the theatres in Southern California has proved a heavy blow to most of the independent exchanges operating in Los Angeles.

With single bills now in effect, the state right exchanges mainly handling "quickie" features of less than $20,000 negative cost, find a large part of their revenue cut off. In addition, with the introduction of single bills, the circuits and independent houses have a gentlemen's agreement that phoney "previews" purchased from state right exchanges are also discontinued.

One state right exchange is reported as having tried to kill the stand of the theatres against bogus previews, but in the manipulations got in decidedly wrong with one of the biggest independent exhibitors in town. The theatre man, who had a separate agreement to preview pictures of one producer releasing through the state righter in his houses, pulled one studio preview when the exchange claimed to other exhibitors that the picture was being purchased from the exchange.

Edith Fitzgerald Quits For 2 Years In Europe

Edith Fitzgerald walked out on her writing contract with Columbia Friday following a personal disagreement.

The writer's comment on her action was "I am going to Europe to settle there and live for two years. I have nothing to say regarding my leaving Columbia where I was treated excellently. I was offered a year's contract and declined." Brian Marlowe replaced her on the script of "Brief Moment," which Felix Young is supervising.

Barnett In 'Annie'

Vince Barnett goes to MGM on loanout from Universal for a comedy spot in "Tugboat Annie," Marie Dressler-Wallace Beery co-starring picture being directed by Mervyn Le Roy.

Sedgwick On Color Short

Edward Sedgwick will direct the Ted Healy Technicolor short, "Nursery Rhymes," for MGM.

Joe Frisco Headed West

Joe Frisco leaves New York today for Hollywood, where he goes on as featured entertainer at the Hollywood Barn.

ITOA Ready to Move In Suit Against Erpi

New York—At the next meeting of the Independent Theatre Owners' Association, the executive board is slated to decide to engage counsel for the purpose of prosecuting the suits of various members of the organization against Erpi, with particular reference to score charges.

Hillman Goes To Work

Edward Hillman Jr., millionaire playboy, has decided to go into the picture business and has joined Columbia as an assistant director to Al Rogell, who is now shooting "The Wrecker."

John Adolfi Dead

(Continued from Page 1)

recovered from the coma into which he had lapsed

Following the inquest at Revelstoke, where cerebral hemorrhage was officially pronounced the cause of death, Zanuck and his friends went on to Vancouver with Adolfi's body, which will be cremated there this morning. The party will leave at once for the States with the ashes, arriving in Hollywood Thursday. Adolfi was a Mason and a Shriner and a Scottish Rite funeral will be held here next Thursday.

The director is survived by his wife, Florence, and they would have celebrated the twenty-fifth anniversary of their marriage July 1.

John G Adolfi was one of the real veterans of the motion picture business who had kept pace with and abreast of the numerous and rapid changes in the industry. Coming into the screen world from the theatre, where he had been both an actor and a stage director, he had been associated with D. W. Griffith in the early days. Later he distinguished himself as a director for many of the leading producing companies.

After a period of comparative eclipse for a few years, Adolfi found a fresh opportunity to demonstrate his abilities when talking pictures came in. He was one of the first directors engaged by Warner Brothers in the pioneer period of Vitaphone and had been associated with that company ever since.

Besides directing several of their musical successes and not a few melodramas, Adolfi achieved his greatest success in recent years as director of George Arliss' productions on the Warner-First National lot. "Alexander Hamilton," "A Successful Calamity," "The Millionaire," "The Working Man," and "Voltaire," which he completed just before leaving for the North. were the most recent of these.

Victor Herbert's
Musical Comedy
"THE ONLY GIRL"
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40c to $1.10
Including Tax
WITH THE N. Y. STARS . . . . . GUY ROBERTSON
Charlotte Lansing : Jack Sheehan : Courtesy B. P. Schulberg
OPENING TONIGHT
BILTMORE THEATRE

VAUD AND 'PERSONAL' MARKET BULLISH IN GREAT BRITAIN

English Fans Eager For American Names

London.—Personal appearance and vaudeville have taken a sharp upturn and all local artist managers are scouring their lists of American talent on a hunt for personalities to import for flesh appearances.

The salary scale prevailing in the United Kingdom has always made it tough for American vaudeville managers to coax their players into including England on their foreign routes. But since the increase in the purchasing power of the pound, these managers are finding it easier to get their players to tour the English provinces.

American performers are well liked over here, although the salary scales—in contrast to picture salary scales, which have trebled of late—remain on the same level that they have been during recent years. It is estimated that the demand for personal appearances has increased at least twenty per cent, with American headliners preferred.

This turn in business is seen here as a boon to Hollywood, where restricted production is freeing a large number of high-grade names for such tours. Once Hollywood gets wind of the situation, it is expected to result in many out-of-work players seizing this chance to make some extra money and refresh their stage contacts.

Gering To Meg 'Chrysalis'

Paramount has assigned Marion Gering to direct "Chrysalis" with an all star cast to include Fredric March, Miriam Hopkins, Sylvia Sidney and George Raft. The script was written by Sidney Buchman and Louis Lighton will supervise.

Thew On Radio Musical

Radio has signed Harvey Thew to write the screen play of Anne Caldwell's original musical yarn, "Flying Down To Rio," which will feature Fred Astaire. Lou Brock is producing.

Margaret Sullivan Here

Margaret Sullivan, recently placed under contract by Universal, arrived from New York yesterday. Her first assignment will be one of the leads in John Stahl's "Only Yesterday."

Radio Starts Another

Radio starts production on "Headline Shooters" tomorrow, with Otto Brower directing. William Gargan, Paul Cavanagh and Frances Dee are set for top spots.

Fan Scribes Arrive In N.Y.

New York.—Ruth Biery and Eleanor Packer, who have joined the free lance fan magazine writing field, arrived here from Hollywood by plane yesterday to contact the various fan magazines.

La Dietrich Ducks Mobs On Trip East

New York—Marlene Dietrich refused to leave her compartment on the train east, at any one of the many stops. Crowds gathered at every sation and yelled for her appearance.

She wore man's attire on the entire trip with her false eyelashes prolonged almost an inch.

Acad. Near 1000; Actors Branch Up 28

A total of 28 stars and featured players were enrolled as members of the Actors' Branch of the Academy during the past month, bringing total membership of the Academy close to 1,000.

Among the new members of the branch are Constance Bennett, Marion Davies, Charles Farrell, Katharine Hepburn, Leslie Howard, Jack Oakie and Diana Wynyard.

Warners Start Rehearsals

Busby Berkeley starts chorus rehearsals today at Warner-First National studios for the Ruby Keeler picture. This is the first production activity on the Burbank lot since the shutdown April 8.

Garrett Doing 'Viva Villa'

Oliver H. P. Garrett has been engaged by MGM to do the script on "Viva Villa," which will star Wallace Beery, currently playing in "Tugboat Annie," with Marie Dressler. The Villa film is slated to go before the cameras in five weeks.

'Moment' Set For May 22

Columbia has scheduled "Brief Moment" to go into work May 22 under David Burton's direction. Carole Lombard rates top billing.

New McCoy Ticket Calls For 16 Films

Columbia has re-written its contract with Tim McCoy, after having purchased Irving Briskin's contract with the western star.

McCoy will do sixteen pictures, eight westerns and eight outdoor action dramas. The first goes into work this week under the supervision of Briskin, who is handling the unit. It is an untitled radio patrol story, one of the action series, written by Lambert Hillyer, who also directs.

Burns-Allen For Two More

New York.—The William Morris office has concluded another two picture deal with Paramount for Burns and Allen, the contracts coming as a result of their work in "International House" and "College Humor."

Jean Malin In Harding Pix

Radio signed Jean Malin Saturday for a featured spot in Ann Harding's "Double Harness," which John Cromwell directs. Walter Kane, of the Weber office, concluded the deal.

Two To 'Rhapsody' Cast

Reginald Barlow and Bramwell Fletcher are latest additions to the cast of "Strange Rhapsody," MGM picture being directed by Richard Boleslavsky.

DeMille Signs Barnett

Paramount has signed Vince Barnett for a featured comedy role in Cecil B. DeMille's picture, "This Day and Age," with Junior Durkin and Jack LaRue.

Mrs. Gasnier Recovering

Mrs. Louis Gasnier is recovering from an operation for appendicitis at the Cedars of Lebanon hospital.

Perelman Checks In

S. J. Perelman, noted comedy writer, returned to Hollywood Saturday.

Boom In Shorts Seen

(Continued from Page 1)

that company, Charles Hutchinson and William Steiner, working on another basis, and Duncan MacPherson, a newcomer who has taken quarters at Western Service Studio.

Chadwick has made two shorts from the Grand Guignol playlets, in which George K. Arthur has an interest. The producer is to leave for New York shortly to arrange their release and complete his plans for a larger slate of shorts, after having decided to drop features pictures until further developments.

Charles Hutchinson, former indie director, and William Steiner, state right distributors, have joined hands to make a group of three-reel westerns. They will use complete western stories tightening up on action material in order to give the pictures the appearance of the accepted western feature. Duncan MacPherson has not yet announced his plans, while the Walter Futter organization has finished "Itchy-Scratchy," a three-reel grizzly bear short.

From a major studio angle, there have been reports that several will reissue former successes on this basis, re-editing the picture down to length. Investigation, however, has failed to disclose more than one such example, the World Wide-Fox production of "Trailing the Killer," which has been cut to 3,800 feet as a novelty feature of the three-reel class.

Although a number of indies have denied it, they are known to be ready to cut recently made features down to such footage in the event that they find it will increase their sales. On three spools, their pictures can be played along with a full length feature and extra bookings are to be obtained, they figure.

Yesterday in NEW YORK with HELEN GWYNNE

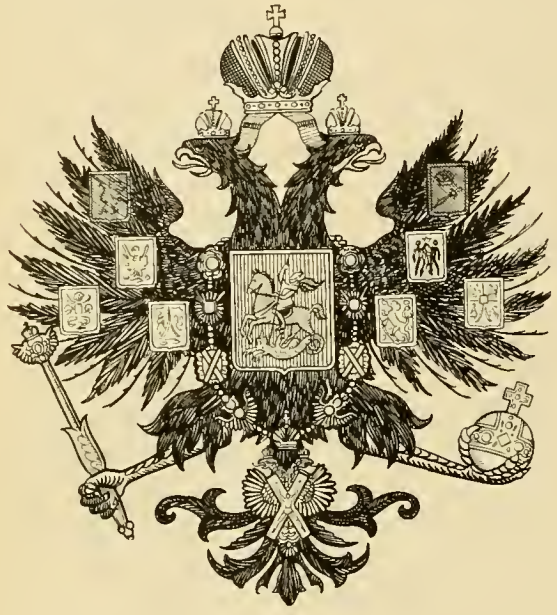
What an earful of woe we have been listening to from every big agent in town on the subjects of tests made in the east and sent to the west coast for approval. The situation has become so intolerable that this particular agent has absolutely refused to allow any more of his clients to make picture tests here because he has found that they constitute a definite black eye for his clients. . . . And the reason for it is not that the tests are not carefully made or that they turn out to be pretty awful. It's because of the terrific antipathy between home and studio offices. That and jealousy. . . . They respect each other's opinions and recommendations not at all; in fact, their minds seem to be made up in advance on anything with an eastern okay on it, and even if it was good, they wouldn't like it

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To illustrate his point further, this agent told us the story of a client of his who, by request of a major company's eastern office made a screen test for them and they were to send it to the coast for final approval. . . . One long year passed and no word was forthcoming on what the coast had thought of it. Recently, word came from the coast that they would like to test this same actor and the request came from the same company A bit bewildered by it all, the agent informed the coast that a test had been made a year ago for them. Amazed and surprised, the coast office started looking around for said test. And it was finally located in storage in New York. . . . With all the hue and cry for new talent and material, it might be a good idea to have the coast and home office boys get together to meet and learn to love each other so that they could appreciate each other's work, instead of trying to vie with each other in a slipshod race that nobody ever seems to win.

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Pity the poor author Take the case of Nathaniel West, who has just written a best seller that he can't sell. It's that grand book, "Miss Lonelyhearts," and anyone who owns a copy has what practically amounts to a collector's item, because Liberight, the publishers, are in the process of dat ole debbil bankruptcy and the book is listed as an asset of the corporation and West can't get a release on it. And the edition has been sold out. . . . It seems that the marital troubles of that theatrical couple that are now being aired were all playfully suggested by the big movie magnate the husband was associated with, at the time of their marriage. He remarked to a friend one evening that one of these days, the wife in a playful mood would probably crack a champagne bottle over her husband's head. And sure enough, he's now walking around with her initials carved in stitches on his head. Only it wasn't a champagne bottle—just a bottle.



CAVIAR

(In Russia, "Ikra")

Out of Russia comes the prince of delicacies . . . the favorite of noble tastes in the days of the Romanoffs . . . now an international tempter. Caviar is the spawn or salted roe of fish. The genuine is the roe of Sturgeon. One single fish producing as much as 120 pounds of roe. In its finest variety, it is grey, pearly, succulent and delicate . . . a very rich food and usually eaten on hot toast and seasoned with lemon juice or chopped onions. Contains a high proportion of proteins. Only the finest, genuine caviar from Russia is at

The VENDOME Inc

6666 SUNSET BOULEVARD

HOllywood 1666

REELING AROUND LONDON

Jesse Crawford is the big hit this side at the moment; he is guest player at the Empire, and is he a showman? London movie-goers are all for him and how! . . . Say, who was the beau who bought Wendy ("I'm marvelous!) Barrie all those pairs of silk stockings? . . . Campbell Dixon and Jympson Harman were a couple of the critics who objected to the Americanisms in "White Sister." . . . Herbert Marshall taking late dinners at the Ivy. . . . Dorothy Dickson, Jack Buchanan, Edward Everett Horton and Ivor Novello amongst the celebs at theatre first nights.

•

"Jerry" Horwin in town and having one ser-well time; he managed to get into the Royal Academy Private Viewing and claims it was on account of the fact that he just can not keep away from pictures! . . . Our dumb assistant cameraman when asked if he knew what a mountebank was replied that he thought he was a director at Elstree. . . . Yeah, Monty Banks is at B.I.P. . . . John Paddy Carstairs says he is that busy he sees his food at lunch and eats the rushes! . . . . Georgie (Columbia) Ayre at rival trade shows. . . . Anita Louise got us prepared to meet her with brass bands and everything, and then cabled us that she had to return to the Mecca of the Industry; yeah, that's you, Hollywood! . . . Harry Wilcoxson, actor, has now got a fan club, my, my!

•

Frank Ditcham back from a holiday and looking vurry bronzed and well; not a bit reacting to the James Bryson articles in the Sunday noospapers. . . . James Van Bibber Bryson is giving his "all" about moom pics in personal articles. . . . With ever popular Connie Cummings, Paul Stein, Allan Dwan, Samson Raphaelson, Jeanette MacDonald and Thelma Todd down Elstree way, the place is looking almost Californian (save for the weather). . . . Young Miss MacWilliams, Glen's little daughter, is now at an English school here and any time now she will giving us those broad "a's." . . . And Master Michael Young (Harold M. (First National) Young's son) has the most delicious "Barkeley (not Berkeley) Square!" . . . Mrs. Sam (MGM) Eckman lost about five grand's worth of jewelry the other night; Sam was seeing "A Farewell to Arms"—not only was it a farewell to arms; it also taught Sam not to go and see the rival product!

•

The Boris Karloffs threw a farewell tea party to the Jimmie Gleasons; Paul Stein, Anthony Bushell, Jerry Horwin, Camilla Horn, Zelma O'Neil and Glennis Lorimer were among the many who showed up to wish them bon voyage. . . . My, my! the time they had on the set of "Orders Are Orders" t'other day. It was Director Walter Forde's birthday and they just had to keep up the fun with gags, telegrams and birfday cookies! . . . Wally Beery is getting a helluva big rep on his performance in "Flesh," this side. . . . The "In Wildest Africa" movie outfit sighted land; "Oke," said the director, "We'll get some good scenes here." Fade out. Fade in some while later on natives feasting: Dialogue: "Pass over some of that fried cameraman, will you?"

•

Cicely Courtneidge, Tim Whelan, Bobbie Howes, Edward Everett Horton and Leslie Henson "partying" at the Cafe Anglais. . . . And the songs that Nan Blakstone sings! . . . Maurice Elvey, Slim Hands and Michael E. Balcon among the many who rave about "King Kong." . . . On the council of the newly found Film Club here, John Gielund, Lady Eleanor (I wrote for the Express) Smith and Rene Clair get a "screen credit." . . . Dorothy (Delightful) Hyson with some Rah-Rah boys at Brooklands. . . . Zoe Atkins tripped into town. . . . That was an amusing letter Sir Nigel Playfair wrote British Equity; nevertheless they can count another new member.

•

Film Weekly took a rap at Motion Picture for that Prince of Wales-Georgie Raft article; no likee. . . . Alfred Burdon at the fights. . . . Charles Laughton complete with an elegant beard for his Henry the Eighth part, for Korda. . . . Dave Bader "frailing" around town. . . . Isobel, Epstein's model, getting film offers. . . . We have it exclusively that Dorothy Bouchier has signed a noo contract with British and Dominions; so there to you-all who said she would not! . . . Tush! depression note: Owing to the depresh kindly cut down the number of boots that slog through hell when you sing "Brother, Can You Spare a Dime?" . . . Oh, well, what the . . .!

Schaefer On Mascot Serial

Armand Schaefer has been signed by Mascot to co-direct with Colbert Clark the company's next serial, "Fighting With Kit Carson." Barney Sarecky, Wyndham Gittens and Victor Zobel are on the story.

Eddie McEvoy Better

New York.—Eddie McEvoy, Eastern district sales manager for RKO, is recuperating at home in Leominster, Mass., from an injury caused by the breaking of blood vessels in his throat.

Gracie Field's Next

London.—"This Week of Grace" i the title of the next Gracie Fields pic ture. Maurice Elvey will meg and Ra dio will release. Gracie Fields is bi box office this side.

Allan Dwan For B.I.P.

London.—Allan Dwan will join th British International directorial sta in the immediate future.

Keats Opposite Veidt

London.—Viola Keats, newcome gets the part opposite Conrad Vei in "Wandering Jew," which Juli Hagen is producing.

CONFIRMED BY TIME

IT may have been fate that prompted the perfecting of the first Eastman motion picture film just when Edison's first projector demanded it.

But it was time's judgment of its merit that again and again confirmed Eastman film as a leader in the industry it helped to father.

Today it's Eastman Super-sensitive Panchromatic Negative that points the way to new heights of accomplishment, in a new era of cinematography. Eastman Kodak Company (J. E. Brulatour, Inc., Distributors).

EASTMAN **FILM**

PICTURES Now SHOOTING

Columbia

"THE WRECKER"

Cast: Jack Holt, Genevieve Tobin, George E. Stone, Sidney Blackmer, Ward Bond, Harrison Green.
Director .....Albert Rogell
Original .....Albert Rogell
Screen Play.....Jo Swerling
Cameraman .....Ben Kline

"MADAM LA GIMP"

Cast: May Robson, Warren William, Glenda Farrell, Guy Kibbee, Ned Sparks, Nat Pendleton.
Director .....Frank Capra
Story by..... Damon Runyon
Screen Play.....Robert Riskin
Cameraman .....Joseph Walker

•

Fox

"BERKELEY SQUARE"
JESSE L. LASKY

Cast: Leslie Howard, Valerie Taylor, Heather Angel, Alan Mowbray, Beryl Mercer, Lionel Belmore.
Director .....Frank Lloyd
Play by.....John Balderston
Screen Play and Dialogue.....
John Balderston, Sonya Levien
Cameraman .....Ernest Palmer

"I LOVED YOU WEDNESDAY"

Cast: Warner Baxter, Elissa Landi, Miriam Jordan, Victor Jory, Laura Hope Crews.
Director .....Henry King
Play by.....Mollie Ricardel, William Dubois
Screen Play and Dialogue.....
Philip Klein, Horace Jackson
Cameraman ..... Hal Mohr

"ARIZONA TO BROADWAY"

Cast: James Dunn, Joan Bennett, Herbert Mundin, Merna Kennedy, Sammy Cohen.
Director .....James Tinling
Original and Screen Play .....
William Conselman, Henry Johnson

"THE MAN WHO DARED"

Cast: Preston Foster, Zita Johann, Irene Biller.
Director ... ...Hamilton McFadden
Original and screen play .....
Dudley Nichols

"LIFE IN THE RAW"

Cast: George O'Brien, Claire Trevor
Director .....Lou King
Story .....Zane Grey

•

MGM

"STRANGE RHAPSODY"

Cast: Nils Asther, Kay Francis, Walter Huston, Phillips Holmes, Louise Closser Hale, C. Henry Gordon, Gene Pallette, Jean Parker, Oscar Apfel, Mischa Auer, William Von Brincken, Robert Anderson, Richard Cramer.
Director .....Richard Boleslavsky
From Story by.....Alex Hunyadi
Cameraman .....George Folsey

"TUGBOAT ANNIE"

Cast: Marie Dressler, Wallace Beery, Robert Young, Maureen O'Sullivan, Charles Giblyn, Marilyn Harris, Frankie Darro, Willie Fung, William Burgess, Jack Pennock.
Director .....Mervyn Le Roy
Original and Dialogue by..... ....
Norman Reilly Raine
Adaptation.... Zelda Sears, Eve Green
Cameraman .....Gregg Toland

"NIGHT FLIGHT"

Cast: John Barrymore, Clark Gable, Lionel Barrymore, Helen Hayes, Franchot Tone, Myrna Loy, Robert Montgomery, William Gargan, Harry Beresford.
Director ..... Clarence Brown
From Novel by.....
Antoine de Saint-Exupery
Screen Play.....Oliver H. P. Garrett
Cameraman .....Oliver Marsh

"HE WAS HER MAN"

Cast: Clark Gable, Jean Harlow, Dorothy Burgess, Stuart Erwin, Garry Owen, Elizabeth Patterson, Helen Freeman, Muriel Kirkland, Barbara Barondess.
Director .....Sam Wood
Original and Screen Play....Anita Loos, Howard Emmett Rogers
Cameraman .....Hal Rosson

"ESKIMO"

Cast: All native.
Director .....W. S. Van Dyke
Story by.....Peter Freuchen
Cameraman.....Clyde De Vinna

"STRANGER'S RETURN"

Cast: Lionel Barrymore, Franchot Tone, Miriam Hopkins, Stuart Erwin, Tad Alexander, Irene Hervey, Aileen Carlyle, Grant Mitchell, Beulah Bondi.
Director .....King Vidor
Original by.....Phil Stong
Screen Play .....Phil Stong, Brown Holmes
Cameraman .....Bill Daniels

•

Paramount

"GAMBLING SHIP"

Cast: Gary Grant, Benita Hume, Jack LaRue, Roscoe Karns, Arthur Vinton, Charles Williams, Cliff Thompson, Harry Shutan.
Directors .....Louis Gasnier, Max Marcin
Original by.....Peter Ruric
Screen Play: Seton I. Miller, Max Marcin, Claude Binyon.
Cameraman .....Charles Lang

"DISGRACED"

Cast: Helen Twelvetrees, Bruce Cabot, Adrienne Ames, Ken Murray, William Harrigan.
Director .....Erle C. Kenton
Original and screen play.....
Alice D. G. Miller
Cameraman .....Karl Struss

"MAMA LOVES PAPA"

Cast: Charlie Ruggles, Mary Boland, Lilyan Tashman, Walter Catlett, Ruth Warren.
Director .....Norman McLeod
Original .....Keene Thompson, Douglas McLean
Screen Play.....Nunnally Johnson, Arthur Kober
Cameraman .....Gilbert Warrenton

RKO-Radio-Pathe

"THE PUBLIC BE SOLD"

Cast: Richard Dix, Elisabeth Allen, Alan Dinehart, David Landau, Doris Kenyon.
Director .....J. Walter Ruben
Original by.....Charles Curran, Rich Gaffney
Screen Play: Sam Mintz, Arthur Caesar, H. W. Hanemann.
Cameraman .....Henry Cronjager

"DOUBLE HARNESS"

Cast: Ann Harding, William Powell, Henry Stephenson, George Meeker, Lucille Browne.
Director .....John Cromwell
From play by .....
Edward Poore Montgomery
Screen Play.....Jane Murfin
Cameraman .....Roy Hunt

•

Universal

"IN THE MONEY"

Cast: Lew Ayres, Ginger Rogers, Merna Kennedy, Shirley Grey, Charles Grapewin.
Director .....Murray Roth
Original and adaptation .....
Murray Roth, Howard Emmett Rogers
Cameraman .....Jackson Rose

"FIDDLIN' BUCKAROO"

Cast .....Ken Maynard
Director .....Ken Maynard
Story and Adaptation....Nate Gatzert
Cameraman .....Ted McCord

"SALT WATER"

Cast: Slim Summerville, Zasu Pitts, Una Merkel, Warren Hymer, Berton Churchill.
Director .....William Wyler
Play by.....John Golden, Dan Jarrett
Screen Play.....H. M. Walker, Earle Snell, Clarence Marks
Cameraman .....George Robinson

BRITISH PRODUCTION

BRITISH INTERNATIONAL
John Maxwell, Producer
"SHE WANTED HER MAN"
Cast: Bebe Daniels, Hal Gordon.
Direction ..... Paul Stein
Scenario ..... Clifford Grey
Camera ..... Jimmie Harvey

"YOU MADE ME LOVE YOU"
Cast: Stanley Lupino, Thelma Todd.
Direction ..... Monty Banks
Story ..... Stanley Lupino

"I SPY"
Cast: Camilla Horn.
Direction ..... Allan Dwan
Story ..... Fred Thompson

"MEET MY SISTER"
Cast: Clifford Mollison, Constance Shotter
Direction ..... John Daumery

"THE LOVE NEST"
Cast: Gene Gerrard, Camilla Horn, Garry Marsh, Charles Paton, Nancy Burne.
Direction ..... Thomas Bentley

GAUMONT, BRITISH AND GAINSBOROUGH
Michael E. Balcon, Producer
"I WAS A SPY"
Cast: Madeleine Carroll, Herbert Marshall, Sir Gerald du Maurier, Eva Moore, Edmund Gwenn, Conrad Veidt, Anthony Bushell, A. Clarke Smith.
Direction ..... Victor Savile
Screen Play..... W. P. Lipscomb
Camera ..... A. Krampf

"ORDERS ARE ORDERS"
Cast: James Gleason, Cyril Maude, Charlotte Greenwood, Donald Calthrop, Glennis Lorimer.
Direction ..... Walter Forde
Adapted from Play by..... Hall King
Screen Play ..... Sidney Gilliat, Leslie Arliss, Stafford Dickens
Camera ..... Glen MacWilliams

"NEVER COME BACK"
Cast: Tom Walls, Anne Grey, Edmund Breon, Carol Goodney, Peter Gawthorn, Hartley Power, Leslie Perrins, Eva Moore, Reginald Gardener.
Direction ..... Tom Walls
From Play by..... Frederick Lonsdale
Screen Play..... Frederick Lonsdale, John Orton
Camera ..... Leslie Rowson

"IT'S A BOY!"
Cast: Leslie Henson, Edward Everett Horton, Alfred Burdon, Heather Thatcher, Helen Haye, Alfred Drayton, Wendy Barrie.
Direction ..... Tim Whelan
From Play by ..... Austin Melford
Screen Play..... Tim Whelan, Leslie Howard Gordon, John Paddy Carstairs.
Camera ..... Mutz Greenbaum

"FALLING FOR YOU"
Cast: Jack Hulbert, Cicely Courtneidge, Gary Marsh, Ivar MacLaren, Alfred Drayton.
Direction ..... Jack Hulbert, Robert Stevenson
Original by..... Douglas Furber
Screen Play..... Jack Hulbert, Sidney Gilliat, W. P. Lipscombe
Camera ..... Bernard Knowles

BRITISH AND DOMINIONS
Herbert Wilcox, Producer
"BITTER SWEET"
Cast: Anna Neagle, Fernarnd Graavey, Esme Percy, Stuart Robertson, Norma Whalley, Miles Malleson.
Direction ..... Herbert Wilcox
Original ..... Noel Coward
Screen Play..... Monckton Hoffe, Lydia Sherwood
Camera ..... F. A. Young

SOUND CITY
N. G. Loudon, Producer
"DOSS HOUSE"
Direction ..... John Baxter
Camera..... D. O. Stretton

NETTLEFOLD
Eric Langton and Reginald Fogwell, Producers
"PRINCE OF ARCADIA"
Cast: Carl Brisson, Ida Lupino, Margot Graham.
Direction ..... Hans Swartz

ST.. MARGARETS
Julius Hagen, Producer
"HIS GRACE GIVES NOTICE"
Cast: Arthur Margetson, Viola Keats, Victor Stanley, Ben Weldon, Edgar Norfolk.
Direction ..... Geo. Cooper
Original by..... Lady Troubridge
Camera ..... Ernest Palmer

"THIS WEEK OF GRACE"
Cast: Gracie Fields, Henry Kendall, Minnie Rayner, Frank Pettingell, Douglas Wakefield.
Direction ..... Maurice Elvey
Screen Play..... Maurice Braddell, Fowler Mear
Camera ..... Sidney Blythe

STOLL STUDIOS
"COMMISSIONAIRE"
Cast: Sam Livesey, Barry Livesey, Betty H. Wright, Julie Suedo.
Direction ..... Edward Whiting, Edward Dryhurst
Scenario ..... Herbert Ayres

BRITISH LION
Herbert Smith, Producer
"THE STICKPIN"
Cast: Betty Astell, Frank Pettingell.
Direction ..... Leslie Hiscott
Camera ..... Alex Bryce

Theatres In Vienna Cut Admission Prices

Vienna —The new management of Kiba, the company which owns the two leading picture theatres here, has announced that, in an effort to promote business, admission prices will be reduced 20 per cent

No change will be made in the size or quality of the attractions offered.

Monogram Date Drive

New York.—W Ray Johnston, president of Monogram Pictures, will conduct a drive for play dates of Monogram product during June and July.

Warner Suit Delayed

New York.—Warner Brothers' suit to prevent the Skourases from operating theatres in St. Louis comes up May 19.

REGINALD OWEN



"The Big Brain"
KBS-Radio

Lord Darlington



"Voltaire"
Warner Bros.-First National

Louis XV



"Narrow Corner"
Warner Bros -First National

Firth



"Study In Scarlet"
KBS-Fox

Sherlock Holmes

1933 RELEASES

WILLIAM MORRIS AGENCY

MELVILLE BAKER
JACK KIRKLAND

ORIGINAL STORIES

"ZOO IN BUDAPEST"
Sold To Jesse Lasky for Fox

"GABY DESLYS"
Sold to MGM

"HONOR BRIGHT"
Sold to Paramount

Now Under Contract to Paramount to Prepare the Screen Play of "HONOR BRIGHT"

The Hollywood Reporter

Vol. XIV. No. 50. Price 10c. TODAY'S FILM NEWS TODAY Tuesday, May 16, 1933

GERMANY PICTURE PUZZLE

TRADEVIEWS
by W.R. WILKERSON

•HOW about Irving Thalberg? Is he coming back to Metro-Goldwyn-Mayer? And if he comes back, just what will his status be in the studio? Will he continue his heretofore successful reign as the Czar of all MGM product, or will he refuse to disturb the present conduct of the lot with David Selznick and Eddie Mannix sharing the heavy burden that was formerly on his shoulders, and assign himself the production of six, eight or ten big specials for that company?

•

This and many other questions the motion picture industry are asking themselves today and more particularly that part of the industry that walks in and out of the MGM studio. Seemingly, there is only one man who knows the answer to these questions and that man is Thalberg. They probably will not be answered until he returns to America next month

•

You can bet all the tea in China if young Mr. Thalberg attempts to get away from Metro-Goldwyn-Mayer for one reason or another, he will have plenty of fight on his hands from Nicholas Schenck, J. Robert Rubin and Louis B. Mayer, his partners in the ownership of 49 per cent of MGM. All of them realize more than any outsider can, the genius of Thalberg—they know what he has meant to their company—to the motion picture industry.

It goes without saying that no one man could continue to shoulder the burden that Thalberg attempted during the last few years. Certainly he made a great job out of it, but that grind is killing; no one could stand up under it for very long, as was evidenced by his breakdown last winter. But just how much of this burden he will choose to relinquish if and when he returns to the studio, has the whole industry guessing.

•

In our estimation Irving Thalberg knows more about the production of motion pictures, has a finer taste for attractions, has a great sensibility in dealing with people, making stars and protecting them once they are made, than a combination of all other producers in this business.

And we would think it a great thing for Thalberg and a greater thing for

(Continued on Page 2)

Funeral for Adolfi At 9 A.M. Thursday

Funeral services for John G. Adolfi will be held at 9 o'clock Thursday morning at the Little Church of the Flowers, Forest Lawn Cemetery, Glendale.

The train bringing the director's ashes from the north will reach this city at 8:30 A.M. They will be taken immediately to the church for the services, which will be conducted by the Scottish Rite.

Mamoulian Set to Direct Greta Garbo

Metro - Goldwyn - Mayer yesterday made a deal with Rouben Mamoulian to come to that spot for the direction of one picture, "Queen Christine," to star Greta Garbo.

The deal gives the director a flat $50,000 for the picture without any of the overages that have gone with his contract at Paramount in cutting, writing and production beyond a certain time limit.

Stein's Second Abroad 'She Wanted Her Man'

London.—Paul Stein's second production on his two-picture deal with B.I.P., will be "She Wanted Her Man." Edward Knoblock, New York playwright, has been signed to write the screen play with Lady Eleanor Smith.

Local and Foreign Producers Afraid To Move On Account of New Government's Intentions

Paris.—The motion picture industry, as it affects Germany and the many producers from other countries who have used Berlin and its studios for bi-lingual pictures, doesn't know where to turn regarding future product for that market and the production of pictures within the German boundaries.

The Nazi control of all branches of the German government, including the screens and studios, has about crimped further advancement of the picture business there at present.

So far, there have been no regulations laid down by the Hitlerites on what should be made and how it should be made and who it is to be made by. Because there has been no clear definition of the policies of the government, everyone, even the German producer, is laying low awaiting a clarification of the situation.

Direct action on the part of the Hitler government is along entirely

(Continued on Page 7)

Blackwell Signed For Mae West Lead

Carlyle Blackwell, one of the early stars of the screen, has been signed by Paramount to play the part opposite Mae West in her next picture, "I Am No Angel," which Wesley Ruggles directs.

Ernest Torrence Dies in New York

New York.—Death that had been inevitable for several days came to Ernest Torrence early Monday morning at the Lennox Hill Hospital. When he failed to rally after an operation for gall bladder trouble, physicians pronounced his recovery impossible.

Mrs. Torrence, his son, Ernest, Jr., two brothers and other relatives were with him at the end.

The funeral will be held tomorrow morning at the Church of the Heav-

(Continued on Page 3)

MGM's 'Angel' Slows Awaiting the Stars

The big Metro-Goldwyn-Mayer musical, "I Married An Angel," with words and music by Rodgers and Hart, has been completed and is ready for shooting, but the production is held up awaiting the arrival of Jeanette McDonald and Nelson Eddy, the two stars, both out on concert tours.

'Southern Maid' for Bebe

London.—Bebe Daniels' second production for British International on her two-picture deal is scheduled to be "A Southern Maid." Harry Hughes has been selected to make it.

Hepburn Flies to N. Y.

Katherine Hepburn boarded a plane for New York last night for a two-week vacation. She returns early in June to start in her next for Radio, "Little Women."

Cohn and Gang Sail 25th

New York.—Harry Cohn, Lewis Milestone, Laurence Stallings and Gilbert Miller sail for England May 25 on the Conte di Savoia.

Para Options 'Great I Am'

New York.—Paramount has taken up its option on Lou Goldberg's novel, "The Great I Am."

FILM DEAL WITH PARA. BANKERS TOLD BY KOHN

New York—Details of the formation of Film Productions, Ins., in March of last year by Paramount-Publix and the resultant agreement of that company with a group of bankers, was under scrutiny at the bankruptcy hearing yesterday of P-P before Referee Henry K. Davis.

Ralph Kohn, treasurer of the company, testified concerning the deal, which gave the bankers full interest in 23 productions being made, with total value of $6,000,000 and $3,340,000 in anticipated net returns, in return for $10,000,000 of promissory notes of Film Productions, Inc Attorneys for the trustees of Paramount-Publix conducted the examination of Kohn.

MGM Recalls Travers

New York.—MGM is returning Henry Travers to Hollywood for another session, the player being recalled for a featured assignment in "Another Language." Travers completed a picture contract with the same company a few weeks ago.

Hervey Leaving Para.

Harry Hervey, Paramount writer, finishes his term contract with that company the end of this week.

Benchley, Glazer West

New York. — Robert Benchley hopped off for the coast today. Benjamin Glazer beat him to the westward trek by twenty-four hours.

RALPH SPENCE Screen Play 'WARRIOR'S HUSBAND'

THE Hollywood DAILY REPORTER

W R WILKERSON Editor and Publisher

FRANK POPE .....Managing Editor

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THE LOW DOWN

The son of a famous film man became terribly smitten with a gal (who was a daughter of nobody) quite some time ago, and really did a lot of carrying on with her for a lad of his age. Their love-affair was right out in public, too, and when the girl boldly (and without encouragement) announced her engagement to him—the family called a halt. So the boy gave her money to go to Paris, "just to enjoy herself—and get a nice trip." The girl went. But she had no sooner arrived on foreign shores, than some kind soul informed her that she had really been "sent" over. She hopped the next boat back and reiterated her "engagement" to the waiting press. But the story has a typical movie ending. To get rid of her, the film man's son introduced her to a very good-looking friend of his, hoping the gal would fall for him. And she did. And, believe it or not, the gal and the pal got married, much to the relief of the famous film man and his offspring.

•

The story of Ernest Torrence's struggle to get into pictures was told by that actor in New York at a luncheon given him by Famous Players celebrating the completion of the first year's run at the Criterion in "The Covered Wagon."

"My first screen work was in 'Tol'able David'," Torrence told the group. "When I came to look for work after its finish I discovered every casting director classified me as a 'dirty dog heavy' and would consider me for nothing else.

"For a year and a half I waited and sought for an engagement. Finally at the conclusion of an interview with Jesse Lasky, the producer remarked to me:

" 'Torrence, I think you are the homeliest man I know. Nevertheless, I do believe you are a good actor, and I am going to give you an important part in "The Covered Wagon".' "

The rest is motion picture history. Torrence came rather close to "stealing the show."

New York REVIEWS

"THE WARRIOR'S HUSBAND"

Produced by Jesse L. Lasky

Fox prod.; director, Walter Lang; writers, Julian Thompson, Ralph Spence, Sonya Levien.

Radio City Music Hall

World-Telegram: Although it is produced on a lavish scale and is acted with skill and enthusiasm, the screen version of "The Warrior's Husband" is a disappointment. For in spite of the fact that it begins lustily and has some real laughs, it crumples up and when all is said and done leaves you a little bit indifferent about the whole thing.

Post: As one of those who studiously avoided "The Warrior's Husband" when it played on the Broadway stage last year, I must confess that the screen version is better than its idea would seem to promise. In the production of the picture Jesse Lasky has effected some stunning pictorial qualities; it is as handsome a work as has come to a screen since the Cecil De Mille days, and considerably more tasteful.

Herald-Tribune: It is greatly to the credit of every one concerned that the film proves to be admirable entertainment, considerably more effective than was the frequently admired stage edition.

Sun: The picture, all things considered, is far more entertaining than was the play It has more melodramatic excitement for one thing, the screen lending itself more admirably to elaborate pageantry But the film is sufficiently away from the usual run to warrant an enjoyable and often quite humorous hour.

American: Mr. Lasky's picture is beautifully produced and distinguished by several excellent performances. But the potentialities of the theme aren't realized, and the dialogue is of slight help. The film is neither smartly sophisticated nor slapstick burlesque. . . .

Journal: The idea is good, but it doesn't quite come off. Moments that are funny alternate with many that are forced. It's mildly diverting entertainment which depends greatly for its comedy on the timidity of the men and on the Queen's use of such words as "wash-out" and "scram."

Mirror: Lusty and breezy, the picture makes no bow to subtlety, but plunges into uproarious kidding of those legendary feminine warriors, the Amazons. For sheer buffoonery, "The Warrior's Husband" proves matchless fun.

Times: It is funny for the most part, but it is the sort of story which would be infinitely better for more deftness and subtlety. Audiences will undoubtedly laugh heartily over many of the incidents, but it is fairly certain that it would be enjoyed more had it been set forth less boisterously.

News: Julian Thompson's bawdy satirical comedy about the fall of the Amazons has been transferred to the screen without the loss of any of its lusty fooling. It moves rhythmically and sappily across the Music Hall's screen, causing a succession of laughs to ripple over the audience.

"THE EAGLE AND THE HAWK"

Paramount prod.; director, Stuart Walker; writers, John Monk Saunders, Bogart Rogers, Seton I. Miller.

Paramount Theatre

World-Telegram: In case you are not fed up with war and aviation pictures you will find plenty to entertain you in "The Eagle and the Hawk" because it tells an interesting story in a straightforward, unromantic way; it is splendidly acted and knowingly directed, and because it has plenty of thrills and humor.

Herald-Tribune: Although the story of "The Eagle and the Hawk," despite its familiarity, might without a change in plot have been a fine and sardonic melodrama, it is so gingerly handled that it ends by seeming just a slightly better-than-average tale of the usual war heroes.

American: There have been numerous war-bird pictures since the cycle flew from Hollywood on "Wings," but the present drama is one of the best productions of its genre. It is tremendously effective, thoroughly realistic, dramatically impressive.

Mirror: A fine cast appears in this drama of wartime aviation. The air thrills are exciting, the characters skillfully drawn, the situations plausible. However convincing the story, it is so familiar that interest in it never becomes intense.

News: In spite of some thrilling air battles and the fine acting of the two leading players, the picture drags somewhat. "The Eagle and the Hawk" is, I think, more of a man's picture than a woman's. But while feminine fans may miss some of its emotional appeal they will not be bored by it.

Post: The picture at the Paramount is fairly routine. It is a feebly motivated tale, offering little in the way of novelty.

Times: A vivid and impressive account of the effect of battles in the clouds upon an American ace. It is, fortunately, devoid of the stereotyped ideas which have weakened most of such narratives.

U. S. Court Reverses RKO-Roxy Ruling

New York.—The ruling depriving the Seventh Avenue Roxy Theatre of the use of that name has been reversed by the U. S. District Court of Appeals. Court holds that the RKO-Roxy could advertise the employment of S. L. Rothafel in a manner that would not confuse or mislead the public and within those limits was entitled to do so.

Under the decision, Roxy would be entitled to ten per cent of the net receipts of the old Roxy until his contract expires in1936.

Academy Committees in Huddle Thursday

The Constitutional Committee of the Academy will meet the executive committees of the five branches of that organization Thursday for conferences on the final draft of the new Academy constitution. After going over the latter in detail with the branch executive committees, arrangements will be made to submit the new constitution to the individual branches for approval.

Boris Karloff Back

Boris Karloff returns today from New York, having been in London for the past two months, where he made a picture for British Gaumont productions.

Mix Plans Road Troupe

Tom Mix is making preparations to take a troupe ont on a roadshow tour. The William Morris office is setting dates for the western star's jaunt.

Geo. Marshall at Fox

George Marshall has been signed by Fox to write an original story which is intended for a comedy feature to star El Brendel.

Tradeviews

(Continued from Page 1)

Metro-Goldwyn-Mayer if, on his return to his throne, he would concentrate on the big specials for his company and leave the rest of the program to Selznick and Mannix.

This procedure would save MGM a lot of money. It would almost cinch the completion of their program each year. It would give those two producers counsel and advice from the "master-producer" and still give him the time to do the things he wanted to do, in the manner he would want them done, on the really big attractions.

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MONOGRAM CONCLUDES DEAL FOR MOVE TO METROPOLITAN

Company Discards Outside Producers

Trem Carr, head of Monogram production, signed contracts yesterday with W. R. Marshall of Western Service Studios, whereby Monogram will produce its pictures during the coming year at Metropolitan and Educational Studios.

The deal gives Monogram offices in a separate building on the Metropolitan lot, in addition to exclusive use of three stages in the two studios. Space on the other eight stages will be available to Monogram as required. Although Western Service Studios is a subsidiary of Erpi, Monogram will use Balsley and Phillips sound recording.

Removal from the Sunset Boulevard studios which have served as headquarters for Monogram for the past two years, will be made the end of this week.

Work on the group of 32 pictures which will be made by Monogram for 1933-34 at an announced cost of approximately $3,000,000 starts by June 1.

In its expansion of activities, Monogram will install the unit system of production, and all deals with outside producers for making pictures for the company's program will be eliminated. During the past year, M. H. Hoffman, I. E. Chadwick, Arthur Beck and C. C. Burr have made pictures as outside producers for the firm. Lou Ostrow and William Lackey are associate producers for Monogram at the present time, and one or two others may be added later.

John Wayne was recently signed to star in a series of eight westerns for Monogram. Bob Steele and Rex Bell, who have appeared in western series for the company during the past year, still have two pictures each to go on present contracts, and Trem Carr declined to state whether or not either would continue beyond current agreements, but there is a good possibility that Monogram may make a series of stunt-action melodramas and either Steele or Bell could be starred in that group of pictures.

Mitchell Here to Work On 'Cloudy With Showers'

Thomas Mitchell arrived from New York and reported to Paramount yesterday to write the musical adaptation of his play, "Cloudy With Showers," with Bing Crosby, Burns and Allen and Jack Oakie in the top spots.

Whale on 'Invisible Man'

Universal has assigned James Whale to direct "The Invisible Man" as his next assignment. The studio is still searching for a lead for the picture, with Boris Karloff definitely out.

Lee Tracy Goes East

Lee Tracy leaves this week for New York. He will be co-featured with Jean Harlow in an original story, now being written at MGM, on his return.

M.G. Corp. Reports Net of $966,173

New York.—Net profits of $966,173 for 28 weeks ending March 16 were reported by Metro-Goldwyn Pictures Corporation. Last week, Loew's, Inc., controlling M-G, reported a net of $2,186,531 for the same period. Earnings equal $6.12 per share on the 157,913 shares of common outstanding

Metro Payroll Now Shows 75 Writers

Metro-Goldwyn-Mayer are actually paying 75 writers, or were when the sheet came out yesterday. This is the top for some time. There is a high of 96 for that lot with an all-time low (since talkies) of 38.

Most every writer on the lot has a finger in vehicles for Crawford, Harlow, Gable and Beery. If all of them came through, those stars would have enough material to do them the rest of their acting lives

Rogers Picking Next Para. Film From Three

Charles R. Rogers returned from New York Sunday, and his independent unit at Paramount resumed yesterday. Rogers will select his final picture on this year's program from three treatments that have been completed during his absence, "She Made Her Bed," "Golden Harvest" and "Baby in the Icebox." Ralph Murphy is slated to direct the picture, while the other two will be whipped into shape for early production as Paramount releases for the 1933-34 season.

Edward Cahn Directs Irene Dunne in Musical

Edward Cahn will direct the Irene Dunne filmusical for Radio. Story is an original by Norman Houston, who is preparing the screen play in collaboration with Howard J. Green. Robert Benchley, who recently arrived from the East on a Radio term ticket, is slated to work on the script.

Cohen Doubling at 'U'

With Ed Van Every en route East on a story deal for Universal, his duties as scenario editor have been taken over by Albert J. Cohen, the company's story editor, who will handle both departments during Van Every's absence.

Todd-Lupino Co-Starred

London.—Thelma Todd arrived here to find her picture plans already laid out for her. She has been elected to co-star with Stanley Lupino in "You Made Me Love You." Monty Banks handles the directorial reins.

Towne-Baker to Warners

Gene Towne and Graham Baker go to Warner's to write an original of theirs that was given an okay in the telling.

Goldwyn, Back, Will Start Two in June

Back from a four-month trip to Europe, Samuel Goldwyn last night declared he planned his most active production season for 1933-34. The producer dropped off the Chief at Barstow and motored to Hollywood to start work at the studio.

Goldwyn stated that both Eddie Cantor's next, "Roman Scandal," and the initial Anna Sten starring production would go into work during June. The producer held conferences on the script of Cantor's picture in the East, with the star, Director Frank Tuttle, writers Robert Sherwood and George S. Kaufman, and the art and technical directors. Through these preliminary meetings, advance work on the production has been practically completed.

George Fitzmaurice will direct the first Anna Sten starring picture, and Goldwyn expects to have the second story for the new star ready for the cameras early in the fall.

Hughes to Do Story and Script for Para.

Paramount yesterday set Rupert Hughes on a deal which will have him write the story for one picture. It will be an original idea, for which he will fashion the screen play. The deal was made by the Joy and Polimer office.

Goetz Washing Up

William Goetz will finish work on the stories he is supervising at Radio and will leave this Saturday to join Twentieth Century Pictures.

Ernest Torrence Dies

(Continued from Page 1)

enly Rest, after which the body will be cremated and the ashes sent to California

Born in Edinboro, Scotland, in 1878, Ernest Torrence attained eminence, successively, in music, the theatre and motion pictures during his thirty-five years as an artist.

He won European distinction as a concert pianist ,at the outset of his career. As a singer, he was awarded the Royal Academy of Music medal for operatic work, and the Westmoreland prize

Later he became leading baritone for the Savoy Opera Company His success on the stage was international in scope before he made motion picture history as the villainous heavy of "Tol'able David" with Richard Barthelmess in 1921.

Equally outstanding roles in "The Covered Wagon," "Ruggles of Red Gap," "The Hunchback of Notre Dame," "The King of Kings" and a multitude of lesser pictures kept him in demand among the Hollywood studios.

Torrence was on his way to England with his family when he was stricken with his last illness.

Yesterday in NEW YORK ...by HELEN GWYNNE

The Catholic Actors' Guild, with Gerald Griffin as master of ceremonies, took over the entertainment at the AMPA this week in appreciation of that organization's cooperation on their benefit performance. Fritzi Scheff, despite a heav ycold, sang her famous number from "Mlle. Modiste," "Kiss Me Again" and thrilled the listeners with her artistry. Frank Conroy, a deep, deep baritone, obliged. Pat Rooney did a little number. Ann Barry sang and so did Gerald Griffin, the Irish boy tenor himself. Someone remarked that he had some pretty strong competition but we noted that he was the only tenor on the list. Irene Dunne graced the guest table. Ralph Whitehead of the Actors Protective Association delivered a very illuminating talk on the work of that organization, which was started by Pat Rooney and Eddie Dowling in protest against the racket benefits have become. Dowling is president and through the work of the association no less than fourteen fake benefits that had made demands on actors' time have been successfully squashed.

•

In case you don't already know it, this organization has enlisted the co-operation of every important actor in the business who has pledged himself not to accede to any request to appear in benefits until such benefit has been thoroughly investigated by the association. If the benefit is bona fide, the actor is allowed to appear under a guarantee that twenty-five per cent of the receipts be given to the association to be divided by them among the various actors' charitable needs. All of which is not only fair but of great aid to both legit and movie theatre owners who have found their box-office take seriously affected by innumerable "benefit" performances that lure patrons in with a promise of many big names and make them feel that their money is well spent not only for entertainment but for sweet charity.

•

Incidentally, the Ann Barry mentioned above is the gal who finally and deservedly got the part vacated by Kay Carrington in "Music in the Air" and everybody in town is rooting for her early appearance in pictures. In fact, Chevalier was so impressed by the gal, that he personally requested Paramount make a test of her.

•

We have it on the authority of one of the major companies who made her an offer, that Dorothy Gish is interested not at all in making a comeback in pictures. We wonder if the same is the case with Lillian? Lillian is simply marvelous in "Nine Pine Street." Not only does she look beautiful but you and you and you have never seen the lady in a role like that and never suspected her versatility. Gone is the cloying sweetness and light and in its place is an alive woman, a distraught, half-mad, bitterly disappointed woman It's quite a metamorphosis.

OPEN FORUM

May 9, 1933.

Dear Mr. Wilkerson:

The article in your issue of May 2 in which you comment on Charley Pettijohn's qualifications and ability to properly represent the industry in England, is a well deserved tribute to a man who has certainly accomplished wonders for those who pay his salary.

Your statement that Charley has been the Hays organization since its inception is also true insofar as exhibitor organizations are concerned. The writer, in his official capacity, has been on the opposite side of the fence from Charley on many, many occasions during the past ten years, but no matter on what subject we disagreed, after it was all over Charley could always forget the acrimony and do all he possibly could to assist in working out the problems of the independent exhibitors.

Whenever convention time rolls around, it is always Pettijohn we think of to invite as spokesman for the Hays organization, and never once in ten years has he failed to deliver messages which embodied just what he had in mind, irrespective of the effect he knew his statements would have upon his listeners or the members of his organization.

I have always found him a ready listener to any and all complaints, and he has gone out of his way on many occasions to right some of the wrongs which formerly existed in the business as between the distributors and the independent exhibitors.

I am not very familiar with the foreign situation, but I am confident, like you, that if Charley Pettijohn is given the assignment to right the things that are wrong, he will be able to do it.

With kind personal regards, I am

Cordially Yours,

P. J. Wood, Business Manager,
The Motion Picture Theatre Owners of Ohio.

Doran Runs L. I. Plant

New York.—John Doran will be manager of the Paramount Long Island studio under the management of Capt. George Baynes, president of Eastern Service Studios, Inc.

Pair on Chevalier Score

Ralph Rainger and Leo Robin are working on the music and lyrics for the next Chevaliar picture, "The Way to Love," for Paramount.

Tunberg Gets 'First Love'

Karl Tunberg has been assigned to write an original story for Columbia called "First Love."

'U' Signs Pair For Tracy Story

Universal has signed Walter Percival, playwright and actor, to collaborate with Jack O'Donnell on an original story titled "Hot Money," which will star Lee Tracy.

That studio has an option on Tracy for one picture this year, which they took when he made "Private Jones." The player's present contract with MGM permits him to fulfill any obligations he acqu red before signing the long-termer.

Col. Signs Milholland

New York.—Columbia has signed Charles Bruce Milholland to write a screen play for that company. Milholland, whose book suggested the MacArthur-Hecht play, "Twentieth Century," leaves in a few weeks for the coast.

Healy in Columbia Short

Columbia has signed Ted Healy and his stooges to make one short with an option for a complete series. Healy is finishing up a similar contract with MGM.

Wallace Smith on 'Villa'

Wallace Smith is collaborating with Oliver H. P. Garrett on the screen play of "Viva Villa" for MGM. Picture will star Beery, directed by Jack Conway.

$450,000 Saved in Film Shipping

New York.—A saving to exhibitors of $450,000 a year in express charges on film shipments has been definitely accomplished, M. A. Lightman, president of the Motion Picture Theatre Owners of America, announced following recent conferences with George S. Lee, vice-president, Railway Express Agency, Inc.

Walter Connelly Back For 'Brief Moment' At Col.

Walter Connelly, whose term deal with Columbia permits him four months' absence during the year for stage work, pulls into town tomorrow to renew acquaintances at the studio.

His first assignment is expected to be the role in "Brief Moment," which Alexander Woollcott filled during its Broadway run.

Hillbillies Feature of Outdoor Filmusical

James P. Hogan is directing an outdoor musical feature, "Ride 'Em Crooner." The picture is an action filmusical, featuring the Beverly Hillbillies, Sam Pierce, Wheeler Oakman and Zanda, the dog. Hogan will not close for releasing arrangements until the picture is completed.

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Dora In Again

MGM's dumb dora asked the assistant, "Why all the rush?" He replied, "We are two days behind schedule." She cracked, "Why didn't you start the picture two days earlier?"

6 R-B Features, 30 Shorts Go to 'U'

New York —The program laid out by the Rowland-Brice Productions comprises six features and thirty shorts, four of the features being musicals. All will go through Universal distribution.

Following "Shoot the Works," they plan to make "The Television Murder," a musical, then "Here's to Love," also a musical. Fourth is "The Famous Judge," a straight feature.

Radio Buys 'Appleby' For William Gargan

Radio has purchased the screen rights to "Aggie Appleby," Maker of Men,' 'a play by Joseph O'Kesselring. William Gargan is slated for the featured spot in the picture. Bertram Millhauser is writing the screen play, with Pandro Berman acting as associate producer.

'Headline Shooters' Cast Rounded Out at Radio

Wallace Ford was signed yesterday by Radio for a featured role in "Headline Shooters," with William Gargan and Frances Dee The picture goes into production today with Otto Brower directing. Mary MacLaren and Hobart Cavanaugh also in cast.

Dwan Will Do 'I Spy'

London.—Allan Dwan no sooner became a member of British International than he was handed the prize production plum. He directs Camilla Horn's picture, "I Spy," and Fred Thompson is writing the story and screen play.

Doane on Final Short

Warren Doane starts the last short on this year's program for Universal today, titled "Gleason's New Deal," with James Gleason starred and Mabel Marden featured. James Horne will direct from an original story which he wrote.

'U' Buys Norris Novel

Universal has purchased the screen rights to Charles G. Norris' novel, "Vest," which will be directed by John M. Stahl following his next picture, "Only Yesterday," which starts next week.

Gargan Declines Role

MGM wants William Gargan on a loanout deal from Radio for a featured role in "Another Language" with Robert Montgomery and Helen Hayes, but the player turned down the part after reading the script.

Van Dyke Set for 'Treasure Island'

W. S. Van Dyke has been designated as the director on the Metro-Goldwyn-Mayer production of "Treasure Island," that will co-star Wallace Beery and Jackie Cooper.

Production will come after the next Beery vehicle, "Viva Villa," that is almost ready for shooting, as soon as the Mexican government have placed their okay on the treatment.

Goldwyn Signs West To Do Sten Original

New York.—Nathaniel West, author of "Miss Lonelyheart," has been signed by Samuel Goldwyn to write an original story for Anna Sten, as her second picture following "Nana " Deal was closed through the William Morris office.

Radio Options Furness

Radio has exercised option on contract of Betty Furness, who is getting a build-up at that studio for featured billing.

Three Added to 'Public'

Theodore Lodi, Dina Smirnoba and Violet Knight are latest additions to the cast of "Public Be Sold" at Radio.

'Mank' on 'Language'

Herman Mankiewicz has been spotted on the rewrite of "Another Language" at Metro-Goldwyn-Mayer.

Writers at Warners

Louis Stevens and Peter Milne have been assigned writing desks on the Warner lot. Milne is here from New York.

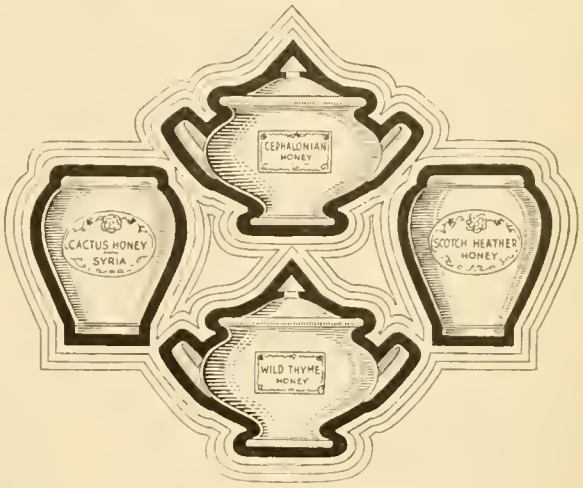
Germany Picture Puzzle

(Continued from Page 1)

Nationalistic lines. Every ounce of energy is being directed toward making the business of, by and for the Germans. The hue and cry over Jewry has abated somewhat. The German theatre has lost Reinhardt and almost every other great artist, writer and director. The inteligentsia have either left the country or are locked up in detention camps for fear that their efforts may cause things to be done on the stage, the screen or in the press that will cause Hitler embarrassment. The government has taken over the theatre for propaganda purposes and is ready at any minute to do the same thing with the screen.

Producers with money, both in and out of Germany, are afraid to finance any form of production. Those without money and a desire to go forward with pictures are unable to get their productions financed. The result is that the whole industry in Berlin is at an absolute standstill.

Those in pictures, particularly the exhibitors, close to the Hitlerites, are making demands on the Nazi leaders for the complete elimination of all picture taxes on the theatres and the placing of a production tax on pictures other than those produced in Germany that will mean the complete elimination from the German market of foreign distributors, should this suggestion be approved.



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LAVENDER . . from Syrian blooms

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Vo. XV. No. 1. Price 10c. TODAY'S FILM NEWS TODAY Wednesday, May 17, 1933

EXHIBS TO SUE ERPI

TRADEVIEWS by W. R. WILKERSON

•EVERYONE has been asking, "Where is Paramount getting the money to continue production and distribution and the conduct of their theatres?" That answer is easy and may be astounding, what with the dreadful reports coming back from the hinterlands regarding business in theatres before May 1.

•

Paramount is paying off their production expense and that of their sales departments out of money collected AT THE BOX OFFICE on Paramount pictures.

Paramount is not sending one dime into the running of any Paramount-Publix theatre.

If those theatres or single operations do not take in enough money at the end of each week to pay off expenses it's just too bad and Paramount is collecting their end for the run of Paramount's pictures in those houses.

•

Here's a thought.

If this business is able to continue under such wraps—wraps that compel all the companies to get their dough at the box office—we will then have a motion picture business, not one that has depended for the most part on six or seven sets of books and an air tube into a New York bank for the collection of any money that may be required on the press of a button.

•

To get back to Paramount. That organization has been doing quite well for itself with its pictures. Their foreign sales have been tremendous. All of which may point some kind of a moral about sticking to your own knitting. Let the producers do the producing and the distributors the selling, and turn over the running of the theatres to operators who have only that end to worry about.

•

Hunt Stromberg, back at MGM after a rest, finds himself burning the midnight oil to get four pictures into production. The first will be the Harlow-Tracy yarn, "The Bombshell," to be directed by Victor Fleming. The next is "Treasure Island," with Beery and Cooper; "Woody" Van Dyke at the helm. After that it's a toss-up between the second Garbo, "The Painted Veil," Novarro in "Laughing Boy" and

(Continued on Page 2)

$450,000 Gross For Coward Smash

New York.—"Design For Living," the Noel Coward play with the Lunts and Coward on the stage, grossed $450,000 in twenty-seven weeks' run on Broadway.

Marxes and Para. Get Together

New York.—The Four Marx Brothers signed a deal yesterday with Paramount to do "Grasshoppers" at a reported flat salary of $300,000 for the picture. No percentage in this one.

To avoid legal complications on both sides, arising out of disagreements between the company and the Marxes over percentages due them on pictures already made, Sam Katz, who has the Marx Brothers under contract, urged them to accept the deal and complete their contract

The making of this picture will have no bearing on the Marx's first for Katz, "Of Thee I Sing," which goes into production in November. "Grasshoppers" will start July 1.

MGM Signs Russell Hardy

New York—MGM has handed Russell Hardy, stage actor, a contract and he leaves for the coast at once.

Warner Execs To Coast

New York.—Major Albert Warner, S. Charles Einfeld and Gradwell Sears left for the coast today. Conferences will be in order upon their arrival.

Indie Theatre Owners Will File Test Case Against Electric To Set Aside Service Charges

New York.—The first definite step by exhibitors to eliminate the weekly service charges of Erpi and RCA on theatre sound equipment was made yesterday at a meeting of the Independent Theatre Owners Association, which voted to make a test case of the legality of the charges by the electrics.

The Association will immediately engage special counsel to prepare suits against both Erpi and RCA, and it is expected that demand will be made for back damages on sums already collected.

The weekly service charge by the electric has been a sore spot with the theatres since the inception of sound. Exhibitors, in securing licenses for sound equipment, paid stipulated amounts for a maximum of three years, in addition to weekly service charge for inspection and repair work by engineers. Licenses to use the sound equipment run for ten-year pe-

(Continued on Page 4)

Garbo's Second 'The Painted Veil'

The second picture to be made with Greta Garbo at MGM on her new ticket will be the Somerset Maugham story, "The Painted Veil."

The story is being readied now and will be available in plenty of time for shooting, following the completion of "Queen Christina."

Deal For Wallace To Do 'Queen' Cold

It was reported late yesterday that the deal on the fire in London for Richard Wallace to direct the Jeanette MacDonald production, "The Queen," with Herbert Marshall as her leading man, went cold because of money differences. The director will leave London on May 24 and will be back in New York June 1.

'Forgotten Men' A Wow At New York Rialto

New York.—"Forgotten Men" is knocking 'em dead at the Rialto this week, with estimated gross close to $25,000. Picture, with scenes from the war, is slated to stay three weeks. Arthur Mayer is the lucky guy.

Van Dyke Slated To Do 'Laughing Boy,' Novarro

After W. S. Van Dyke finishes his direction on the Wallace Beery-Jackie Cooper "Treasure Island," he will go to "Laughing Boy," which will star Ramon Novarro.

Slim Hope For Bosworth

Sioux City, Iowa.—Hobart Bosworth is critically ill here, with doctors holding out little hope for his recovery. He was stricken while on a personal appearance tour.

Berkeley Moves In June

Busby Berkeley moves over to the Goldwyn organization June 5 to start work on his loan-out deal from Warners, directing the dances for Eddie Cantor's "Roman Scandal."

Landi Does A Runout

With "I Loved You Wednesday" in the bag at Fox, Elissa Landi sneaked out of town for a six weeks' vacation, but declined to reveal her destination.

35 DIRECTORS DROPPED BY CHASE NATIONAL BANK

New York.—Thirty-five directors were dropped at the Chase National Bank meeting today, including such names as A. H. Wiggin, Paul D. Cravath, Charles Hayden, Clarence Dillon and Alfred P. Sloan, Jr., president of General Motors.

The stockholders asked for a statement of assets, including securities, mortgages and loans. This the board declined to make public.

Chase is dropping the affiliated corporations of Chase, Harris Forbes Corp., and the Chase Securities Corporation.

Tracy Ducks Local Stage

Before leaving for New York, Lee Tracy declined an offer from Henry Duffy to star in "One Sunday Afternoon, which Duffy is planning to produce here, following its run in New York.

MacFadden Held Up

Hamilton MacFadden, Fox director assigned to the Sol Wurtzel unit, was held up last night in front of his home at Franklin and Kingsley Avenues, escorted to Los Feliz hills and left stranded. Two bandits escaped with $13 and his automobile.

SUPPORT THE MOTION PICTURE RELIEF FUND

THE Hollywood DAILY REPORTER

W. R. WILKERSON ... Editor and Publisher
FRANK POPE ... Managing Editor

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RAMBLING REPORTER

Dick Wallace, Tay Garnett, Cyril Gardner and Joe Pasternak all trying to get on one postcard from Berlin. . . Phil Harris will stop of at Galveston at the swanky Hollywood Cafe, before signing Eastern contracts. And still, RKO may pick up his option around that time. . . . Frank Joyce started that pretty magazine solicitor around this town, so if she calls on you and nabs you, make Joyce pay the bill.

•

June Murfin and Donald Crisp hop to Europe for a vacation next month. . . . Clark Gable is taking boxing lessons for his part in "Prizefighter and the Lady"—at the request of Herr von Sternberg. . . . Eddie Quillan is smacking that golf ball so well these days at Lakeside that they reduced his handicap to six. And what a sharpshooter Huntley Gordon is on the putting green! . . . The wife of what he-man star insists that her hubby is becoming "furniture-conscious"?

•

The Lakeside handicap committee is trying to do something about Eddie Quillan's game. The comedian was recently cut from an eight to six handicap, but he still continues to win every week-end tournament. . . . And Duke Callaghan, who won the 220 free style swim at the A. A. U. swimming meet Sunday, is the pride and joy of Technicolor Andy Callaghan.

•

Sally Eilers lost her passport 15 minutes before she sailed for London, and the boat was held for a half hour until she dug the ticket out of her baggage. . . . Percy Westmore, David and Frank Factor are back from New York, where they gave the Park Avenue headdressers the once over. . . . Sam Van Ronkel and Melville Brown are enroute to Chicago to get the first pictures of the World's Fair in the Windy City.

New York REVIEWS

"EX-LADY"

Warner Bros. prod.; director, Robert Florey; writers, Edith Fitzgerald, Robert Riskin, David Boehm.

Strand Theatre

American: To the credit of the new star let it be written that she tops her initial vehicle and holds promise of more distinguished work when more distinguished opportunity is presented. The film suffers from story feebleness, inane dialogue and very bad editing at the hands of cutters, censors, or both, not to mention child-like direction.

Journal: "Ex-Lady" is the first picture in which Bette Davis appears as a star in her own right One wishes for her sake, however, that she had had a more fortunate vehicle for her stellar debut. Last evening's audience laughed during most of the picture, which was not intended as a comedy. The fault was not that of the blonde and attractive Miss Davis, nor of her leading man, Gene Raymond, nor of the supporting cast. It's even difficult to blame the story because, as it happens, "Ex-Lady" has no story to tell.

Mirror: Little more than a series of disputes about the disadvantages of marriage. The picture is Miss Davis' first as a star. She deserves a better. The story is so formless it staggers along through endless debate and argument. The dialogue, fortunately, is bright. The cast is fine, particularly your old friend Frank McHugh, with his usual flash. Both Miss Davis and Raymond deserve rousing cheers for their ability to make this slipshod material attractive and amusing.

News: Warner Brothers didn't do right by their new young star when they picked "Ex-Lady" for Bette Davis' first starring vehicle. The audience took it all as a huge joke, and although the picture was not intended for a comedy, it is one of the funniest pictures on Broadway.

Post: "Ex-Lady" is embarrassingly awful. Unfortunately, for Miss Bette Davis, the picture introduces her as a film star. There are other characters in the plot, but they don't seem to know how they got there. Frank McHugh is in it, which is something to be thankful for. Thes ettings are pretty bad, too.

"THE KISS BEFORE THE MIRROR"

and orderly washion it leaves a great deal to be desired as suitable screen Universal prod.; director, James Whale; writers, Ladislaus Fodor, Emil Forst, William Anthony McGuire.

RKO-Roxy

World-Telegram: In spite of the fact that it goes about its business in a calm entertainment. "The Kiss Before The Mirror" is a quiet little film with a good story that wavers this way and that. It is not good enough to be a hit, but at the same time it is too good to be a failure.

Journal: "The Kiss Before The Mirror" has a provocative idea. It is based on a Continental play by Ladislaus Fodor, that has more than its share of dramatic suspense, but the film translation is handicapped not only by stereotyped treatment, but also by the mis-casting of its leading players.

Post: It is a far-fetched tale, though kept in a commendable state of agitation by the vigorous performances of Frank Morgan, Paul Lukas and Nancy Carroll in the principal roles.

Sun: Behind the Viennese mirror in "The Kiss Before the Mirror" there seems to lurk a good idea. It is, however, treated to an obvious, melodramatic dramatization. This idea might easily have been the basis for a psychological drama—how, I am not quite sure—but instead it comes out of the mill as second-rate emotional drama.

American: Only in Vienna, perhaps, could such a drama originate as is presented in the psycho-analytical study so tensefully, suspensefully played this week at the Radio City Roxy.

'Bugle Sounds' Out of Mothballs Again

MGM is giving "The Bugle Sounds" its annual dusting off, and Bernie Hyman has been handed the picture to try and work out a suitable yarn that will pass approval for production. "Bugle Sound" was originally started several years ago as a silent, and George Hill went to northern Africa for atmosphere shots which are still on the shelf.

Tradeviews

(Continued from Page 1)

the Bradford Rogers yarn, "Stage Mother," which Charles Brabin will do.

If any of you can find us a harder working, more conscientious producer than Hunt Stromberg, we'll buy a Vendome lunch.

Europeans Lift Amer. Contingent

Prague.—With Jugoslavia having lifted the contigent on American pictures, mostly due to exhibitor demands, it is a cinch that Czecho-Slovakia will follow before the week is out, giving the American distributors clear sailing in these two countries.

Joe Pasternak To Do Hungarian Picture

Budapest.—Joseph Pasternak, formerly with Universal productions in Berlin, will produce a picture here with local backing, starring Franciska Gaal, the current rage of Central Europe. Talk in both Hungarian and German.

Berlin Attendance Million Off Under 1932

Berlin.—Official attendance records of motion picture theatres in this city show a drop in patronage of 1,285,463 for the first two months of 1933, as compared with the corresponding period of 1932.

Del Rio-Gibbons to Hawaii

Dolores Del Rio and Cedric Gibbons are leaving in a few days for a two weeks' vacation in Hawaii.

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VINE STREET AT HOLLYWOOD BOULEVARD

WARNERS' 'HEROES FOR SALE' IS MAUDLIN AND TIRESOME

Excellent Cast Can't Pull It Out

"HEROES FOR SALE"
Warner-First National

Direction ..... William Wellman
Screen Play ..... Robert Lord and Wilson Mizner
Photography ..... James Van Trees
Cast: Richard Barthelmess, Loretta Young, Aline MacMahon, Gordon Westcott, Robert Barrat, Joe Cawthorn, Robert McWade, Grant Mitchell.

Preying upon every maudlin sentiment that human beings have to be ashamed of, Warner Brothers' "Heroes For Sale" takes the prize as the vaguest, most tiresome, pointless and discouraging picture made in a long while.

There is probably no audience in any part of the country which could swallow this film with any sort of enjoyment. It is undoubtedly meant to be the G.A.L. for the G.A.P. (Great American Lesson for the Great American Public), but it succeeds in arousing only a slight mental and physical discomfort.

The story is an unappetizing hash of the emotional and economic peaks reached by this country from the time of the World War to the present breadlines. The peaks are sat upon by a group of characters who aren't in the least interesting and who somehow make the peaks totally uninteresting.

Richard Barthelmess is the young soldier who gets rotten deals all along the line, from the time when his best friend accepts the war medals due him until he loses his job, wife and mother and joins the hoboes on the road.

The picture has everything—war, mother love, married love, children,—all hopeless—machines versus man power, riots, Sing Sing, the State Narcotic Farm, boarding house comedy, etc., etc., ad nauseam.

And the little speech at the end about Roosevelt and his policies almost seems to be a furtive plea from Warner Brothers for a "new deal" on this picture.

Well, it's all very bad, and not even the cast, including Barthelmess, Aline MacMahon, Gordon Westcott, Grant Mitchell, Robert Barrat, and Robert McWade, could make it otherwise.

William Wellman directed, and Robert Lord and Wilson Mizner wrote the thing

Hohl Gets WB Ticket

As a result of his work in "Narrow Corner," Arthur Hohl was signed yesterday to a long term deal by Warners. The William Morris office negotiated the deal.

Connelly In 'La Gimp'

Walter Connelly has started work in "Madam La Gimp," which Frank Capra is directing for Columbia The studio also borrowed Jean Parker from MGM for the ingenue lead

RKO-Roxy Dark A Week, Then Vaud

New York.—The RKO-Roxy Theatre closes this Friday to get ready for the installation of its new vaudeville policy. House will be dark a week.

Ceballos To Handle 'Gold Digger' Prolog

Larry Ceballos was engaged yesterday by Sid Grauman to replace Albertina Rasch in staging the prologue for "Golddiggers of 1933," the next picture at the Chinese.

Change in plans was necessitated by the action of MGM, the company recalling Madame Rasch to take up her term deal immediately. MGM's move is attributed to its desire to get work started on "The Hollywood Revue" as quickly as possible. Similar action by Warners had previously resulted in Busby Berkeley's deal with Grauman having been cancelled.

Zelda Sears, Thompson Draw 'March of Time'

Harlan Thompson and Zelda Sears are the latest writers at MGM to try and salvage "The March of Time" by writing a story that will utilize three reels of filmusical in color that were made in 1929. Various treatments and story ideas have been ready to go at different times, but before any of them could get into work, executives chilled on the particular ideas.

Schulberg Signs Two For 'Her Bodyguard'

B. P. Schulberg has signed Marjorie White and Johnny Hines for featured roles in "Her Bodyguard," which he is producing for Paramount. Wynne Gibson and Edmund Lowe have the top spots and William Beaudine will direct

'Paddy,' With Gaynor, Under Way Next Week

"Paddy The Next Best Thing," starring Janet Gaynor, starts next week at Fox studios with Harry Lachmann directing. Edwin Burke wrote the screen play from the stage success. Warner Baxter has the lead spot

Kaufman to Paramount

Paramount has assigned Edward Kaufman to polish up the script of "Grasshoppers," which will be directed by Leo McCarey.

Lucille Gleason Spotted

Lucille Gleason has been added to the cast of "In the Money," which Murray Roth is directing for Universal.

Hoffman in 'Death Watch

Gertrude Hoffman has been added to the cast of "The Death Watch" at Radio.

Muni Sidesteps 'Counsellor At Law'

Paul Muni has declined the offer of Universal to play the lead in the screen version of "Counsellor At Law." Muni is understood to have turned down Universal because Elmer Rice, producer of the play, will have an interest in the picture.

Muni arrives here early in June for his first picture for Warners.

'Too Much Harmony' Goes In With Crosby

After Eddie Sutherland, William Le Baron and Joseph Mankiewicz got a new angle for the story of "Too Much Harmony," Paramount pulled the yarn off the shelf and will put the picture into production June 5 with Sutherland directing. Bing Crosby will get top billing.

The picture, which has encountered story trouble for some time, will be a sequel to "Close Harmony," the first filmusical made by Paramount. Jack Oakie, Skeets Gallagher and Harry Green, who originally played in "Close Harmony," will have featured spots in the sequel.

5 Screen, 5 Radio Stars Set For 'Shoot the Works'

New York.—"Shoot the Works," the first Rowland-Brice picture, will have a cast headed by five screen stars, including Lupe Velez, Leo Carrillo and Mary Brian, and five radio stars yet to be announced. Company claims they will use a thousand extras. Karl Freund directs.

Fay Wray, Hamilton For 'Sunday Afternoon'

Paramount has signed Fay Wray and Neil Hamilton for featured roles in "On Sunday Afternoon," which will have Gary Cooper and Frances Fuller in the top spots. Steve Roberts will direct. The Selznick-Joyce office made the deals.

Mulhauser On Short

James Mulhauser has been signed by Columbia to write an original yarn for the first Ted Healy short which Ralph Staub will produce and direct. The Max Shagrin Agency made the deal.

Fort Gets 'Death Watch'

Radio has signed Garrett Fort to write a treatment of the Edgar Wallace story, "The Death Watch," which Irving Pichel will direct Betty Furness has a featured role.

Harlow In MGM Revue

Jean Harlow will have a musical number in MGM's "Hollywood Revue," which Harry Rapf is producing Edgar Allan Woolf is writing the sketch.

Yesterday in New York with Helen Gwynne

One of these here now inquisitive people, who is really interested in finding out what makes the wheels go round, pondered and wondered over the unusual success of "Strange Interlude" up at the Lafayette Theatre in Harlem. The picture did such a tremendous business that it was held over and so during the holdover, our inquisitive friend made it a point to go up to Harlem and see for himself just what it was about the super-sophisticated production that so appealed to the Harlemaniacs. He walked into a crowded theatre that was beside itself with laughter. At every "aside" the audience roared and that picture is the comedy success of the year so far as the laughter-loving residents of Harlem are concerned.

•

Just what is going to happen on a certain picture scheduled for early production in these parts is a highly speculative matter. The fellers making it work on a releasing arrangement with a major company and that company is so interested in this picture that they have already contributed a supervisor and a director of their own. Now the thing is this, the man who has always been credited with the direction of the pictures bearing his name, actually has always left that to his cutter. They have been shot without the use of a script girl and according to the way the cutter thought he was going to cut the picture. Now the question is, under that amicable and smooth-working arrangement, just where does the Hollywood director fit into the picture?

•

Helen Morgan returns to night club entertaining this week and will decorate the piano of the Embassy Club. . . . The AMPA bridge team of eight nosed out the Motion Picture Club crew by the score of three thousand six hundred and twenty points more than the Motion Picture Club could manage to show. Monroe Greenthal, Arthur Israel, Wally Allen, Joe Fliesler, Kay Kamen, Halsey Raines, Milton Beecher nad Hank Linet may now quaff the cup they won. But we'll bet a Motion Picture Club team of eight could beat them roundly at drinking beer from it.

•

Spring note: Last fall Ed Churchill bought himself a beautiful home down Long Island way In looking over various papers and records, he found that the late owner of the place had sunk quite a lot of money into his grounds. So Ed looked about him, noticed that the lawn looked shabby and neglected, and called in gardeners to plow up and re-seed it. And this spring he anxiously awaited the sprouting of his beautiful lawn. What was his amazement to find not only lawn sprouting but tulips all over the place in a riot of color and disarray. The late owner's records merely stating what he had put into his grounds but no hint as to where to find it.

Berlin Theatres 50 Pct. Under Normal

Berlin.—For the past two months business here in the theatres has not been sufficient to pay for the lights and help. It has picked up a bit during the past two weeks but even with that pickup, ticket sales are off 50 per cent of the normal.

The Capitol is playing the Joan Crawford MGM picture, "Forbidden Love." It is dubbed and not so hot, with business just as tepid.

The hit of the present season is held by the Gloria Palast with the Kiepura picture, "Ein Lied Fuer Dich." What money there is being spent for movies is thrown mostly to this theatre with this production.

The Ufa Palast is doing a nose-dive with an Italian picture called "Black Shorts." The Marmorhaus is tsill playing "Grand Hotel" to fair business. The Mozartsaal is playing a French picture wtih Harry Baur the star, titled "Einer Kleiner Held." The critics did a rave over it but the box office is only doing sighs.

'Peg O' My Heart' Reopens Pantages, Hollywood

Alexander Pantages closed with MGM yesterday for first run showing of Marion Davies' "Peg O' My Heart" as the attraction to reopen the Pantages Theatre, Hollywood. Pan gives MGM a guarantee for the booking, with the Hearst papers slated to spread plenty of advertising and publicity for the theatre reopening and picture.

The theatre originally opened more than two years ago with another Marion Davies picture, "The Gay Nineties."

It is reported Pantages figures to launch a first run for Los Angeles at the Hollywood house, and is now negotiating with other distributors for product.

'Zenda' Goes As Musical With MacDonald, Eddy

MGM will make "The Prisoner of Zenda" as a musical this time, with Jeanette MacDonald and Nelson Eddy, stage and concert star just brought on from New York, in the top roles. Will likely follow "I Married An Angel" in Eddy's life.

LaRue Loaned To Radio

Jack LaRue goes from Paramount to Radio on loanout for a featured part in "Headline Shooters." Others added to the cast include Ralph Bellamy, June Brewster and Wallace Ford.

Greta Nissen Gets Spot

Greta Nisson has been engaged by the Sol Wurtzel-Fox unit for a top spot in "Arizona To Broadway," the Jimmy Dunn-Joan Bennett production which James Tinling directs.

Bruce Set for New Series

New York.—Robert C. Bruce has signed with Educational for another series of one-reel outdoor novelties.

Corrigan Home From Trip

Lloyd Corrigan has returned from a month's trip through the Grand Canyon.

Another Dora Crack

That Dumb Girl of MGM wanted to know if the soil on the back lot was really dirt. Boy, she's a wonder.

New Pictures On B'way This Week

New York.—New attractions on the main stem this week include the following:

"Soldiers of the Storm," which opened last night at the Mayfair; "I Cover the Waterfront," at the Rivoli today;"Picture Snatcher" at the Strand tomorrow; "Adorable" at the RKO Music Hall; "Girl in 419" at the Paramount; "Peg O' My Heart" at the Capitol and "Cheating Blondes" at 7th Avenue Roxy.

Andrews On 'Women'

Del Andrews went over to Radio from MGM with George Cukor to work on the script of "Little Women" which Cukor will direct. The writer will remain at Radio throughout the duration of the picture.

'Devil's In Love' Starting

"The Devil's In Love," with Loretta Young and Victor Jory, goes into production tomorrow at Fox, with William Dieterle directing.

Al Shauer Turns Agent

Alfred G. Shauer has gone into the agency business and has opened offices in the Cherokee building.

Erpi To Be Sued

(Continued from Page 1)

riods, with service charges also going for that length of time.

When Vitaphone was first introduced, and theatres started installing sound equipment, service charges were made on a per seat basis, with the theatres paying from $60 to $100 weekly. When sound installations became general, Erpi made a set figure per house which averaged around $30 weekly, depending on size of equipment installed.

At the introduction of sound, service men were continually adjusting and repairing theatre equipments, mainly because the sound apparatus was new to operators and electrical engineers in various communities. As projectionists became familiar with the sound equipment and learned to make repairs, the need for Erpi or RCA service men decreased materially.

Exhibitors in various sections of the country have contended for more than a year that service charges by the electrics were no longer necessary as comparatively little service was rendered for the fees.

According to an official of Erpi yesterday, that company has made five reductions in theatre service charges during the past five years, and present rates are $15, $20 and $40 weekly, depending on the equipment used by the particular theatres.



The Vendome "crest" has aroused a great deal of comment. For the benefit of the curious, who perhaps may not have deciphered its meaning. . . .

The mounted knight marks the historic period in which Fortnum and Mason, whose products are retailed at the Vendome, came into being . . . . during the reign of Queen Anne, over 200 years ago.

The mailed glove, grasping the silver goblet, symbolizes the spirit of royal feasting of that period.

The diagonal strip, on which "The Vendome" is superimposed, represents motion picture film. This, and the stars surmounting the shield, are indicative of Hollywood.

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THE Hollywood REPORTER

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PARA-WARNERS UP AGAIN

TRADEVIEWS
By W. R. WILKERSON

•GOD!! FOR A BIT OF SHOWMANSHIP IN THIS BUSINESS!

•

It seems that any and everybody connected with motion pictures has suddenly forgot that our business is THE SHOW BUSINESS; that every man and woman in it has to be a SHOWMAN if that business is to succeed.

Really, everything that made the picture business attractive, everything that aroused the interest of ticket buyers, the patrons' point of view on the romance of pictures, their making, the people in them and everything that created a desire on the part of our customers to buy, has gradually been washed out, with nothing whatever being done, little thought being given, to the very element that makes show business.

•

The men at the head of our companies, individuals who have succeeded in the industry because of their showmanship, their understanding of "tricking" (if we may say that) the public into attending theatres, are no longer concerned with that task.

Many of them have become too wealthy. Others, having attained wealth and lost it, are shoving everything else aside in their efforts to regain that affluence.

But they have forgotten the one big item that would give it to them . . . SHOWMANSHIP.

•

The great trouble with our industry has been the banks, their continual handout of money for us to operate on, the consummate ease with which production, exhibition and all other elements could be financed.

It's no great wonder that the very tricks that made the business, the brains that evolved attractions, which in turn attracted customers, have been little used in the past few years. Our business is made possible by the money it has to spend and if this money could be gotten without that great strain of creation and the banks supplying those funds, why should Mr. Executive work and scheme to get the necessary money through the box office window, when the other means were so easy?

•

But, ladies and gentlemen, bank generosity is now no more. The business has to pay off at the box office

(Continued on Page 2)

N.Y. Trust Seeks Foreclosure On Fox Theatres

New York.—The New York Trust Company and Boyd G. Curtis have started action for foreclosure on the Fox New England Theatres, the Skouras Theatres Corp., and bringing in the Guarantee Trust Co., and a M. W. Terry who, it is claimed, are seeking to destroy the assets of those properties.

The suit is brought to foreclose the mortgages on the theatres under those corporate groupings, in order to secure the payment of $14,000,000 worth of bonds held by the N. Y. Trust Co.

Holding Corp. Formed For RKO Obligations

New York.—Federal Judge Bondy has permitted the creation of the Stadium Theatres Corp. by RKO, which subsidiary will operate as a holding company for $2,500,000 obligations owed to RKO by the Orpheum Circuit.

Howard Smith Westward

New York.—Howard Smith, head of the story department of Darryl Zanuck's Twentieth Century Pictures, has left for the coast. He has been here for two weeks lining up story material for the new company.

Davies' Next By Marion

Marion Davies' next starring production for MGM will be an original Frances Marion story, it was learned yesterday. It is as yet untitled.

B'way Hears Erpi May Bring It About After Otterson Is Made Trustee — Creditors' Backing

New York.—That old story of Paramount and Warners merging, is up again and now with more reason and possible effect than ever before.

The current story here is that J. E. Otterson, head of Electrical Research Products, who are large creditors in both Paramount and Warners, will be appointed a trustee in the Paramount bankruptcy, succeeding Horowitz, who resigned ten days ago.

And that after Otterson has been given the appointment and has had sufficient opportunity to go over the plans of the merging of Paramount with Warners, he will resign the trusteeship and then go after his real motive in the interests of the creditors.

It is understood that Erpi has the backing in this new move of a minority of the banks involved in Paramount, a big number of the bondholders of the same company, together with a majority of the stock and bondholders of Warners.

This story sounds all wet when it is considered that Warners and Erpi

(Continued on Page 4)

U.A. Convention In Chicago July 17

New York.—United Artists will hold a big convention in Chicago starting July 17 with every branch manager and salesman in the company

(Continued on Page 3)

Banks Seek Carey As Para. Savior

New York.—With the majority of the banks in control of Paramount still fighting among themselves and with no group sufficiently large to okay a head for Paramount in an effort to snap the company back into money-making habits, rumors now have it that William F. Carey, present head of Madison Square Garden and designated as one of the greatest "saviors" to any sinking business, will be put in the Paramount chair.

Carey has had movie offers before but always ducked them. But it is now understood that he can go into Paramount with a new money bag furnished by the banks with their solid backing for all his moves.

Marxes Due Next Week

New York —The Four Marx Brothers will leave here about the middle of next week for the coast to finish all preparatory work for their Paramount picture, which goes into shooting on July 1.

Six Songs For Mae West

Paramount has purchased six songs for the Mae West picture, "I Am No Angel," which Wesley Ruggles will direct from the songwriting team of Gladys Dubois, Ben Ellison and Harvey Brooks.

Bosworth Continues Tour

Sioux City, Ia.—Hobart Bosworth, recovered from his recent attack, continued his vaudeville tour today, leaving for Cedar Rapids.

Chatterton Due June 15

Ruth Chatterton and George Brent are planning to wind up their European jaunt so as to be back in Hollywood June 15.

PROD.-IATSE MEETINGS BREAK UP IN DEADLOCK

New York.—The meetings between the committee of motion picture executives representing the major companies and one representing the IATSE studio locals, have broken up as a result of a hopeless deadlock.

The producer committe wanted all IATSE studio locals to accept a straight 20 per cent cut in salary for one year, with the union heads insisting that the Sound Local 695, and the Laboratory and Film Technicians Local 683, be recognized in the negotiations before the IATSE group would even discuss any proposed cut, or permit one to even be reported back to the

(Continued on Page 2)

Guild Execs Adopt 7 Articles of Code

The executive board of the Screen Writers Guild adopted the seven new articles of the Code last night Copies will be sent out to members Saturday, and a general meting is scheduled for Wednesday night, at which time members can discuss the various articles in open forum.

The first two articles of the Guild Code were presented at a meeting two weeks ago, but the organization has not received 75 per cent signatories of the membership required to make them effective.

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FRANK POPE ..... Managing Editor

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THE LOW DOWN

Lew Cody has a dog he has tagged "Traffic Cody." He calls her "the most frequent mother in Beverly." On Mothers' Day she was the recipient of more presents (dog or human) than any one in her district. Lew claims he knows of at least 86 of her children who are furnishing entertainment to that many human children in Beverly.

•

A big studio scandal might break at any minute that will involve the top executives in that studio with rather serious results, if a young lady goes through with her intentions of telling it all to the District Attorney. And we hear the charges are so serious that those involved will have a tough time squelching them, if at all.

•

The star-stealing, letter-writing agents are having a tough time explaining their past acts to the very people they are trying to steal. Some of those letters got into the hands of artists who turned them over to their real agents, with said agent giving the clients a lowdown on the stealers that, although true, is not just what those boys would like to have Hollywood know.

•

One agent is going to have a tough time explaining away past promotions. His activities have merited plenty of years in jail, but those caught in his promoting did not want the world to know the brand of suckers they really were, and sidestepped any prosecution. But a couple of rival agents have hopped one of the suckers up to such a pitch that she may prefer charges at any minute and the papers will have a nice story.

Radio Calls Pangborn

Franklyn Pangborn has been added to the cast of "Headline Shooters" at Radio.

New York REVIEWS

"THE BARBARIAN"

M-G-M prod.; director, Sam Wood; writers, Edgar Selwyn, Anita Loos, Elmer Harris.

Capitol Theatre

Times: Quite enjoyable. It has brightness and originality and the pity is that the producers have not been able to sustain the light mood until the end It is, however, one of those good-natured fables which, while they do not bear very close scrutiny, invariably prove to be successful diversions.

American: When the happy ending is finally attained, the verdict must be that the attractive Ramon Novarro and the frequently irresistible Myrna Loy make "The Barbarian" a pleasant picture for an hour's cinematic diversion.

Journal: If the second half of the film goes conventional on its characters, it may be because of the romantic atmosphere. Anyway, the picture is good entertainment, a pleasant change from the stern realism of most of today's screen offerings. You'll find it fun and the music tuneful.

Sun: It is a mediocre effort to capture that well-known desert spell so popular with talkie fans. Its plot, however, is exceedingly clumsy and its dialogue is banal in the extreme.

Herald-Tribune: Set against a background of Cairo and the desert, the picture evidently is aimed at recapturing the glamour of the old Valentino entertainments. The heavy tropical fragrance of those silent, desert savages serving the dashing Rudolph is missing.

Mirror: There's nothing new in the story of "The Barbarian." What makes it entertaining is the way it is told, an exquisite production, perfect cast, a dash of playful humor. "The Barbarian" is aimed precisely at the matinee trade and should delight the ladies immeasurably. It is unreal, romantic, pleasing entertainment.

News: The flaws of the picture are the artificiality of the story and the mediocre direction, but these are overcome by Novarro's fine acting, supported by Myrna Loy, and the fascinating scenes of the desert.

Guild Members Huddle Under Cover With Agents

A committee of the Screen Writers Guild has been secretly meeting with representatives of the agents' group to discuss formulation of a Code of Practice for Writer-Agent relations. Myron Selznick and Ruth Collier are among those sitting in for the agents, while the Guild committee includes Ernest Pascal, Brian Marlow, Frank Butler and James Creelman.

If the agents agree to the recommendations of the Guild on the Code, the latter will be presented to Guild members at the next general meeting of the organization.

Economy Committee Formed For RKO Circuit

New York.—An Economy Committee for the RKO Theatre Circuit, which now comprises about 90 houses, has been formed, headed by Walter L. Brown, representing the Irving Trust Company. Other members of the committee are Herschel Stuart, Phil Stern, Paul Shucker and O. R. McMahon.

The committee will endeavor to reduce home office expenses to meet the reduced grosses from theatres.

RCA Victor Drive vs. Erpi Continues

New York.—RCA Victor is making rapid strides in their installations of sound equipment and public address systems, in many spots replacing Erpi equipment. One of the latest installations is in the 4,000 seat Majestic Theatre, in San Antonio, Texas, and the Metropolitan, Boston.

Doug Jr. Off To Europe; Also To Woo Muse

Douglas Fairbanks Jr. leaves tonight for a four-month trip to New York and Europe. He sails from New York for Italy early in June, and will finish work on his novel, "So Many Summers" in Italy, later hopping up to England.

Three offers by local producers for the player were turned down by M. C. Levee, manager of young Fairbanks, so the latter could make the trip at this time.

Hunt 2d Del Rio Yarn

Sam Jaffe will act as associate producer on the second Dolores Del Rio production at Radio, and he is now searching for a suitable story.

Tradeviews

(Continued from Page 1)

and that box office will NEVER furnish the necessary resources unless everyone in pictures gets back to the principles of SHOWMANSHIP.

The home office chief and his publicity deoartment; the studio head and his publicity department; the stars, writers and directors and their publicists and the exhibitor and his publicizers, MUST GET TO WORK.

We MUST draw on our showmanship, we MUST cause pictures to be made, exploitation to be set, that will ATTRACT customers.

The banking days are over. We must now sell tickets and that can only be done by SHOWS and SHOWMANSHIP.

Fox Will Groom Foster To Star

Fox has signed Preston Foster to a term contract and plan to build the player to stardom. Foster was signed for the featured spot in "The Man Who Dared," when Spencer Tracy stepped out of the role and Fox execs signed Foster to a termer after seeing the rushes of that picture

Scenarists Sell Play

New York.—George Sklar and Albert Maltz, playwrights and scenarists, have sold a new play, "Peace On Earth" to the Theatre Union, for fall production.

Prod.-IATSE Meeting

(Continued from Page 1)

locals for consideration. This request was turned down and the results of the confabs go into the records as a blank.

The IATSE has been attempting to obtain producer recognition of Locals 695 and 683 for more than a year, so that minimum wage scales and working conditions for members of those unions could be set. The producers have continually stalled negotiations instituted by the IATSE in behalf of the two units, and in the meantime have been handing members of the locals wage cuts, in some instances ranging as high as 50 per cent.

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MONOGRAM'S 'SPHINX' SHOWS CLASS AS CRIME MYSTERY

Cast Fine; Story, Direction Able

"THE SPHINX"
Sid Rogell-Monogram

Direction .....Phil Rosen
Story and Screenplay... Albert DeMond
Photography .....Gil Warrenton
Cast: Lionel Atwill, Sheila Terry, Theodore Newton, Luis Alberni, Paul Hurst, Robert Ellis, Paul Fix, Lucien Prival, Lillian Leighton, Hooper Atchley, George Hayes.

Here is a top-notch independent production that is worth any exhibitor's shekels and showmanship. Sid Rogell and Monogram are due for plenty of bows and bouquets on "The Sphinx" and the curtain calls will be spontaneous.

As the picture stands, it's a smashing challenge to the Hollywood sophistry that a quick picture can't be good. The answer to that is—nuts! Brains make pictures, not long production schedules and if the combined brains on a production have been functioning before the cameras turned—as they must have in this one—seven days for shooting is no barrier to quality.

Murder mysteries are no novelty to audiences by this time, but they are still popular with fans as they are with fiction readers. "The Sphinx" is an excellent piece of craftsmanship from the fundamental story to the finished script—for which Al DeMond can take two bows.

The cast is one of the best ever assembled by the independent field. Not only are they all "live" at the box-office, but there are no cheaters, in for their names and one scene.

Lionel Atwill, who has done yeoman service to some of the screen's murkiest mysteries, handles a role that is deaf-and-dumb for ninety per cent of the picture with adroitness and finish. Theodore Newton wins a decision as a fast-talking reporter even if he doesn't score a knockout. He plays it humanly and sincerely, at least.

Sheila Terry does the best work of her Hollywood career as the society editor of the same newspaper. And the comedy is double-barrelled, with Paul Hurst and Luis Alberni loaded for belly laughs all the way through.

For drama and suspense, "The Sphinx" preserves its secrets like its namesake. The piano gag is one of the neatest and most nerve-twisting devices we have seen in a picture of this kind.

Phil Rosen's direction is smooth and able. Gil Warrenton's photography is of major studio calibre throughout.

This one ought to do good business for any theatre, and especially in houses where good mysteries are a favorite fare. Even if you've played the biggest and best of 'em, this one will deliver for you.

'U' Flirts With LaCava

Universal is negotiating with Gregory LaCava to direct the screen version of "Counsellor at Law."

The Early Bird

Pals of Robert Benchley wired the writer they'd meet him on the train at San Bernardino. Benchley's reply was:

"I'll have to break my rule about early rising, but it's worth it."

Sloane To Produce 'Lone Cowboy', Para

Paramount closed a deal yesterday with Paul Sloane to join the company on a one-picture deal as a producer.

Sloane will write, direct and supervise "Lone Cowboy," the Will James book which has been bandied about from producer to producer until he came in with a story idea which can be worked out of the autobiographical experiences of the cowboy-artist. The conclusion of the deal momentarily slows down negotiations between Paramount and the writing team of William Slavens McNutt and Grover Jones, who had been offered the deal to write and supervise it.

Three Years For Rankin

Warners have signed William Rankin to a three-year writing contract The writer is currently writing the screen play of his original story, "The Kingfish," which will star Edward G. Robinson.

LeVino To Write 'Rodney'

Albert Shelby LeVino has joined the writing staff at Radio to prepare the screen play of "Rodney," by Leonard S. Nason. William Sistrom will be associate producer on the picture.

2 More in Para. Western

Harry Carey and Sterling Holloway have been signed by Paramount for roles in "Man of the Forest," which Henry Hathaway is directing for Paramount.

Robertson For 'Doctor'

John Robertson has been signed by Radio to direct "The Doctor," which starts early in June with Lionel Barrymore featured.

Retitle Boyd Picture

"Flowing Gold" is the new title for the William Boyd picture at Radio formerly titled "Fire Eaters." Production starts next month.

March Gets Lead Spot

Paramount has assigned Fredric March the lead in "Death Takes A Holiday," which Stuart Walker and Mitchell Leisen will direct.

Jean Muir On Way

New York.—Jean Muir, new film player discovered by Warner Brothers, leaves today for the Coast by boat.

Van Every In N.Y. Huddle

New York.—Dale Van Every is here from Universal City to confer with Charlie Beahan on production matters.

Hays Says Nix, 'Pct. Dame' Cold

With the Hays office turning thumbs down on the story on morality grounds, the Schnitzer-Zierler unit at RKO-Pathe has been compelled to drop negotiations with Kubec Glasmon for the purchase of his original yarn, "Percentage Dame."

Schnitzer is in New York completing negotiations with a major studio's home office for the purchase of a property listed as a "frozen asset." Announcement on the deal will be made this week, the unit to make it as their fourth production on a four-picture deal releasing through Radio.

Para. Lines Up Four For Walker-Leisen

Paramount has lined up four pictures in a row for the directing team of Stuart Walker and Mitchell Leisen, associate director. The team's assignments are "The Torch Singer" with Claudette Colbert, "Hangman's Whip" with Charles Laughton and Dorothea Wieck, and "Cradle Song," which will also feature Wieck. The fourth is "Death Takes A Holiday."

Gelsey Adapting 'Rio'

Edwin Gelsey has been signed by adio to write the adaptation of Ann Caldwell's original story, "Flying Down to Rio," which Lou Brock is producing. Vincent Youmans is writing the music and Fred Astaire will have the featured spot.

Owsley To Columbia

Monroe Owsley was signed by Columbia yesterday for a featured role in "Brief Moment," which Dave Burton directs. The Rebecca and Silton office made the deal.

Bradley Page Goes to Para.

Paramount has engaged Bradley Page for a feature drole in "This Day and Age," which will be C. B. De Mille's next

Air Stars In WB Shorts

New York.—Abe Greenberg, radio scribbler ,has signed a contract with Warner Brothers to produce a series of shorts featuring radio stars.

Nancy Carroll Back

Nancy Carroll has returned to Hollywood from a vacation in New York.

U.A. Convention

(Continued from Page 1)

present, awaiting the words of Joseph Schenck, Samuel Goldwyn, Darryl Zanuck, Al Lichtman and other highlights in United Artists regarding the program of pictures they will release during the year.

This UA program will be the most ambitious the company has ever had and one of the largest and most promising that any company has ever offered.

Yesterday in NEW YORK with HELEN GWYNNE

There's something peculiar about that third radio chain being started by Ed Wynn, if as and when it gets started. Perhaps peculiar is the wrong word; mysterious would be better. So far there isn't much rhyme or reason in the set-up and nobody seems to know what it's all about. The stations that are supposed to have been acquired by Wynn we have been told have a radius of at least three blocks apiece and the new chain has been on the verge of opening so many times that it's gotten to be a standing joke. The interesting part about it, however, is how busy old man Rumor has been in the last few weeks. Of course there are plenty betting their money on the fact that the damned thing will never open. On the other hand there is the complete faith of the Shubert office in the fact that it will—that and Ed Wynn's own statements.

•

Also rumor hath it that there is big movie money sponsoring the idea; that a well-known publisher might be interested, (though why he would need Wynn that same rumor doesn't explain;) that television interests are really what's in back of it. So you take yer choice—and try to make head or tail of it. Television is also being credited with the recent boom in eastern production. More particularly since ERPI has finally taken over the Paramount Long Island studios. All of which sounds like if you don't want to be seen by anybody for some time in the future, all you have to do is go to a theatre.

•

Someone was gently chiding Max Shuster for not having taken a certain book for publication. Shuster, not remembering the story, asked what it was about the fellow said, "Oh, you know. That one about abortions." And Shuster remarked, "You mean the one designed for the mis-carriage trade." . . . Joe Schenck's good nature cost him in the neighborhood of ten dollars the other day when he said hello to a fellow who greeted him up at 729.

•

Si Seadler was presented with an egg the other night by a group of his least enthusiastic, most active admirers and it came about thus Cruising around in his magnificent Ford, he happened to wander through the streets of Columbia and came upon a group of students who were protesting the ousting of an economics professor. Some small distance away stood the representatives of 100 per cent Americanism and no thinking power, who were doing their darndest to start a fight. And Seadler's blood boiled so at their attitude that he was moved to get up and make a speech. For which he received one egg accurately aimed and thrown. . . . A group of wits about town got together a few nights ago and held a conference at which they decided that the title of Mae West's next picture should be "Big Eyes."

Krasna Ueber Alles

Reading the trade papers' reports on Hitler and his activity with the Berlin picture business, Norman Krasna remarked, "It looks like this furor is leaving Hollywood pretty much naziated."

Writers To Meet On Credits Code

Possible changes in provisions for writer screen credits under the Academy Producer-Writer Code, will be considered by a special committee of seven members fo the Writers Branch. First meeting of the committee will be held tomorrow night.

The group will study the Academy files of screen credits for the past year, in addition to letters of comment received during that time from both writers and producers concerning writer credits. According to records, 76 per cent of all credits in the past year have met the provisions of the Code; and the Committee's aim is to develop a standard form which can be adhered to in every case, but still be equitable to the writers.

There is a possibility that a new provision will allow inclusion of three writer names for screen play credits when necessary on pictures, instead of not more than two as now provided by the Code.

Members of the special committee are John Balderston, Claude Binyon, Kubec Glasmon, Josephine Lovett, Sam Mintz, Leonard Praskins, and Carey Wilson.

Educational Cans Titles On Paramount Squawk

As a result of Paramount's registering a complaint with the Hays office, Educational has abandoned the idea of using two burlesque titles on Paramount hits for its short subjects.

Cancelled titles were "She Dunked Him Wrong" for an Andy Clyde comedy and "Farewell To Farms," for the last of the Moran and Mack shorts. Paramount objected to the titles on grounds that Educational was likely to gain the advantage of the exploitation on its own pictures of similar titles.

Fields, Rogers, Hart Together Again At MGM

MGM has assigned Herbert Fields to work with Richard Rodgers and Lorenz Hart on the musical numbers for "The Hollywood Revue," which Harry Rapf is producing. This reunites the three boys for the first time in a number of years. The trio started out on their musical career as Richard Hartfield.

Sedgwick A Supervisor

Edward Sedgwick, MGM director, is supervising the re-making of the Ted Healy short subject, "Nursery Rhymes," contrary to reports that he was directing it. Jack Cummings is handling that work, having taken it over when Nick Grinde turned in his closing notice.

'ChampagneSupper' A Dud In London

New York.—"Champagne Supper," the play which Peggy Fears and Andre Charlot produced in London, closed after three performances. Winchell reported that Dorothy Hall on opening night was acclaimed ten times and got nine curtain calls. Miss Hall is returning to America immediately, stating she is broken-hearted.

London critics termed it one of the most spectacular failures in London history.

Nagel May Do N.Y. Play If English Pix Flops

Conrad Nagel is en route to New York with a play in his bag and a deal with a British studio for a picture contract. If the latter does not go through, he will probably appear in the play, "The Great Illusion," by Bernard Schubert and J. Robert Ruben, next fall on Broadway. Lew Cantor and C. S. Humphrey own the producing rights.

Neilan In Florida

St Petersburg, Fla.—Marshall Neilan is getting ready to direct a feature entitled "Chloe" by Aubrey M. Kennedy's studios here. Production slated to commence next Monday.

N.Y.'20th Century'Closing

New York.—"Twentieth Century" will close its Broadway run May 20 William Frawley, Moffat Johnston and Matt Briggs are expected to go to the Pacific Coast and engage in the production opening in Frisco in June.

Sistrom Will Do 'Rodney'

Radio has purchased the screen rights to Leonard S. Nason's Satevepost story, "Rodney." Picture will be William Sistrom's first as an associate producer for that company.

Para.-Warners

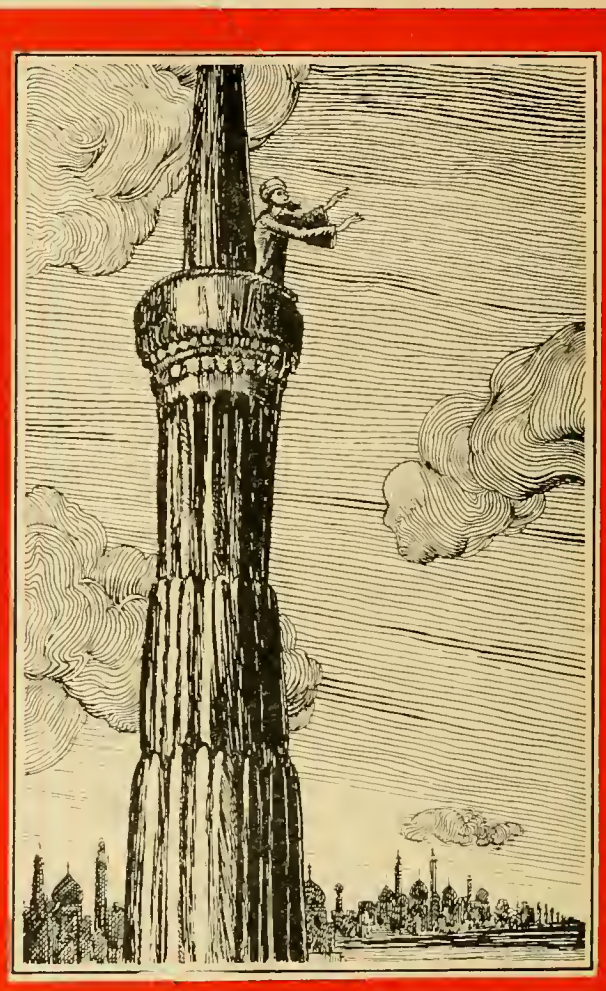
(Continued from Page 1)

have been in litigation for the past few years over a claim held by Warners for royalties on all sound as a result of an agreement they signed during the pioneering of sound by the Warners. And too, Harry Warner and Otterson look daggers at each other when passing on the street or meeting in court. But this is the picture business and anything is possible.

The first Paramount-Warner merger hit the pages of the trade press a few months after the "Jazz Singer" was released, when sound was demonstrated as a box office fact.

All the papers were drawn up and ready for signing, with Paramount forking over around $30,000,000 for an interest in Warners and Harry Warner slated to be placed in a big spot in the merged companies.

But the absolute designation of that place for H M. killed the deal, because what Warner wanted, Zukor wanted, and the thing was deadlocked between the pair. Since that time the possibility of a Warner-Paramount combination has been up regularly every six months.



"A Muezzin from the Tower of Darkness cries . . . . .
(Omar Khayyam)

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THE Hollywood REPORTER

Vol. XV. No. 3. Price 10c. TODAY'S FILM NEWS TODAY Friday, May 19, 1933

HAYS ASKS COOPERATION

TRADEVIEWS by W. R. WILKERSON

•SAY what you please, FAN MAIL is the barometer of this business.

And what has happened to the fan mail? And what has happened to the people who wrote those hundreds of thousands of letters a week, to their favorites in the studios?

•

A fan letter writer is a TICKET BUYER, and with the fan mail now at the low ebb of all time, it is easy to reconcile the great drop in theatre attendance. It does not matter if that fan writer is a boy or girl, a nut who has been struck in the head with a romance; a preacher or a doctor—whoever wrote them, went to see the pictures and they MADE THE PICTURE BUSINESS.

In the good old days when stars were really stars, their daily fan mail averaged from 800 to 1,000 letters a day. At the present time, there are not four favorites in this business who could open 400 letters each day, if they had a desire to definitely determine their fan mail situation.

•

It is all in the line of SHOWMANSHIP, it's an epitome of what has happened to this business. There are not five stars in this business who do anything to help their companies sell tickets. Not like the old days, when every player in the business, man or woman, went out of their way to promote themselves, worked on exploitation schemes, employed their own exploiteers, sought to build themselves into big box-office bets. They knew that with favoritism, came fame and with fame, big salaries. BUT once those big salaries, those fat contracts, were acquired, they then got too important to make themselves important as box-office assets.

•

Take Crawford as an example. When that girl first hit this town she was the hottest copy in journalism. She went places, she danced for cups, she dressed to attract both men and women, SHE HAD SHOWMANSHIP, and girls and boys that made Crawford and made MGM a lot of money, made exhibitors plenty of dough, MADE THE PICTURE BUSINESS.

But what about Crawford now? She moved into all that money and moved right out of the show business. She is rarely ever seen places. She is not the Crawford that helped make this business. She has little in-

(Continued on Page 2)

MGM Finally Lands Katherine Cornell

After turning down MGM's and other picture offers, for years, Katherine Cornell has signed a contract with Metro-Goldwyn-Mayer for one picture —"Peter Ibbetson."

Wynn's Air Layout Will Cost $250,000

New York.—Ed Wynn's Amalgamated Broadcasting System, Inc., has taken three floors for its headquarters at 501 Madison avenue. Walter W. Aschlschlager, designer of the Roxy Theatre, is supervising the architectural alterations for the studio and offices. Estimated they will cost $250,000.

Ed Wynn is reported to have invested his own funds heavily in the new venture.

Filmdom Pays Final Tribute to Adolfi

The last rites for John Adolfi, Warner director, were held yesterday morning at the Little Church of the Flowers in the Forest Lawn Memorial in Glendale.

A host of film folk paid a last tribute to their fellow-worker.

Dunn To Chi Sunday

Jimmy Dunn hops off Sunday for Chicago, where he starts an eight-week personal appearance jaunt for RKO at the Palace theatre.

Finds Producers Ahead of Him As He Denounces Filth And Stresses Mutual Helpfulness

New York.—Will H. Hays is still battling company heads on the subject of filth in films and their advertising. He insists his ban will be a ban and asks for a greater co-operation in this drive. At the meeting held here Wednesday he stressed the necessity of each studio co-operating with the other studios on stories, etc., etc., and was rather surprised that this co-operation has been in work for months, with great progress as the result.

Hays stressed the necessity of cleaning up stories and their advertising and pointed out the ultimate effect, should the practice that has been in vogue for the past 18 months be continued. He told them forcefully that they would have Federal censorship and once the government took up the examination of each picture, then there would be trouble, too much trouble.

At this meeting the "General" an-

(Continued on Page 4)

U.A. Will Handle 'Emperor Jones'

New York.—When Krimsky and Cochrane finish "Emperor Jones," United Artists will handle the distribution, if the picture shapes up to their expectations.

Eugene O'Neill is reported to have put his okay on the script.

Leases Cancelled in FWC Hearing

Yesterday's bankruptcy hearing on Fox West Coast Theatres before Referee in Bankruptcy Samuel McNabb consisted mainly in disaffirmance of leases on various theatres. Leases cancelled by the court include the Alvarado, Los Angeles, and the Whiteside and Majestic Theatres, Corvallis, Ore.

Ruben Hunt, attorney for the trustees, asked the court to adjudicate

(Continued on Page 3)

Lloyd Bacon Gets Warner Musical

Warner's have assigned Lloyd Bacon to direct the all-star musical picture, "Footlight Parade," with ames Cagney in the top spot and Joan Blondell, Ruby Keeler, Dick Powell, Guy Kibbee and Ruth Donnelly in featured roles. The script was written by James Seymour and Manny Seff.

Raft North For Benefit

George Raft left last night for San Francisco to appear at the Shrine Auditorium benefit for the widow of Coffee Dan, noted Barbary Coast character. Jack Oakie, Peggy Hopkins Joyce are also slated to go on. Tom Gallery is sponsoring the event.

Le Baron Re-Signs

William Le Baron has re-signed with Paramount fo ranother year, turning down many other offers.

The producer's new contract gives him six pictures to make in the next year with the right to make an additional two or vacation on completion of the six contracted for.

Cronjager Shoots 'Queen'

New York.—Edward Cronjager sails on the Bremen tomorrow to photograph the first Jeanette MacDonald picture, "The Queen," at British International studios.

NEW ACAD. CONSTITUTION O. K. WITH MINOR CHANGES

The new Academy Constitution, recently drafted by a special committee, was considered last night by the organization's Board of Directors and members of the five branch executive committees. Minor changes, mainly clarifying various clauses, were made at last night's meeting.

Copies of the new constitution will go to all Academy members the first of next week, in order to give ample opportunity for study of the various articles and by-laws. According to present plans, the organization expects to set general metings of each of the five branches for discussions and voting on the new constitution, and these meetings will probably start the end of next week.

Cagneys May Be Teamed in Rowland Brown Yarn

Warners are considering a story by Rowland Brown as a possible vehicle for James Cagney and his brother.

Yarn has to do with the adventures of a pair of gangsters, brothers, with Detroit as their habitat.

Cummings To Gaumont

London.—Finishing her deal with B.I.P., Constance Cummings went over to British Gaumont for a one-picture ticket and stars in "Channel Crossing," Milton Rosmer directing. Anthony Bushel and Nigel Bruce rate top-billing alongside her.

"ADORABLE" directed by WILHELM DIETERLE

THE Hollywood DAILY REPORTER
TODAY'S FILM NEWS TODAY

W R WILKERSON ... Editor and Publisher
FRANK POPE ... Managing Editor

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RAMBLING REPORTER

Walter Winchell writes of a new and juicy bootlegging racket here of the theft of pictures from the studios and then peddling them to fences, who ship them to foreign countries after dubbing in the gab of that country. . . . The sweetheart of that big studio exec is moving closer and closer to his home and a lot of fun is brewing

•

Estelle Taylor has been offered 5,000 pounds by a London newspaper to write the story of her married life with Jack Dempsey. . . . Lee Tracy is on his way to New York . . . A certain director's wife caused the director an awful lot of embarrassment by offering to settle some bills she ran up for fifty cents on the dollar. . . Eric Linden left for Arkansas to attend the cotton festival . . . and it was by the Governor's request, too. . . . Jimmy Savo says he has six little sealyhams, but he can't prove it.

•

George Landy gave a lecture to the journalism class of Fairfax high school yesterday. . . . William Harrigan was a captain in the 77th Regiment overseas and acquired a few medals. . . . What director put his hand into the elephant's mouth in the forecourt of the Egyptian theatre the other day, and didn't know for a few seconds whether he'd get it back or not?

•

Cohn, the old master of Cinema Props, will leave next week for the East on a big buying spree. . . Who of you that will not believe that Charlie Chaplin and Paulette Goddard are married? . . . The Darryl Zanucks start out on either Joe Schenck's or Howard Hughes' yacht for a ten days' sail in Mexican waters tomorrow. . . . Have you noticed how important production supervisors have become in their studio publicity departments lately? Roland Brown has a great yarn for Jimmy Cagney and his brother, that Warners are looking over . . There is a move on in Hollywood to bring back the toothpick to after-dinner prominence. . . . One of the hardest working kids in this business now is M. H. Hoffman, Jr.

Scribes Find Loophole In Guild Covenant

The ironclad agreement signed by meembers of the Screen Writers' Guild which binds all signatories not to sign deals with studios beyond May 31, has prevented many writers from accepting term tickets with studios.

A number of the writers who bound themselves to the Guild contract have discovered a method of procedure that will fully protect them against losing out on profitable term deals, and still allow them to live up to the Guild agreement. Those writers allow their agents and managers to negotiate deals with various companies, with the agent and studio working out terms without participation of the writer in any discussions. After the agent and company reach an agreement for employment of the writer after the Guild date, the studio hands the agent a letter stating the terms of the deal which will be made for the writer.

Leaders in the present Guild movement are apparently aware of the methods being used by writers and agents to keep within legal bounds of the Guild agreement in various negotiations, but are wary of bringing any particular writer up on the floor on charges of evading the pact

FWC Execs in Frisco on Rent Reductions

San Francisco. — Charles Skouras, Charles Buckley and William Powers of Fox West Coast home offices, are here this week. They are conferring with Mike Naify of T. and D. Jr circuit, in which FWC holds a 25 per cent interest, and also trying to obtain rent reductions on the former Paramount houses in San Francisco and Oakland which comprise the Paramount, California and St. Francis here and the Paramount in Oakland

MGM Golf Melee At Rancho June 4

The annual golf tournament of MGM studios will be held at Rancho on une 4. The affair, sponsored each year by Harry Rapf, is expected to draw over 250 entries, and the committee in charge will likely continue the record set in previous years in having a total of 150 prizes for the divot diggers to shoot at.

Screen Writers Guild Moves To New Quarters

The Screen Writers' Guild, formerly located at the Writers' Club, are moving today to their new headquarters on the third floor of the Hollywood Center Building, 1655 North Cherokee avenue. The office staff will be stationed there and all business, including manuscript registration, will be handled from that office.

White Collar Meeting Set for Next Tuesday

A membership mass meeting will be held by Office Employees' Union 15251 at the Alexandria Hotel on May 23 at 8 p.m. Speakers slated to talk include A. W. Hoch, president of the California State Federation of Labor; Harvey Fremming, director of the Los Angeles County Employment Stabilization Bureau; J. W. Gillette, of the Federation of Musicians, and R W Buzzell, secretary of the Central Labor Council.

The union has sent out invitations to many clerical workers of the studios to attend the meeting.

Edison Loses Roxy Case

New York.—The Seventh Avenue Roxy has won another court victory. The New York Supreme Court has ruled, in the case involving the payment of bills for lighting, that the Edison company was not entitled to a writ of certiorari and authority to discontinue supplying electric current until $4,868 is collected from the receiver.

Beck In New York Again; Reinhardt Deal Dark

New York.—Martin Beck has returned to New York from his European jaunt in search for talent for the RKO vaudeville houses. Whether Beck succeeded in making a deal with Max Reinhardt is not yet known.

June Knight West In June

New York.—June Knight will leave the cast of "Take A Chance" on June 5, to proceed to Hollywood for her film contract.

Tradeviews

(Continued from Page 1)

terest in the drop of her fan mail. She has no interest in helping MGM promote her—she is laying back in the lap of luxury, feeling, "I fought hard to get where I am," but now doing nothing, ABSOLUTELY NOTHING, to keep herself there other than to report to the studio for work each and every day she is called and doing her best on the set. Which is great —as far as it goes.

•

Hays will want to murder us for suggesting it, but insofar as this business is concerned—the box-office, and that is this business—if Joan Crawford could find a good healthy scandal to squeeze into, her box-office rating and that of MGM product and that of the whole picture business would jump thousands a week.

•

We mention Crawford, as just one example. We are going to mention a lot more tomorrow We are going to try and point out with concrete examples, what personalities have dropped, how they have dropped, and with them, the whole picture business.

MacGuire Moves to U.A. August 1

William Anthony McGuire will leave Universal at the expiration of his contract on August 1 and will join the Samuel Goldwyn outfit at United Artists.

MacGuire was signed two months ago to produce two pictures by August, with an option on two more over that period, but will leave Universal at the expiration of his contract without making a picture. He will do a few writing assignments until he leaves that studio.

MGM-Wynn Deal Alive; Comedian Here June 10

Contrary to many reports that Ed Wynn and MGM have torn up the contract for the comedian to make a feature, Wynn will arrive here on June 10 to play the top spot in an original story being written for him. Arthur Caesar is writing the yarn and Charles Reisner will direct. The production will be supervised by Harry Rapf.

Ben Berger Heads Minn. Exhibitors

Minneapolis.—Election of officers of the Allied Theatre Owners of Minnesota resulted in the selection of Benjamin Berger as president, succeeding W. R. Frank. W. A. Steffes succeeds Berger as chairman of the Board.

Herzig Sues Rogers, Jr.

New York.—Sig Herzig, who wrote the scenario for "Beer Is Here," the picture which was produced by Standard Motion Pictures, Inc., which is headed by Henry H. Rogers, Jr., son of the Standard Oil magnate, has filed suit against Rogers, Jr., for money due on balance for services.

Circuits Take 'Below Sea'

New York.—"Below the Sea," Columbia picture, is set for 33 first-run engagements over major circuits, commencing this week.

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'GOLD DIGGERS' LIKELY TO TOP '42ND STREET' AT BOX OFFICE

Cast and Direction Great; Story Smart

"GOLD-DIGGERS OF 1933"
Warners

Direction ..... Mervyn LeRoy
Dance Direction ..... Busby Berkeley
Original Play ..... Avery Hopwood
Scren Play ..... Erwin Gelsey, James Seymour
Dialogue ..... David Boehm, Ben Markson
Photography ..... Sol Polito
Cast: Warren William, Joan Blondell, Aline MacMahon, Ruby Keeler, Dick Powell, Guy Kibbee, Ned Sparks, Ginger Rogers, Clarence Nordstrom, Robert Agnew, Tammy Young, Sterling Holloway, Ferdinand Gottschalk.

Comparisons of "Gold-Diggers" to its predecessor, "42nd Street," are inevitable. It is a pleasure to report that, unusual though it be, "Gold-Diggers" does not suffer by comparison. It is, in nearly every respect, the better of the two pictures. And this, as you don't ned to be told, means money in the box-office . . . plenty of money. If Warners rush it to the theatres instead of holding it for fall release, you can cash in heavily on the current vogue of musicals while public taste is still keenly whetted.

"Gold-Diggers" achieves the practically unheard-of feat in show business—perhaps we should say movie business—of profiting by all of the mistakes of "42nd Street." True, it makes some of its own, but these are minor.

A good half of the picture is entirely new material and when footage for the four big musical numbers is further deducted, about three reels of the old Avery Hopwood play remain. The Hopwood plot does not really begin until the entrance into the story of Warren William. Once the farce starts, it is allowed to continue uninterrupted. This is undoubtedly the smartest story construction yet introduced in screen musicals. It makes for an excellently balanced picture.

There is, in fact, no confusion of pictorial values, as offered by the well-conceived dance and song numbers, with story values. Every line and situation is made to count under the capable direction of Merv LeRoy. Le Roy's tempo and his good sense in dropping a gag before it becomes tiresome are items worthy of any one's attention. The parallel suggested between Guy Kibbee and the Peke dog is an illustration of when to quit after you have gotten your laugh.

Busby Berkeley shines with equal splendor as the creator of four spectacular dance ensembles. His "Forgotten Man" routine which tags the show—and will probably prove its biggest song hit—is quite a departure from the usual. Contrasting it is the exquisite violin number, spotted cleverly just before the finale.

"Petting in the Park" draws its routining form a Four Seasons idea and is neatly handled.

"We're in the Money" has little be-

(Continued on Page 4)

Loew Circuit Shows Low Net

New York.—The Marcus Loew Circuit, Ltd., affiliated with Loew's Inc., reports a net income of $88,107 for year ended January 5, after depreciation, amortization, interest and other charges.

Mack To Direct, Write, Act At MGM

Willard Mack has been signed to a term deal by MGM on a three-way contract which will have him write, direct and act. He returns to the studio where for four and a half years he had been the top paid writer on the lot.

He will direct "The March of Time," MGM's shelf classic which has been developed as a theatrical history drama, telling the story of three generations in the theatre. Otto Kruger goes to a starring spot in the production and MGM is dickering with Warners for a loan-out deal on Aline MacMahon. Edgar Allan Woolf and Zelda Sears are conspiring on screen play under the supervision of Harry Rapf.

Bruce Cabot Gets Test For Borzage Feature

Columbia will test Bruce Cabot for the lead in the Screen Guild production, "A Man's Castle," which Frank Borzage will direct.

The player's home studio, Radio, is also considering him for the top spot in "The Balloon Buster," which Lucky Humberstone will direct.

Eastbrook Leaves Fox

Howard Estabrook has completed the script of "The Devil's in Love" for Fox and goes off the payroll immediately.

Universal is negotiating with Estabrook for a one-picture deal to write an original story.

Leonard on Retakes

Robert Leonard was assigned to make retakes on "When Ladies Meet" for MGM, replacing Harry Beaumont, who directed the picture and is now vacationing in Honolulu.

'U' Bringing Back Marie Walcamp

Universal will test Marie Walcamp, serial queen of fifteen years ago, for the lead in the serial, "Perils of Pauline," which that studio will make.

Barry Norton Spotted

Barry Norton was added to the cast of "Madam La Guimp," which Frank Capra is directing for Columbia.

Milne and Lee Teamed

Warners have assigned Peter Milne and Robert N. Lee to collaborate on a story tentatively titled "Headquarters."

Para. Throws Five To Cameras in 1 Day

The largest number of pictures to be placed in production in one day went under the guns yesterday at Paramount where five got started.

They are: Cecil B. DeMille's "This Day and Age," with Charles Bickford and Richard Cromwell top-billed; "Disgraced," directed by Erle C. Kenton with Helen Twelvetrees and Bruce Cabot; "Mama Loves Papa," Norman McLeod directing Charlie Ruggles, Mary Boland and Lilyan Tashman; "One Sunday Afternoon," Stephen Roberts directing Gary Cooper and Fay Wray, and "Man of the Forest," a western with Randolph Scott and Harry Carey directed by Henry Hathaway.

Gombell, Burke Up For 'Only Yesterday'

Universal tested Minna Gombel yesterday for a featured role in "Only Yesterday," which John M. Stahl will direct. Billie Burke will be tested tomorrow for another featured spot in that picture.

Pearson Will Do 'Aggie'

Humphrey Pearson will prepare the screen play of "Aggie Appleby, Maker of Men," which Radio plans to produce with William Gargan in a featured spot.

Para. Picks Song Team

Arthur Johnston and Sam Coslow will write the musical numbers for "Too Much Harmony," Paramount filmusical which Eddie Sutherland will direct.

Walsh in Search of Story

With "Marie Gallant" and "Sandy Hooker" out, Fox has set the next Clara Bow production back to September, leaving Raoul Walsh without an assignment, and the studio is searching for a story for the director.

Lester Cohen on 'Doctor'

Lester Cohen is writing the screen play of "The Doctor," American Magazine story which John Robertson will direct for Radio.

Eddie Nugent Signed

Eddie Nugent is the latest addition to the cast of Cecil De Mille's "This Day and Age," at Paramount.

Leases Cancelled

(Continued from Page 1)

disposition of $16,000 collected as insurance on the Queen Theatre, Denver, which was destroyed by fire while purchase deal by FWC was in escrow. Hunt also asked for the appointment of income tax experts to handle a claim of the government against the Fox California Circuit, which might amount to $50,000, and he stated there was a chance that a tax lien might be filed against the northern circuit.

Yesterday in NEW YORK with HELEN GWYNNE

Something new in the way of entertainment came into town this week for a seven-day run. And we're pretty positive it can contribute nothing to a new form of cinema. It took the drama and translated it into the terms of the dance with some pretty obvious explanations on the part of a voice issuing from a golden mask of Voltaire hung on the curtain extreme left, front. Perhaps we should have mentioned that the name of the play is "Candide," taken pretty literally from the book of the same name and those in the audience who were not directly identified with the dance or critics, evidently came because they thought it might turn out to be fairly "risky." They probably remembered having read a dirty book.

The main objection for us was the fact that whoever wrote the script felt that Voltaire's sly witticisms were insufficient and proceeded to translate them, into simpler terms. The effect was irritatingly obvious, but we think it was done in order that the public might feel it was not too arty. Some of it was gorgeous and amusing. In fact, when it was funny it was very, very funny, but when it was sad it was awful. Charles Weidman in the title role was swell. In fact, he moves us to amend that opening statement about this experiment in its relation to the cinema. Weidman might very well contribute something to the short subject field. He's attractive, has a grand sense of humor and can dance and his ideas might make a class novelty. Besides which, about ten or fifteen minutes of the dance is plenty for the average theatregoer and that's about the length of a short.

•

We begin to believe that the newsreel and travelogue have had a widespread influence on the modern dance. Because when it isn't imitating stop and go signals or a left-hand turn, it is mostly imitative of the pictures of Siamese dancing girls that you and you have seen in your neighborhood theatre at some time or another. P.S. The Siamese dancing girls are better looking. And any time the public has to look at anything, the question of beauty is pretty damned important. And that's no reflection on the public, either. If you're trying to appeal to their aesthetic sense, you might as well go the whole hog and let the performers be good to look at. . . . With all the rage at La Dietrich in pants, wonder why nobody had her arrested? It's a misdemeanor to walk around town (New York), in costume unless you can prove you're on your way to a costume party. Ask any "queery" who's tried it. . . . We hear that Nancy Carroll gets that annoyed at anyone who doesn't call her Mrs. Bolton Mallory and pictures as a subject of conversation don't interest her at all.

'U' Wants Isabel Jewell

Universal is negotiating with Isabel Jewell for a featured spot in "Kid Gloves" and "Only Yesterday." The player is now in "Counsellor at Law" at the El Capitan.

No Ice Today

After devoting several weeks to preparing an untitled ice hockey story for Tim McCoy, Irving Briskin, who is making the picture for Columbia, discovered that his star could not skate.

Lait Yarn, 'Golden Harvest,' Rogers' Next 2

Charles R. Rogers will make Jack Lait's "She Made Her Bed," as his eighth and final picture for Paramount this season. Picture is slated for production within two weeks under direction of Ralph Murphy.

The producer decided yesterday to produce "Golden Harvest" as his first picture for the 1933-34 Paramount program. Story is by Nina Wilcox Putnam and Casey Robertson, with the latter now finishing the screen play. Harry Joe Brown will take over the directing job on his return from Europe the end of next month.

Veischeiser to Monogram to Make 'Devil's Mate'

Ben Verschleiser, World Wide-Fox producer, will make "The Devil's Mate" for Monogram.

Production will be the first to get under way at Western Service Studios, where Monogram takes its new headquarters Monday. It is an original screen play by Leonard Fields and David Silverstein, the Kingston office negotiating the story deal. Fields and Silverstein yesterday joined the Verschleiser unit to complete their script. It gets under way early next month.

Kalmar, Ruby To Hop On 'Grasshoppers' Again

Bert Kalmar and Harry Ruby received a wire yesterday from the Marx Brothers stating the comedians wanted the writing team back on the screen play of "Grasshoppers," which will be made for Paramount. Kalmar and Ruby worked on the original and script for the Marx Brothers until the latter walked out on the deal with Paramount.

Jean Malin To Fox

Jean Malin has been signed by Fox to do an impersonation of Mae West in "Arizona to Broadway," which Sol Wurtzel is producing, and also to appear in a featured role in the Willard Mack filmusical which Foy Productions is preparing. Both deals were made by Walter Kane of the Weber office.

Lawrence Gray Back

After a two-year absence, Lawrence Gray returned to Hollywood for film work, having signed with the Al Kingston office. The player made a two-year tour of picture houses on personal appearances.

Mowbray In Para. Lead

Paramount has signed Alan Mowbray for a leading role in "Midnight Club." Clive Brook and George Raft rate top billing under the direction of George Somnes and Al Hall. Leslie Charteris and Seton Miller are collaborating on screen play.

Hal Roach Cuts Shorts Program to 40 Subjects

The Hal Roach organization, releasing short subjects through MGM, is planning to cut its program for the new year down to about forty pictures. The company made 52 on its old program.

This was announced yesterday by Henry Ginsberg, vice-president and general manager, who returned this week from New York conferences with MGM heads. The Taxi Boys comedies, of which there were six on the 1932-33 slate, has been dropped and indications at this time are that there will not be another Pitts-Todd series, twelve of which comprised last year's group. Thelma Todd has been signed, but the company has been unable to get together with Zasu Pitts on another deal. Thelma Todd, however, is scheduled for eight shorts, another comedy player to be engaged to co-star with her in the event the Pitts deal fails to materialize before the studio re-opens, June 1.

New personalities will be seen in the 1933-34 shorts. Already signed are Patsy Kelly, Don Barclay, Douglas Wakefield and Billy Nelson. The series definitely scheduled to date are eight Charley Chase comedies, six Our Gang, eight all-star, eight Thelma Todd, six musicals, and six Laurel and Hardy shorts. The latter team will also make two full-length features.

Directors signed are Lloyd French, Gus Meins and Robert MacGowan. Others will be added from time to time.

Millhauser to Warners

Bertram Millhauser has been engaged by Warners to adapt his original story, "Even in My Heart," which the studio recently purchased. Kay Francis and Paul Muni are slated for the leading roles.

Owen in 'Double Harness'

Radio has signed Reginald Owen for a role in the Ann Harding-William Powell co-starring picture, "Double Harness." The William Morris office made the deal.

Studio Exec a Dad

A son was born yesterday to Mrs. Richard Pearl at the Cedars of Lebanon hospital. The father is an official at Republic studios.

Hays Asks Cooperation

(Continued from Page 1)

nounced that he had banned the Donald Henderson Clark novel, "Female," that had been purchased by Warners-First National, and the ban was going to stick because the yarn was too salacious. He warned the assembled executives that he was going to stick to his ban on anything he felt would hurt this business, should it be produced and released, and is understood to have gone so far as to suggest that if any company or companies decided to overrule his ban, he would take his ban to the press, tell the whyfore of the ban and ask their co-operation in parading the acts of producers in their efforts to grab money out of filth.

Once the filth thing was off his shoulders, the Producers and Distributors' head stuck in a plea for co-operation of the entire membership with regard to one another. He suggested that studios should help other studios when they had material that would provide better pictures for the star in a competing studio than for the one who owned it. He asked that all studios get out a story availability list and go through with sales, rather than send out feelers and when a studio made a bid, answer back, "we have found a spot for that story."

Mr. Hays was astonished when he found that this is now a common practice among the Hollywood studios. He was still more surprised when he asked, "Have any of you a good story for Paul Muni?" and was informed that Fox had sold "A Modern Hero" to Warners for that purpose.

But the red meat in the latest Hays meeting was the filth and his warning of bans for parts of pictures or entire pictures, if they did not heed his suggestions at the time stories were bought.

'Gold-Diggers'

(Continued from Page 3)

sides its precision work—and the surprisingly good warbling of Ginger Rogers to lift it out of the ordinary. This number opens the show and in it, Ginger scores so solidly that her absence, once the plot gets under way, is regrettable. It is our understanding that she had a second vocalizing spot, "I've Got To Sing a Torch Song," which was unfortunately cut.

As for the work of the other members of the large and distinguished cast, all are excellent. Top honors doubtless belong to Joan Blondell, who skillfully attains something no one else ever playing "Carol" has achieved. She holds her own against the role of "Trixie," played well, but not outstandingly, by Aline MacMahon. Everyone else who has done "Trixie" has invariably stolen the show . . . witness Jobyna Howland on the stage and Winnie Lightner on the screen.

Warren William does his usual job and Ruby Keeler is as appealing as in "42nd Street." Dick Powell, however, fares better than in the proceeding musical, as does Guy Kibbee and Ned Sparks, both of whom land with every line of their comedy.

With such a cast and such a picture, no exhibitor can go wrong. You should concentrate on your advance campaign. Lay it on strong so that everyone will know that "Gold-Diggers of 1933" is in town. Then you should have a fairly easy time for the balance of the run—except for the task of counting each day's receipts.

Lloyd May Remake 'Two Cities', Fox

Frank Lloyd is trying to sell Fox the idea of remaking "The Tale of Two Cities" in sound, with the director naturally handling the picture if made.

Although Fox officials have turned the idea down due to the heavy cost of making the picture at this time, Lloyd has not given up hope of gettor would like to produce "Tale of ting approval for the plan. The director would like to produce "Tale of Two Cities" in England, and has an added selling point in the fact that Leslie Howard is hot for the idea, and would agree to take the starring spot in the production, if and when made by Lloyd.

World's Fair Short Set

Mel Brown has secured a release with Paramount on his two-reel short which he is making at the World Fair in Chicago. A newspaper syndicate is financing the venture.

Sherwood to Europe

New York.—Robert E. Sherwood sails for Europe today on the S.S. Paris.

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German Producers May Move to Prague

Prague.—Several German producing companies may make their coming productions in the studios at Barrandov near this city, as a result of the chaos following the accession of the Hitler regime to power in Germany.

Representatives of these concerns have been investigating the possibility of such a move here recently. In such an event, German, Czech and French versions of pictures would be made locally which could not be produced under the rigid control system in force in Germany.

The sales office of Sovkino, the official Soviet film concern, is also planning to move from Berlin to Prague.

Mascot Signs Writing Pair

Prescott Chaplin and Tom Dugan have joined the writing staff at Mascot. They are writing the screen play for the next Rin Tin Tin Jr. production, "Wild Heart," in collaboration with Ford Beebe, who is scheduled to direct.

Williams In Para. Western

Paramount has signed Gwinn "Big Boy" Williams for a featured role in "Man of the Forest," the Zane Grey yarn featuring Randolph Scott and Verne Hillie. Henry Hathaway is directing.

Strayer To Invincible

Maury Cohen, production chief for Invincible, has signed Frank Strayer to direct the first picture on the company's new program. The director is expected to direct Invincible's entire slate of nine pictures.

Marin to Make 'Avenger'

Edwin L. Marin joined Monogram yesterday to direct "The Avenger," by John Goodwin, Arthur Landau setting the deal. Picture will be the company's first on its new slate and starts early in June.

Angus Gets Law Degree

J. Ira Angus, studio comptroller for several years and now a cost expert with the Charles R. Rogers Productions at Paramount, gets his LL.B. degree from the College of Law on June 6.

Digges For 'Jones' Cast

New York.—Krimsky and Cochrane have signed Dudley Digges for a featured role in "Emperor Jones." He will be the only white actor in the cast.

Argentine Films Ready

Buenos Aires.—Two Argentine productions, "Tango" and "Los Tres Berretines" have been completed at local studios and will soon be exhibited here.

Four for 'Death Watch'

Jane Darwell, Frank Reicher, Dudley Digges and Oscar Apfel have been signed by Radio for parts in "The Death Watch," which Irving Pichel directs.

Dorothy Wilson Signed

Dorothy Wilson has been assigned to a featured spot in "The Death Watch" at Radio.

Double Features Dead In Most So. Cal. Houses

Only eight neighborhood theatres are still running double features after all other houses in Southern California switched over to single bills three weeks ago. The group of holdouts include the Oriental and Sunset, Hollywood; the Garden, Belvedere; Cosmo, Glendale; Moneta, Cosy and Whittier Boulevard, Los Angeles; and the Brentwood, Brentwood.

Leaders of the independent theatre owners and officials of Fox West Coast are determined that the double billing practice will not spread to other houses, and both groups will vigorously combat any attempts of exhibitors to swing into twin bills.

Most of the eight theatres now double billing are finding it difficult to book wanted pictures from various exchanges. The switch to single feature policies by theatres generally finds the exhibitors setting in dates on early releases, with the double billers discovering that they get last consideration on picture dates from exchange bookers. For obvious reasons, when a double billing exhibitor has found a date open on a big picture, on playing the latter he discovered the print handed out was so bad it could hardly go through the projection machines.

It is known that both Fox West Coast and independent exhibitors will demand drastic protection against double billing theatres when product for the 1933-34 season is contracted for. A concerted move will be made requiring one year's protection on any subsequent runs that use two features on the same program. The heavy buying power of Fox West Coast, combined with that of practically every independent exhibitor in the territory, will necessitate exchanges giving heavy protection against any houses double billing.

Russell Mack Sued On $5,000 M.D. Bill

Russell Mack, MGM director, is defendant in a suit for $5,000 filed in Superior Court covering medical services rendered him by Drs. Carlye and Stanley Imerman during a recent illness. In addition to having the action filed against him, Mack found his salary attached at the studio.

When the director received the bill for the medical services, he felt the $5,000 charge was excessive, and disputed the amount. When the two parties failed to get together on a lower charge, the suit was filed against Mack.

Francis McDonald Set

Radio has signed Francis McDonald for a role in the first Clark and McCollough short which Lou Brock will produce. Max Shagrin Agency made the deal.

Para. Foreign Exec in N.Y.

New York.—John B. Nathan, general manager for Paramount in Central America, is here for conferences with Emil E. Shauer.

Russian Films Oust German In 'Art' Houses

New York.—Exhibition of German films has dropped of considerably and Russian films are displacing these at many of the small houses and 'art' cinema theatres.

Captain Harold Auten, handling distribution of many German films in this country has advised film producers in Germany not to ship important films to the U. S. at this time.

'Opera Master' Device For Home Use Shown

New York.—"The Opera Master," new device which synchronizes phonograph records of grand opera with screen projections of English opera translations along with still pictures of the opera plot, was demonstrated by Albert E. Wier, musical editor for Appleton and Scribners.

The new device is designed for home use and is used in the same way as the home motion picture projectors.

Westerns Get Rush

Monogram is rushing completion of its two series of westerns, the Rex Bell and the Bob Steele pictures. Four remaining in the group will be placed in the works as quickly as possible following moving day for the company to Western Service next week. The first Bell will be "The Fugitive." Paul Malvern produces.

'306' Suit Postponed

New York.—Trial of the suit against officers of Local 306, brought by the permit men, represented by B. C. Ribmen, in which they are now seeking a declaratory judgment, before Judge Adel in Supreme Court, Brooklyn, has been postponed until May 22.

Last Moran-Mack

Educational has started work on the last of the Moran and Mack comedies on its year's program. Story is an untitled screen play by Ernest Pagano and Ewart Adamson. Harry J. Edwards directs and Iris Lancaster is set for a featured spot.

Berthelon to Monogram

George Berthelon, former production manager, goes up to a spot as producer with the signing yesterday of a deal to produce "King Kelly of the U.S.A." for Monogram. It is Berthelon's original comedy yarn and goes on the production slate for July.

Trailer Firm Bankrupt

New York.—Hans Frohman of New York, engaged in production of motion picture trailers, has filed a petition in bankruptcy without schedule of assets or liabilities.

Dudley Digges To Radio

Radio has signed Dudley Digges for a featured spot in the Edgar Wallace yarn, "The Death Watch," with Betty Furness and Warner Oland. Irving Pichel will direct.



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THE Hollywood REPORTER

Vol. XV. No. 4. Price 10c. TODAY'S FILM NEWS TODAY Saturday, May 20, 1933

P-P TRUSTEES' WIDE POWER

TRADEVIEWS by W. R. WILKERSON

•AND back at that SHOWMANSHIP angle for our artists, particularly the big stars—and some much-needed effort on their part to regain their spots as favorite with ticket buyers, thereby greatly helping this industry to get back on its feet.

•

We selected Miss Crawford yesterday as an individual in point. She says we are wrong. The studio says we were wrong about her. Then change the name of our star of yesterday to almost any other big salaried star, or just call her Miss Whoosis.

We still say that Crawford of today is not the Crawford of yesterday with the fans, with the ticket buyers. Certainly she has not had the pictures she should have had, but she has not taken that interest in building an audience for herself that she should, that any of the fat contract-holders should.

•

To better express our idea, let's point out a few great showmen; girls who are always working, every minute of the day and night, to further promote themselves in the eyes of THEIR public and all using widely separated means.

They are Greta Garbo, Marie Dressler, Jean Harlow and Mae West. There's a combination for you and there's your answer for exploitation, ticket selling.

Of course, Garbo is the master of them all. It is said someone other than Garbo authored her book on showmanship and self-exploitation. If that's true, she is a greater actress off than on.

But we believe the whole act is her own inspiration. She found what the public wanted, what the papers would grab, what WOULD SELL Garbo more than anything else and she adopted it, stuck to it and is the most talked-about woman in pictures.

Other stars have tried her hide-away tactics, but could not get away with them, any more than one good exploiteer could cop the idea of another after it had been sold once.

•

Marie Dressler, through her stage training, realizes the value of publicity more than most any other person we know. She will run a mile for a line of copy. She has three secretaries answering EVERY letter that

(Continued on Page 2)

Blanket Authority To Settle Contracts or Sell Properties— Richardson Named 3d Trustee

New York.—The most sensational and far-reaching developments in the status of Paramount-Publix since that company asked to be placed in bankruptcy was reached yesterday in the proceedings presided over by the referee, H. K. Davis.

Most outstanding of the developments were:

(1) The election of Charles E. Richardson, vice-president of Fox Film Corp., to take the place on the trustee board made vacant by Horowitz.

(2) The broadening powers granted the trustees, so that they may have the settling of any and all picture, radio and television rights to properties, with firms or individuals; power to authorize the sale of studios, studio equipment, apparatus and other supplies and the power to execute agreements with respect to financing or refinancing any of the Paramount-Publix subsidiary or affiliated companies.

(3) The announced intention of the trustees to attack the Film Productions Corp., transaction between Paramount and the banks, whereby certain negatives were transferred to the banks as security for loans.

(4) Granted the trustees the rights to settle any small claims without giving notice each time a claim is settled to all creditors. However, attorneys representing the principal large creditors will be notified.

(5) The approval of the compromise offer tendered by the Art Cinema Corp. to pay $150,000 in settlement of $210,000 worth of Art Cinema notes held by Paramount, representing a loan for that amount some time ago.

(6) Cancellation of the leases of the four P.P. houses in Buffalo held by the McNaughton Realty Co., without any liability to Paramount other than the forfeiture of $265,000 they had up to secure those leases.

The sum and substance of the present powers granted the trustees of Paramount is that they can do almost any and everything they want in the eventual liquidation of the assets of Paramount-Publix.

That clause that provides them the rights to sell the studios, studio equipment, etc., etc., may be a tip-off that Paramount Productions is in for some heavy sledding, as the studios here and in New York may be the first big as-

(Continued on Page 2)

INDIE ORGANIZATION TO HOLD CLOSED CONFABS

New York.—Members of the Progressive Motion Picture Producers and Distributors will gather behind closed doors here Monday for the purpose of ironing out many of their present difficulties.

Among those producers and distributors who will attend are representatives from the organizations tradenamed by Rowland-Brice, Chesterfield, Mascot, Invincible, Mayfair, Eagle, Imperial, Artclass, Screen Art, Fanchon Royer, Al Mannon (representing Republic Studios and also as a producer), Jack Bellman, J. Mountain, J. Weisfeldt, Frank Ferrone, Aaron Kandel, Louis Weiss, and others.

The main object of the meeting is (1) to permit Tobias Keppler, the attorney who is the guiding hand of the association, to further combine them into a solid unit. (2) To decide on their studio space, their advance on the construction of a laboratory, strengthening of their distribution sources, the complete elimination of the defaulting exchanges, and (3) to fight the major producers off their feet in retaliation for their closing of the studios and theatres to the activities of independent producers and distributors.

Rogers May Scram from Paramount Lot

Charles R. Rogers is considering moving from the Paramount lot and make the series of pictures that organization will release from him using space in another studio.

The crowded condition of Paramount and the big overhead of production is the main reasons for Rogers' search for another production location.

Publix-Nebraska Chain Sold in Bankruptcy

Omaha.—The Publix-Nebraska theatres, which were formerly the chain of A. H. Blank houses, was sold in bankruptcy here this week, for the benefit of creditors. Blank is still operating the circuit.

Culbertson Plans Feature

New York.—Ely Culbertson, leaving for Europe today, is understood to be planning to make a feature picture on his return for Radio release.

Zanucks-Goetzs Sail For High Seas Cruise

Darryl Zanuck will head a big sailing party, using the Howard Hughes yacht, leaving San Pedro tomorrow morning

Among those in the party are Mrs. Zanuck, Mr and Mrs. William Goetz, Mr. and Mrs. Raymond Griffith, Lew Schreiber and Howard Smith; together with a few babies and nurses.

Fox Wants Harrigan, Paramount Says No

Paramount yesterday declined to loan William Harrigan to Fox for an important role in "Paddy, the Next Best Thing," starring Janet Gaynor.

Former studio claims he can't be spared with important parts in their own productions coming up pronto.

W.B.-Skouras Suit Delayed

New York.—Another postponement in the Warner-Skouras suit over theatre properties in St Louis puts the case off until June 2.

Arliss Off to England

New York.—George Arliss sails today for England on the Bremen to spend the summer abroad.

SUPPORT THE MOTION PICTURE RELIEF FUND

THE Hollywood DAILY REPORTER
Today's Film News Today

W. R. WILKERSON..... Editor and Publisher
FRANK POPE .Managing Editor

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Wide Powers To Trustees In P-P Bankruptcy Suit

(Continued from Page 1)

sets sold off to satisfy money demands.

The same clause grants the trustees the rights to settle any and all contracts of executives, players, writers, directors, story properties, picture rights on same and those for radio and television.

The Art Cinema loan will surprise quite a few, as it was not generally known that Paramount was financing any part of the Schenck-United Artists financing unit.

The election of Richardson came at the close of a spirited battle between various interests and their representatives. The pro-Richardson bloc was too strong for their opponents, however, and by the combined votes of the Vanderlip Bondholders' Protective Committee, Robert B. Levis, attorney representing the claims of Carolyn E. Levis, Allied Owners Corp., and the Prudence Company, and Nathan Burkan, representing a creditors' committee of 112 (chief of which is Erpi), Richardson was swept into the third trustee's spot.

He will resign from Fox immediately and enter upon his new duties as soon as he can be included in the joint $100,000 bond covering all the trustees.

Richardson's past business experience includes connections with the United Gas Improvement Corp., the U. S. Engineering Corps, where he held the rank of major, Equitable Trust Company, Chase National Bank and Fox.

Root, Clark & Buckner, for the trustees, today indicated their intention to dispute the validity of the deal transferring Paramount negatives to the banks.

A reliable report has it that suit to have this transfer set aside on the ground that it constitutes preference to creditors in bankruptcy will be filed in the United States District Court next Monday or Tuesday.

The trustees' decision to take this news reaching them that two additional suits on the same grounds are step was probably hastened by the One suit was brought by Robert S. York State Supreme Court Monday. due to come up for trial in the New Levy, the other by a party named Ernst.

To Reorganize Olympia

New York.—Publix will try to reorganize the Olympia Theatres, Inc., and the Olympia Operating Co., which are now in receivership. A committee has been appointed to work out the details.

Exhibs Ask Federal Quiz

New York.—Allied Theatres Association of New Jersey has been besieging the Department of Justice to conduct an investigation into the practice of forcing shorts with the sale of features.

'Samarang' for Rivoli

New York.—"Samarang" will get its New York premiere at the Rivoli, following run of "I Cover the Waterfront."

Amity Pictures Attaches Educ.

New York.—Amity Pictures Corporation, Ltd., headed by R. M. Savini and William Saal, has secured an attachment against Educational Film Exchanges, Inc., and Educational Pictures, Inc., to the tune of $100,461.85 in the Supreme Court here, on the claim of money collected by Educational on Amity subjects and never paid over.

Amity is a throwback of Tiffany Productions, Tiffany of California, and Quadruple Pictures, and their pictures were taken for release by Educational.

As printed in these columns several days ago, all the Amity pictures that were being released by Educational have been taken out of the present Fox releasing set-up, with Savini and Saal placing them in the hands of independent exchanges for further distribution.

Schulberg Going Abroad

B. P. Schulberg will wash up all the pictures on his present contract with Paramount by the end of June and will leave for Europe in July, accompanied by Marion Gering, to be away until September. At that time he will return to do eight pictures on next year's Paramount program.

McGowan in Berlin

Robert McGowan, "Our Gang" director, has arrived in Berlin.

Wynn Film at MGM Slated for July 15

New York.—Ed Wynn will leave for the coast the first week in July for one picture he is to make at MGM. Starting date is set for July 15.

There will be no interruption in his radio broadcasts, these being carried on from Hollywood.

Blondell Guest Star on Air While in New York

New York.—During her personal appearances here, Joan Blondell will also be guest star on the Fleishman radio program next Friday night. It will be broadcast over a national hookup, the William Morris office making the deal for the star.

Zanuck Signs Richman

Arthur Richman was signed by Darryl Zanuck yesterday for his Twentieth Century Pictures Corporation, being the first writer to receive a ticket. The deal was made by the Selznick-Joyce-Howard agency.

Richman, among other big hits, wrote "Ambush" for the Theatre Guild, and "The Awful Truth."

'Be Mine Tonight' Repeats

New York.—"Be Mine Tonight," Universal, will go into the Criterion Theatre for an additional run on a continuous basis.

Moran-Mack Get Break

New York.—Moran and Mack's comedy, "Hot Hoofs," is getting a break this week at the Radio City Music Hall.

THE LOWDOWN

The town is being flooded with rumors of the possible marriage of Winfield R. Sheehan and Janet Gaynor, with many believing such a tie-up and quite a few figuring the story just a hop powder. It is known, however, that Miss Gaynor and Sheehan have been much in each other's company recently.

•

What's happened to Charles Chaplin and Paulette Goddard? And is Chaplin readying his yacht to make an early get-away? And is Chaplin contemplating early production of a long cruise? All of these questions are being asked around the picture hangouts. Rumor has it that Paulette and Charles have battled, that they were really married in January, that an agreement was made at the time not to disclose the nuptials, that the present battle will be followed by a divorce court argument, and that Charlie is yachting soon to sidestep the whole legal aspect.

Take your pick.

•

That brunette leading man who went to Honolulu ahead of the blonde star is back in town after he found out that the blonde star had changed her mind about joining him and maybe changed her mind about him altogether.

•

A noted Western star wanted to break away from a certain studio and instructed his representative to ask such a stiff price the studio would not accept. Imagine their surprise when the lot accepted a figure of $25,000 a picture, just double what he had been receiving. Now the star is trying to find some excuse for not going through with that ticket, because he just does not want to work for the outfit.

Haller in N. Y. for 'Jones'

New York.—Ernest Haller, who will photograph "Emperor Jones" at the Paramount Long Island studio, is in town.

TRADEVIEWS

(Continued from Page 1)

(Continued from Page 1)

is sent her. She supervises every piece of correspondence. She demands that photos accompany every request.

Because she makes a good personal appearance (which very few do and accordingly should avoid it) she would be on a stage every night if the studio would permit it. She brings in exploitation ideas to Howard Strickling's desk for MGM to cash on. Boys and girls, there's a SHOWMAN!

•

Little Harlow is duck soup for copy. That platinum head, real or washed in, was her first splash on the pages of public print. Her very bearing, her carriage, her independent attitude, her every expression is INDIVIDUAL and although many here in Hollywood may not like it, she gets the publicity, is deserving the publicity, because she is working all the time to build herself and the company which employs her.

•

Let's mention another MASTER at doing tricks that grabs her the attention of the people who pay the money to run this business. Many think she is the peer of them all. Give her your own rating. It's Mae West. A smart gal and one who will live just as long in this business and go just as far as Mae West wants. She knows her showmanship buttons and will never evade a move that will send her into that mob that buy the tickets.

This business has to have personalities. It lives on personalities. This business has never reached the stage, will NEVER reach the stage, of existing on anything but personalities. Certainly good pictures will make them and bad ones will break them. But if those personalities trust any one studio to take care of them in the manner they should be taken care of —if they permit the studios to interfere with their exploitational advancement in the manner they have been doing during recent years — then there's little hope.

Those stars, those ticket sellers, in order to become great stars, greater ticket sellers, MUST do plenty of work outside the studios, must spend some of those fat salaries to keep those fat salaries.

But more of this Monday.

INVESTORS

Investigate Placer Gold Mining proposition near L.A. Controlled by responsible picture people.

Write Hollywood Reporter
Box No. 504

'BIG BRAIN' ENTERTAINING: 'CIRCUS QUEEN MURDER' O. K.

Geo. Stone Scores; Climax Not So Hot

"THE BIG BRAIN"

KBS-Tiffany Production for RKO

Director .... George Archainbaud
Story and Dialogue. ... . Sy Bartlett
Continuity... . ..... Warren B. Duff
Photography . ..... Arthur Edeson
Cast: George Stone, Phillips Holmes, Fay Wray, Minna Gombell, Reginald Owen, Lillian Bond, Reginald Mason, Sam Hardy, Lucian Littlefield, Douglas Dumbrille, Burton Churchill, Robert Emmett O'Connor.

If KBS can continue to deliver to RKO-Radio program pictures of the general, if not specific, excellence of "The Big Brain," the releasing agreement entered into by the two companies should prove of mutual benefit. Until the last reel, the picture is swell program entertainment. The climax, however, though promising much, is distinctly disappointing.

The story deals with a little guy who rises from the lowly estate of a shine boy in a barber-shop to become one of the slickest phoney stock manipulators on Wall Street. With an investigation of his activities pending in New York, he flees to London, where he floats a huge oil company.

Sy Bartlett's construction of his plot as it concerns the stock racket is of high calibre. He gives the script a wealth of amusing details and more than a few unexpected twists. It is in the development of the main character's eventual downfall that lies the story's inherent weakness.

Of course, it is a woman who brings about his fall. His attraction to the girl, well motivated though it is, becomes slightly farcical in the final scenes. At the preview a titter or two greeted the sequence of her coming to his rooms. Part of this fault must be charged to careless direction and photography, which allowed the contrast in size of George E. Stone and Fay Wray to be unnecessarily stressed. The fact that Stone is a little fellow has no bearing on the story at this point.

But there is nothing in "The Big Brain" that cannot be fixed and should be, even though it means a few added scenes. Our complaint is that what has gone before is too good to be jeopardized by a routine ending. And in making the final cuts, it would be wise to delete a few points that make unnecessary explanations. Just because the untutored racketeer does not know where the Balkans are, there is no need to show us a map of their location. We also can recognize London without a sub-title. In cutting, it should be assumed that the audience knows a thing or two.

Stone's performance of this little guy is a beautiful piece of work. It is his best job since "Cimarron." Reginald Owen is next in importance and scores heavily. Other nice moments are contributed by Minna Gombell, Lucien Littlefield, Lillian Bond, Reginald Mason and Sam Hardy. As the love interest, Fay Wray and Phillips Holmes have practically nothing to do, and Fay suffers further from some brutal photography.

In the matter of sets and casting, KBS has given the picture big-time production. You should have no difficulty in selling "The Big Brain" to moderate program grosses.

A Burden Lifted

With the final preview of the Warner production of "Gold Diggers of 1933" and the resulting rave reports from the trade press, a half of Darryl Zanuck's big worry has been turned into happiness. Word had reached him as far North as Vancouver that his first two cuts on the picture had been switched around after he resigned. Zanuck has been touting "Gold Diggers" and "Captured" as his two best pictures. His fear on the former now relieved, he is awaiting the final critical word on the latter.

Taylor Will Direct MacDonald Film

Sam Taylor leaves tonight for London to direct the Jeannette MacDonald production, "The Queen," at British International studio.

Taylor sails from New York on the S.S. Manhattan Wednesday and expects to be away twelve weeks.

Phil Ryan Starts First Comedy for Paramount

Phil Ryan starts production Monday on "The Milk Maid Champ," first of the series of two-reel comedies he will make for Paramount release in 1933-34. Eugene Pallette and Walter Catlett will be co-featured under direction of Del Lord. Story and script were written by Luther Reed, Scott Cleethorpe and Ralph Ceder.

Freed-Brown on Numbers For Marion Davies Picture

Arthur Freed and Nacio Herb Brown have been assigned to write the music and lyrics for the next Marion Davies picture which is being written by Frances Marion. Story deals with the making of a musical picture in a motion picture studio.

Landi in New York

While her reported differences with Fox are being ironed out, Elissa Landi will tarry in New York, instead of going to London, as earlier reported.

Hobbs in 'La Guimp'

Halliwell Hobbs has been signed by Columbia for a part in "Madame La Guimp," which Frank Capra is directing.

Picture Rates High in All Departments

"THE CIRCUS QUEEN MURDER"

Columbia

Direction ..... Roy Neill
Story ..... Anthony Abbott
Svreen Play..... Jo Swerling
Photography ..... Joe August
Cast: Adolphe Menjou, Greta Nissen, Ruthelma Stevens, Donald Cook, Dwight Fry.

In Columbia's "The Circus Queen Murder," you've got one of the best murder stories in many a moon, plus a circus atmosphere that can almost be smelled.

Everything in the piece is unusually good, the plot, direction, settings, and performances. Fulton Oursler, or, as he is better known, Anthony Abbott, wrote a story in the first place that is almost fool-proof. Jo Swerling made a swell job of the adaptation, and a top-notch cast polished it off.

Adolphe Menjou is Thatcher Colt, the police commissioner, who decides to go to the small town of Gilead for his vacation. He wants to get away from crime. Comes the circus, two murders and quite a few attempted. And so his vacation is spent under the big top, and the audience spends an hour and a half with the palms of their hands clammy.

Ruthelma Stevens is Kelly, his secretary. And the two of them in this picture have everything, including a good deal of honest, quiet comedy, and more dramatic suspense than the goriest mystery usually has.

Greta Nissen is allowed to do something more than merely look ravishing. She plays the circus queen, the aerial star of the show, in constant danger of her life from her insane husband.

Comedy which started out to be side-splitting got itself a little overdone before the picture was over.

The circus grounds, the huge tent, the ornate wagons, the snarls, yelps, howls and screams of the animals which accompany the murders and the unravellings all seem to carry with them the authentic smell of the circus and add more definite drama to the picture than might be imagined.

You can't go wrong on this one.

Minor Watson to Coast

Minor Watson, New York stage player, has been signed through the William Morris office for a top spot in "Another Language" at MGM. The player left New York yesterday by train for the coast.

'Language' Under Way

Rehearsals of "Another Language" will start Monday at MGM with Helen Hayes and Robert Montgomery in the top spots. E. H. Griffith will direct.

Irene White to Columbia

Irene White goes into the cast of "The Wreckers," Jack Holt picture being directed by Al Rogell at Columbia.

Yesterday in New York with Helen Gwynne

Noel Coward leaves for England in a week or so and farewell parties have already started. Beatrice Lillie, Andy Lawlor and Tallulah Bankhead heading the list of the first that was given for him at the Algonquin. And speaking of Tallulah, that lady is about to make one of the grandest gestures of her life. A benefit is to be given shortly to aid the cause of the seven negroes in the infamous Scottsboro case and Tallulah is among the patrons and box-holders. And that's our idea of southern gallantry. . . . Before anyone starts sending out letters of commendation that make good publicity and just to prove we know a good thing when we see it, we really must call your attention to the advertising campaign that Hal Horne has used on "I Cover the Waterfront." Using vivid quotes from the book, vividly illustrated they're positively exciting and they've even won applause from other advertising men. And that, ladies and gents, is no mean applause. And it's selling the picture to a public that probably never read a book but knows what it likes.

•

And while we're on the subject of something relating to United Artists, we might as well take up another little matter that was brought to our overcrowded attention. Ed Sullivan in the News took time out to shudder perceptibly in print over the possible awful fate of Donn Byrne's exquisite book, "Marco Polo," when translated in terms of the "silver scream." We must admit that qualms over favorite books have assailed us more than once (and justifiably) over the same thing. But we feel that Ed should have looked more closely into Doug Fairbanks' past record. For anyone who made the unforgettably beautiful "Thief of Bagdad" couldn't possibly fail to preserve all the delicacy and beauty that lies in Donn Byrne's "Marco Polo." In fact, we recommend "The Thief of Bagdad" to Ed Sullivan, it'll give him a change of heart. . . . It seems to us that there must be some seasonal call for that picture—preferably Spring. And "Peter Pan" is another production that should be perennial. How we enjoyed weeping at the sheer loveliness of that film and how everyone enjoyed clapping for his renewed faith —we mean the grownups, not only the kids.

•

Tune in on WEAF next Friday at nine-thirty and listen to Ilka Chase and Hugh O'Connell carry on over the radio. . . . Echoes of Cecil De Mille, look what we found in an ad for "The Barbarian:" "See Myrna Loy's rose-strewn bath in a harem." And you must come and see us some time. See: our fur-lined sinks.

Alice Brady Gets Ticket

MGM has taken up the option on Alice Brady and has signed her to a term contract. The player just completed a role in "When Ladies Meet" which won her the new contract.

CREDITS

Dear Mr. Wilkerson:

In my review written on the Warner production of "Gold Diggers," I forgot, in my general enthusiasm for the picture, to credit the excellent photography, and this act was a grave injustice to Sol Polito, who did the photographing.

As you remember, I wrote the review on "42nd Street" that Polito also did, thereby justifying the oversight on his latest picture, which I am certain was his best photographic work. It would please me to have you run a note on this tomorrow and am certain it would please Polito also, who is most deserving.—G.P.

and - - - of course

SOL POLITO

USED

EASTMAN

SUPERSENSITIVE PANCHROMATIC

NEGATIVE

In the Production of

"The Gold-Diggers of 1933"

J. E. BRULATOUR, INC.

New York Chicago Hollywood

THE Hollywood REPORTER

Vol. XV. No. 5. Price 10c. TODAY'S FILM NEWS TODAY Monday, May 22, 1933

STUDIO - UNION WAR ON

TRADEVIEWS by W. R. WILKERSON

•WHAT we have been trying to prove and hope to prove in our yarns on the self-exploitation of our artists, in an effort not only to keep whatever fan following they have, but to build themselves into big attractions with the ticket buyers, is this. Unless they do it themselves, IT WILL NOT BE DONE. And they should do it.

They should have that much interest in their success and the success of the company that employs them and that of the whole motion picture industry.

•

Big salaries, fat contracts, caused the washout of the personal showmanship of most of our top-notch players and, this neglected, caused a lack of inspiration on the part of all those young players coming up.

Comforts of living and the idea, "When this contract is up, I'll have plenty for a rainy day," is hurting the business more than any of you will realize.

This industry must have PERSONALITIES of sufficient attraction to draw money in at the box-ofice window. The studios, although knowing its value, for some unknown reason, do little, too little in the exploitation of their personalities.

Sure, they plant their pictures in the fan mags, they arrange for interviews, they plant stories, but it is ALL of little consequence. The kind of build-up that these personalities MUST have is the kind they MUST do themselves, abetted by inspiration from a great publicist and exploitation expert, man or woman.

We have many fine actors and actresses in this industry, but hardly one of them would draw flies at the box-office. Fine acting will never sell tickets, at least has never sold many yet. A great personality, a person holding attractions for the fans, although he or she may be a bust as an actor or actress, will sell plenty of tickets.

Accordingly, we suggest to those ambitious to step ahead and to those who have made the step and are still anxious to remain there—engage the best publicity and exploitation man or woman you can find to go to work on you.

Answer every studio call for photographic sitting, interviews and stunts (but not personal appearances, unless

(Continued on Page 2)

U. S. May Lower Admission Tax Limit

Washington.—The possibility of taxing all theatre admissions over 20 cents has been discussed by the Ways and Means Committee of the House, confronted with the necessity of devising additional means of raising money.

Zanuck Signs Up Connie Cummings

Darryl Zanuck has signed Constance Cummings to a two-year contract for the Twentieth Century Pictures.

The player will leave England upon completion of her picture, now in the making, for British Gaumont Pictures.

The deal for Miss Cummings to make one picture with Gilbert Miller was apparently cancelled, saving Harry Cohn further argument on the cancellation of her contract.

The deal was handled through the Joyce-Selznick office.

Muni in 'America Kneels'

Paul Muni is slated for the starring role in the Sheridan Gibney yarn, "America Kneels," for Warners. Edward Chodorov is writing the screen play and dialogue. No director has been assigned

Raid On Cameramen Seen As Move To 100 Pct. Open Shop; Both Sides Claim Victories

Offering their ace cameraman long-term contracts on condition that they sign up without consulting their local—an action which automatically forfeits the union card of any man who does so—the major producers have been working for the past week to dynamite the entire union situation in Hollywood.

The strategy of the move is plain. The producers know that a cameraman is the only individual in the entire range of studio union help who cannot be replaced on short notice, in case of a showdown.

If they can sign up enough cameramen on contracts to give them a

(Continued on Page 2)

Warner Sales Execs. Here for Confabs

The sales chiefs of Warners, headed by Abe Warner, arrived in town over the week-end for studio conferences regarding the 1933-34 program of Warner and First National pictures. They will remain ten days.

Gradwell Sears, Andy Smith and S. Charles Einfeld make up the rest of the New York contingent.

'Kong,' 'Cavalcade,' '42nd St.,' Cantor Still Top London

London.—The favorites of last week and the week before and, in some instances, several weeks back, are still big draws with the London filmgoer. That means that "The Kid from Spain," "Cavalcade" and "42nd Street" are still the big London magnets.

The Cantor picture goes off in about ten days to make room at the Adelphi for Chaliapin's "Don Quixote," but there is hardly a doubt that Sam Goldwyn's big winner will find a spot in another West End house.

The newcomers of the week are "Bedtime Story" at the Carlton, "Pick Up" at the Plaza, "Fra Diavolo" at the Empire. Good weather continues to hurt the general theatre business here.

Marxs Reserve Claim Right in Para. Suit

New York.—Basis of the settlement in the Marx Brothers' suit against Paramount on "Monkey Business" is that the plaintiffs reserve the right to make fresh claim against the company if an accounting of the proceeds of the film shows they have any moneys coming.

New Camera Will Take 2500 Frames a Second

New York.—A new movie camera has been demonstrated that takes 2500 pictures a second, the fastest that has ever been devised.

This new invention works without a shutter with the film running continuously. One hundred feet of film is exposed in 2½ seconds.

Fox Musical Premiere

New York.—"It's Great to Be Alive," Fox musical, will have its premiere at the Radio City Music Hall next Thursday.

KENT DEFENDS STUDIOS CONTRACT MOVE ON COAST

New York.—An attempt to "freeze out" the west coast local representatives at the meetings here between IATSE heads, eastern company heads and Pat Casey, was blocked when Howard Hurd, business representative of the Cameramen's Union, demanded admittance to the conference room on May 18.

Accompanied by Alvin Wyckoff, president of the cameramen's body, Hurd addressed his remarks especially to Sidney A. Kent, head of Fox. He charged the producers with deliberately planning to hamstring the unions during the meeting, by trying to cut their best cameramen "out of the herd," and sign them up on contracts that would repudiate their obligations to their own organization.

A spirited argument followed, with Kent somewhat heatedly defending the action of the producers, and dis-

(Continued on Page 2)

Nazis Grab Vanderbilt

New York.—Cables from Germany report that Cornelius Vanderbilt, Jr., and his cameraman, John Brodix, have been "detained" by Nazi officials, being accused of trying to film scenes of Nazi persecutions of Jews

Fox Okays Reorg. Plan

New York.—Fox Film Corporation, as one of the large creditors of the Globe & Rutgers Insurance Company, now in financial difficulties, has agreed to a proposed reorganization plan.

Rivoli Gets 'Lilly Turner'

New York.—Warner's "Lilly Turner," starring Ruth Chatterton, will have its premiere at United Artists' Rivoli.

IRENE WARE

The Hollywood DAILY REPORTER
Today's the NEWS Today

W. R. WILKERSON — Editor and Publisher
FRANK POPE — Managing Editor

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J. R. Grainger In Paris; Big London Welcome

Paris.—James R. Grainger, the former Fox sales head, accompanied by Mrs. Grainger, arrived here for a week's stay. He is being entertained at a luncheon Tuesday, attended by every well known film personage in the French capital.

London. — Jimmie Grainger was swept off his feet with the reception accorded him here during his brief visit. He was the guest of honor at a dinner tendered him by the American picture colony and attended by representatives of every British organization.

The Cinema, local British tradepaper, stated: "J. R. Grainger turned out to be the most frank, pleasant and altogether informative speaker on film conditions America has ever sent to these shores. Grainger's resignation from Fox clearly demonstrates the condition of the American film industry at this time."

Constitution Holds Up Academy-Agent Deal

Consideration of a new constitution by the Academy has stalled negotiations of the Artist-Agent-Producer Code Committee of the organization. The committee has compiled a draft of both a Code and Standard Contract between artists and agents, and negotiations with the agents will be opened after the new constitution has been passed by the membership so that both can be put into effect at the earliest possible moment.

The agents have been advised of the delay occasioned by discussions on the new constitution, and have also been informed that the agents will also have to wait until the constitution is adopted before they can be considered for membership in the body.

Farrow-Schayer Teamed

John Farrow has been signed by Charles R. Rogers to collaborate with Richard Schayer on the screen play of the Jack Lait yarn, "She Made Her Bed," which Ralph Murphy will direct. The Joyce-Selznick office made the deal.

W.-B. Buys Chanslor Story

New York.—Warners have bought "Hi, Nellie!" a story by Roy Chanslor, to appear shortly in Liberty.

Kent Defends Studios

(Continued from Page 1)

claiming any such intent as Hurd imputed to the move.

One of the statements that especially annoyed the union officers who were in New York, where word of what was going on promptly was telephoned, was the producers' charge that the deadlock in the eastern conference was due to the unions insisting on a closed shop. The union chiefs declared it was over the proposed 20 per cent cut and the comparativel yunimportant matter of recognition of the cutters.

Wayne Novel Bought

New York.—Priscilla Wayne's novel, "Marriage On Approval," has been purchased by Monarch Productions. Story will go into production immediately. Yarn has been syndicated in thirty newspapers and was published by A. L. Burt.

Radio Spots Sandrich

Mark Sandrich is slated to direct the next Wheeler and Woolsey picture for Radio on the comics' return from their trip around the world.

Studio-Union War On

(Continued from Page 1)

working crew in case of a strike, the back of the cameraman's union is broken. With that union powerless, they figure they can throw the other unions out bodily, declare an open shop and dictate their own wage scales.

The heat is on, with both sides to date claiming victories. The producers privately insist that they already have six cameramen signed up at Fox, four at MGM, three at Paramount, and several at Warners.

Howard Hurd, business representative of the cameramen, denies that a single cameraman at any studio has put his signature on any such outlaw contract. When the news of the producers' "rustling raids" reached him in New York, Hurd hopped a plane back to the coast.

Hurd's position is that the producers, by their action, have merely helped to remove the last vestiges of friction between the different studio unions and given them a united front. In practically every instance, he said, the cameramen approached reported the fact to their local.

Drastic as the studios' move is in waving term contracts under the cameramen's noses, none of them went overboard in making extravagant offers to the men they wanted to hook.

Nothing more tempting than a year's contract at their present salaries, with a slight increase tacked on to an option for a second year was offered the photographers who were approached.

No question of local scales was raised in any of the offers.. The only cameramen considered were the "ace men" who were already receiving a substantial advance over the minimum.

Obviously the raid on the cameramen was timed to take place while the leaders were in New York attending round table meetings with the IATSE heads, eastern executives and Pat Casey.

Hollywood sees the producers' latest move as the third in their campaign to take the business apart and put it together again to suit themselves. The first was the 50 per cent wage cut. The second was the Artists' Service Bureau. Both were complete flops, and the latest bit of strategy doesn't look any smarter than the other two to those who are watching developments.

Col. Breaks From U.A. in England

London.—In the future Columbia Pictures will release their own pictures throughout the United Kingdom. For some time this product was being handled by United Artists.

Joe Friedman has been appointed managing director of Columbia's distribution throughout Europe, with his home office here.

Ralph Farnum Opens Hollywood Office

Ralph Farnum, loaded with a New York reputation as one of the best managers who ever handled artists there for the stage, radio and screen, has decided to permanently reside here in Hollywood.

Coming West originally to cure a bad case of sinus, he has decided to remain, close his New York office and confine his future activities to the handling of a select clientele of artists, writers and directors. He has taken offices on the mezzanine floor of the Roosevelt.

Blumenthal Kicks In For Stranded Player

New York.—A. C. Blumenthal, although having disclaimed responsibility for any of Peggy Fears' theatrical adventures, notifying Equity to that effect in March, decided some one would have to help Dorothy Hall out of her predicament. So he has cabled her passage money back to the U. S.

Wing to Malaysia in June

New York.—Ward Wing will leave in June for the Malay States, to produce two more jungle features in Malacca.

Tradeviews

(Continued from Page 1)

you make a swell one). Work night and day digging up ideas, tricks and schemes to get your name before the ticket buyers.

Dig up a pants-Dietrich gag, a slouch-Hepburn act, a fadeaway-Garbo post, ANYTHING AND EVERYTHING new, astounding, astonishing—shocking if all else fails, but still keeping within the bounds of convention.

Build yourself, make yourself. Go after a fan following, answer your fan mail, send them your photographs, subscribe to fan clubs bearing your name, ANYTHING AND EVERYTHING to promote yoursel fand this SHOW BUSINESS.

o

Lack of showmanship is lack of attraction, and lack of attraction is NO SHOW BUSINESS.

And you producers, take a leaf from the ledger of Warners. Look at their receipts on "42nd Street." Check for the reason and you will find the picture okay, but the EXPLOITATION, the 42nd Street Train and what followed, gave a power of attraction to the picture that overshadowed the picture itself.

LET'S GET BACK TO SHOW BUSINESS.

RAMBLING REPORTER

Loretta Young and Herb Somborn that way again . . . and Bruce Cabot is seeing a lot of Adrienne Ames these days. . . . "Canvasback" Cohen, the Marx brothers' prize fighter and bodyguard, has been signed for his first bout in these parts and will meet Fred Schell this Thursday at the Pasadena arena. . . . Ruth Etting, Broadway's warbler, is in town. . . . There is a certain juvenile that may get a kickback if he keeps on talking about other people the way he has been in the past. . . Pan Berman and Sidney Lanfield played mumble-peg on the RKO lawn while discussing story the other day.

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Reports still flow in about gaiety of London. . . . Sally Eilers says she's resting, but having the time of her life. . . . Jerry Horwin seen places with Gertie Lawrence. . . . The town is still talking about the party in Bee Lillie's dressing room after her opening in "Monseigneur." . . . Among those spotted were Charlie McArthur, the Gilbert Millers, Louis Bromfield and Marjorie Oelrichs (a romance), Gertie Lawrence, Ivor Novello and Phyllis Claire.

Ben and Bebe Lyon going very big in London and Constance Cummings is the toast of the town. . . . The Irving Thalbergs getting ready to move out of Marienbad and have a stay in London. . . . Camilla Horn doing the places with Lothar Mendez. . . . Hal Roach and Everett Edward Horton are on their way back to Hollywood.

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Louis Sarecky is a fiend for trap-drumming, badminton and pea-shooting and will resort to torturing the percussion instruments at any time of night, much to the annoyance of his Beverly Hill neighbors. . . . The Alexander Leftwiches are about to tell it to a judge. . . . Jack O'Donnell got a hot check from a jewelry salesman and was about to take $20 worth of hide in payment when he discovered the guy toted a horse-pistol . . . imagine his embarrassment! . . . A well-known actor is carrying the torch for a high valler who has gone into the camp of a production executive.

SCREEN GUILD CODE READY FOR SUBMISSION TO MEMBERS

Meet Wednesday; Summary of Rules

The Screen Writers' Guild has completed the final draft of articles three to ten, inclusive, of its Code of Working Rules for Writers, which will be submitted to the entire Guild membership at a general meeting to be held Wednesday night at the Writers' Club. A 75 per cent approval is required for adoption.

The first two articles were submitted to a general membership meeting a few weeks ago and covered opposition to any general pay cuts by the studios and to any general booking office which might be instituted by the producers at this or a later date.

Article three relates to collaboration of Guild members with writers who are not members of the organization, and virtually install sclosed shop in all studios.

Provisions of the article includes:

"It shall go into effect when the Executive Board declares it operative —but in no event before September 1, 1933.

"No member shall work in collaboration with any person employed in a studio or by a producer as a screen writer who is not likewise a member of the Guild. No member shall consent to do any work as a writer on any material for the screen, including original stories, ideas and treatments . . . by any person who is not a member of the Guild."

If a producer, because of such refusal, discharges the Guild member, the Executive Board shall, after notice to the producer, submit to members the question as to whether or not to declare such producer unfair and in violation of the Code. Seventy-five per cent of members present must vote the producer unfair, and thereafter no member of the Guild may enter into any contract with that producer as a writer—until the Executive Board notifies members to the contrary.

Article four covers Royalty Contracts for writers of original screen stories and or screen plays. The adapter working on royalty basis has the privilege, if the picture is not produced within six months after the writer's work is finished, of either requesting return of all original written matter, or requiring the producer to pay a retroactive salary for the period the writer engaged in preparation of the work, which is to be determined at the time of signing the royalty arrangement.

The producer has the privilege of a second six months' option on payment of a specified sum agreed on when the contract was signed, but if the producer has a new treatment or script written by another writer at any time, the writer on royalty is entitled to his "cut" of the picture, regardless of whether any of his material is finally used for the picture.

The author has the right to require his consent in writing to any material

(Continued on Page 4)

Today's Policy At RKO-Roxy

New York.—The latest daily change in the RKO-Roxy policy has the house now slated for second-run films on a weekly change basis, with top admission of forty cents, starting next Friday.

By tomorrow this will probably all be changed.

'U' to Musicalize 'Good Red Bricks'

Universal has completed the purchase of the Mary Synon story, "Those Good Red Bricks," and will give it a musical version for early production

Harry Akst and Sidney Mitchell are doing the words and music.

'Three Cornered Moon' Has Colbert, Skipworth

Paramount has assigned Claudette Colbert the leading role in "Three Cornered Moon," with Alison Skipworth in a featured role. S. K. Lauren and Ray Harris are writing the screen play and Elliott Nugent will direct B. P. Schulberg is producing the picture.

Four Offers for Carroll

Since Nancy Carroll returned from New York, she has been swamped with offers, one from MGM for the top spot in "Beauty," also from Fox for the lead in "Sandy Hooker," which was originally slated for Clara Bow; another from Universal for "Glamor" and Columbia wants her on a three-picture deal.

Goldstone Signs Mackail

Dorothy Mackail has been signed by Phil Goldstone for the lead in "Curtain at Eight" opposite Paul Cavanaugh, who was signed for the male lead The Schulberg-Feldman office made the deal.

Ratoff in 'Death Watch'

Radio has signed Gregory Ratoff for a featured spot in the Edgar Wallace yarn, "The Death Watch," which Irving Pichel will direct Shirley Burden is supervising. The Schulberg-Feldman office made the deal.

Hervey on Hecht Play

MGM has signed Harry Hervey on a one-picture deal to write the screen play of the Ben Hecht play, "Turn Back the Clock," which Edgar Selwyn will direct as his next.

Sparkuhl Assigned

Theodor Sparkuhl, cameraman for Ernst Lubitsch, has been engaged by Paramount to man the cameras on "Midnight Club," the Clive Brook-George Raft production.

McNutt-Jones Unit Set at Paramount

The deal for William Slavens McNutt and Grover Jones to write, direct and produce for Paramount was concluded over the week-end.

The contract gives the team the right to write, direct and produce four pictures for Paramount during the next year and they will work as the Jones and McNutt producing unit at Paramount The terms of the contract give the pair a salary plus a percentage of the gross.

Negotiations have been on with Paramount for the past three months by the Schulberg-Feldman office to take the team out of the writing field to producing.

McGuire to N. Y. For Stage Show

At the expiration of his present ticke with Universal, William Anthony McGuire will go to New York and stage the Eddington-Vincent production of "Funny Man" for that organiaztion. This being done, he will return here for studio work.

Marston Lead in 'Deluge'

John Marston, a New York stage bet, has been assigned the male lead in the Kelly-Bischoff-Saal production of "The Deluge." Deal made by Al Kingston.

Other casting to date is Lois Wilson, with Felix Feist, Jr., the director.

Lead for 'Glory Command'

Dorothy Jordan and Joel McCrea will have the featured spots in "The Glory Command," naval academy yarn, which Christy Cabanne directs for Radio. The story is an original by Cabanne.

'Smoky' A Fox Special

New York.—Fox has purchased Will James' novel, "Smoky," for production by the Sol Wurtzel unit. Plan is to make it a special and allow it a three to four months' schedule in production.

Claire Trevor Opp. Tracy

Fox has handed Claire Trevor, recent import from the New York stage, the leading role opposite Spencer Tracy in "Shanghai Madness."

Weber to Direct 'Glamor'

Louis Weber, who is now writing the screen play of "Glamor," is also slated to direct this yarn for Universal.

Burgess to Radio

Dorothy Burgess is latest cast addition to "Headline Shooters," which Otto Brower is directing at Radio.

Two for 'Harness'

Kay Hammond and Lee Allen get parts in "Double Harness," John Cromwell production at Radio.

Yesterday in New York with HELEN GWYNNE

Fred Keating is the magician who pulled the neatest trick of the year by turning himself into the grandest leading man who has been seen in these cheer parts in many and many a moon. So what we really have to say is this: Plenty of his old pals from the days of vaudeville have gone to see him in "Forsaking All Others," and among them was one who had never seen a play in his life and the thing that astonished him most and absolutely had him gaga was the fact that Keating could be so good without ever once looking at the audience.

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You should have seen the crowds waiting for the first showing of "Adorable." Their applause and cheering could be heard for blocks, BUT the reason for that was that they couldn't get into the Music Hall on account of there was a stage rehearsal going on and all they could do was stand and listen outside the orchestra, and how they did carry on every time they thought the end had finally been reached. It seems that Thursday mornings are just about the only times there is an opportunity for a full rehearsal and so the opening of the doors is very often delayed, causing no end of impatience. We often wonder how the more permanent part of the company can stand the strain. Think of it, four and sometimes five performances a day, a new show for the next week being gotten together and then they get up at six o'clock of a Thursday morning for dress rehearsal until the show goes on! It's a wonder they don't work in two separate troupes. One for one week and another set for the next. If these cereal companies, like "Pep" and "Force," would like some really authentic testimonials, they ought to interview a Roxyette some time and see if that's the secret of her success.

•

And while we're in a softie mood, we might as well take time out to sympathize with Margaret Sullivan, the start of whose screen career isn't exactly auspicious. A few days before she started for Universal she decided to have a mole removed from her upper lip and got on the train with a great big piece of plaster on her face. And then, when she got to Chicago, she had to take time out to be really sick abed for a few days before she could continue on her way to the coast. . . . There's an independent producing firm the other partner of which seems to be a distinct liability. It seems that the last time they rented studio space, the lessor of the property became so annoyed at the man that he decided that the picture's budget should include the salary for a bouncer to get rid of the guy whenever he got too obstreperous for the good of the production. . . . Oh, yeah, we forgot to mention (just in case an exhibitor ever does read as far as this), from the femme reaction around us, they've got a honey of a chance to do some real star-building if they play up the potent-ialities of Henry Garat. He's got everything the gals love to love.

Blue Law Sunday Gets Sock in N.J.

New York.—As a result of the new local option law in New Jersey, more than seventy-five cities and towns have already voted to resume legal showing of motion pictures on Sunday.

Korda Will Make Five Films for U.A.

London. — Alexander Korda has concluded a deal with United Artists for the distribution of five pictures that Korda's London Film Company will produce this season.

Ryan Will Do Shorts At RKO-Pathe Studio

Phil Ryan has signed a contract with RKO-Pathe studios to produce his series of two-reel comedies for Paramount on that lot. Ryan's first, "The Milk Maid Champ," starts today under direction of Del Lord and featuring Eugene Pallette with Walter Catlett.

The agreement for Ryan to produce on the Pathe lot, which runs for 14 months, discounts reports that RKO had any intention of closing that studio. There is a chance that the KBS producing unit, which is slated to make 12 during the coming year for Radio release, will move headquarters to Pathe within the next month.

Columbia Trio Plan Extensive Itinerary

Harry Cohn, Lewis Milestone and Lawrence Stallings, sailing for Europe next week, will go first to Italy, then through Germany and France to London, where Cohn will supervise "The Lady Is Willing," which Gilbert Miller will direct, starring Leslie Howard.

Stallings and Milestone then will proceed to Russia, where the former will adapt and the latter direct, a Russian novel which Milestone has bought. This will be picturized against authentic backgrounds of ancient Russian streets and houses

'U' Options Neuman; Hulburt Play His First

Kurt Neuman remains with Universal, his option having been exercised by the company Saturday. He starts his second year on a five-year ticket June 1.

His next assignment is the direction of "The Secret of the Blue Room," an original screen play by William Hulburt. Henry Henigson is producing the picture.

Cormack Gets Double Writing Chore at Para.

Paramount has signed Bartlett Cormack to a new six-month term contract, under which he will wrote the screen play of "The End of the World," which Cecil B. De Mille will direct following "This Day and Age." Also the Gene Fowler novel, "Shoe the Wild Mare," which Wesley Ruggles is slated to direct The Joyce-Selznick office made the deal.

Varconi With Bebe; British Studios Up

London.—Victor Varconi has been assigned the male lead opposite Bebe Daniels in her first British International picture. Paul Stein is the director.

Production in British studios is at its peak at present, with 14 pictures actually shooting in the major plants. At least 26 are ready for the shooting stages and twice that many in preparation.

Lesser Will Release 6 Tolhurst Shorts

Sol Lesser will release a series of six Louis Tolhurst microscopic shorts through Principal Exchanges, with the first release date set for the first week in June, with others following at the rate of one a month.

The series include "Conflicts of Nature," "Queen of the Underworld," "Her Majesty," "The Clowns," "Farmer's Friend," "Life and the Lion."

'Companions' to Fox

New York.—Fox will distribute "The Good Companions" in this country. This is the J. B. Priestley novel and play produced by Andre Charlot C. B. Cochrane, picturized by British Gaumont.

Radio Title Change

Radio has changed the title of Russell Birdwell's first directorial effort from "Flying Circus" to "Flying Devils."

Screen Guild Code

(Continued from Page 3)

changes in any portions of a script which are his original work. This applies to original stories, also any portion of adaptations, screen plays, treatments or scripts.

The author has the right to require that the picture on which he works via a royalty basis, shall be sold separately and not under the terms of the so-called block booking system. The writer is to get reports of grosses and has the privilege of auditing the books of the picture.

The writer also retains the right to require the producer to consult him in regard to the choice of a director, in addition to casting assignments in the picture he handled on a royalty basis. The author also holds the privilege to be permitted to see all daily rushes during production; to sit with the producer and director at first rough cut showing; and to be in attendance at all previews and all conferences relating to final cutting of the production.

The author has the right to sign only such assignment of rights to producers which do not hold the writer responsible for court costs or expenses in cases of unsuccessful plagiarism actions against the producers The author also retains all rights to his material except talking and silent picture rights in the story on which he works on a royalty basis, to the extent of sharing in the proceeds of sale of those rights on the same royalty terms as the picture

(Summary of the other articles of the Code will be published tomorrow and Wednesday.)



STARTING TODAY

The Vendome announces that its doors will be open daily from

9 A.M.
till
MIDNIGHT

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Under the management of
MAURICE
of Restaurant Marguery and Ritz Hotel, Paris . . . also private chef to the King of Spain . . . and catering manager, Chez Pierre Hotel, New York.

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The new hours will afford more time in which busy Hollywood epicures may select fine foods for their pantries and enjoy a complete daily schedule of table and divan service.

BREAKFAST
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Our kitchen now specializes in
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EASTERN
STEAKS AND CHOPS
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THE Hollywood REPORTER

Vol. XV.—No. 5 TODAY'S FILM NEWS TODAY Monday, May 22, 19

JOHN STAHL

◆

"BACK STREET"

◆

Now Preparing

"ONLY YESTERDAY"

◆

BOTH FOR UNIVERSAL

25c



SPECIAL DIRECTORS' NUMBER

"CAMERA!"

Lucky —— and wise the Director when

——————"they're rolling!" with

EASTMAN

SUPERSENSITIVE PANCHROMATIC

NEGATIVE

J. E. BRULATOUR, INC.

New York Chicago Hollywood

ALFRED E. GREEN

Top Money Director For The Past Year

2–SIDNEY FRANKLIN

3–LLOYD BACON

4–ROY DEL RUTH

5–STEPHEN ROBERTS

6–HOWARD HAWKS

7–VICTOR FLEMING

8–JACK CONWAY

9–MERVYN LEROY

10–ELLIOTT NUGENT



The year's best director of box-office successes, as voted on by more than 4,000 exhibitors, is Alfred E. Green, who did his entire schedule for Warners and whose pictures were: "Union Depot," "It's Tough to Be Famous," "The Rich Are Always With Us," "Silver Dollar," "The Dark Horse" and "The Parachute Jumper."

This poll was taken among all types of exhibitors—the first run, second run. the neighborhood and the small town exhibitor—with the questionnaire reading:

"How would you rate the leading box-office directors on pictures made since May 1, 1932? Your rating should be given on the basis of earned money for you on the play of the pictures." A list of each director's pictures made and released during that time was attached.

The Green vote was overwhelming, with "Union Depot," "Silver Dollar" and "The Dark Horse" grabbing the bulk of the vote.

Sidney Franklin checked in at number two spot without any competition, with all his product made by Metro-Goldwyn-Mayer and his list including "The Guardsman, "Private Lives," "Reunion in Vienna" and "Smilin' Through."

Another Warner director, Lloyd Bacon, hit the wire in the third space with "Fireman, Save My Child," "Famous Ferguson Case," "Miss Pinkerton," "The Crooner" and the big box-office hit of the past two years, "42nd Street."

Roy Del Ruth, the third Warner director in the top bracket, nudged into fourth position with "Blessed Event," "Taxi," "Winner Take All," "Employees Entrance," "Blonde Crazy" and "The Mind Reader."

Stephen Roberts is a surprise winner. Not that Roberts is not rated one of the best directors in pictures, but the subjects he had assigned him during the past year seemed to be little better than program attractions and out of the big hit class. But inasmuch as our questionnaire asked for the box-ofice money-earners, his "Lady and Gent,' "Night of June Thirteenth," "Sky Brides" and whatever bit he had in "If I Had a Million" received the exhibitor vote.

In the next bracket of b.o. director winners we have:

Howard Hawks with "Scarface" (United Artists), "Tiger Shark" and "The Crowd Roars" (Warners).

Victor Fleming with "Red Dust," "Wet Parade" and "White Sister." all for Metro-Goldwyn-Mayer.

Jack Conway grabbed eighth position with his Metro-Goldwyn-Mayer pictures, "Red Headed Woman," "Arsene Lupin," "Today We Live" and "Never Give a Sucker a Break."

Mervyn LeRoy grabbed the ninth spot mostly on the strength of "I'm A Fugitive from A Chain Gang," and accounted for the other Warner pictures, "Elmer the Great," "Hard to Handle," "Three on a Match," "Two Seconds," "High Pressure" and "Heart of New York."

Elliot Nugent won tenth place with his pictures directed for Warner Brothers, "Life Begins" and "The Mouthpiece," and the MGM production. "Whistling in the Dark." The two Warner attractions Nugent co directed with James Flood The third picture was a solo for him and earned him No. 10 position.

This ballot for the hot-shot directors is a mirror for the money-making studios of Hollywood at the exhibitors' box-office. From the count and the rating of directors, Warner Bros.-First National must be given first rating, with Metro-Goldwyn-Mayer second, and Paramount third.

It was astounding how little variation the money pictures were in the different parts of the country, in the large and small town and the neighborhoods. Hit pictures were hit pictures, regardless of the location and the type house. That old wheeze about making pictures for Broadway or first run showings now seems just a wheeze. Whether it is because Squeedunk and Narrow Corners have been educated up to the tastes of New York and Chicago or whether the last year's product has, for some unknown reason, been more universal than in other yaers, is a tough question to answer.

In selecting money-making pictures, it must be understood the price paid for the picture by the exhibitor and the expense of its play, has a lot to do with these selections. In short, money made is money earned, and the ballot was on the quality of the pictures in net earned dollars.

Jesse Lasky

Preston Sturges

The Power and the Glory

William K. Howard

Spencer Tracy

Colleen Moore

JOHN CROMWELL

"Sweepings"

"The Silver Cord"
For Radio

"The World and the Flesh"
For Paramount





GREGORY LA CAVA

DIRECTED

"Symphony of Six Millions"

"Age of Consent"

"Half Naked Truth"

"Gabriel Over The White House"

"Bed of Roses"
(with Constance Bennett)

My Kingdom For A Face!

and the back yard is full of nice new ones

Open in the executive offices of a large department store in Los Angeles. The manager is at his desk. The assistant manager stands near his side.

Assistant: We need a new lubrication salesman in the automotive department. sir.

Manager: Yes. of course. Someone who knows his oils. I've been considering the situation. I think I have the man for us. He's an Eskimo who broke all records for selling whale oil in southeastern Alaska during the fiscal year 1932-33. Send in my secretary. I'll cable him—

Assistant: But, sir—you have several young men in the shipping room who are acquainted with the oils we sell, and if you'd promote one—

Manager: You heard what I said.

Assistant: Not only that, but there are at least a thousand eager young men in Los Angeles who'd like to have that job, and would qualify, with but slight training. This Eskimo was good in Alaska, where he knew the trade, but conditions here are altogether different—

Manager: I'll send for the Eskimo. Amscray. Fade out.

We'll put that scene on the shelf. It sounds silly. Not true to life. Nobody'd believe it could happen. Actually, it wouldn't. Not in a department store. But in Hollywood? That's different.

Look at the trade papers:

"STUDIOS MUST HAVE NEW TALENT"; "SCOUTS SENT THROUGH EAST FOR PLAYERS"; "SMITHKIN LEAVES FOR EUROPE ON HUNT FOR FRESH FACES"; "TALENT SOURCES DRY UP."

Before long, Hollywood will be combing Asia, Australia and the Malay Peninsula seeking new faces, new figures.

And these same publications carry the news that there are ten thousand players, experienced on stages, trained in dramatic schools, graduated from stock companies, who can hope for not more than a day or so of work in motion pictures during the coming year.

There are 17,000 extras who have a very vague chance of getting their thinning fingers around one lonely $7.50 ticket during the same period. according to predictions.

The situation is almost unbelievable. The only answer to the problem is to call in the scouts from hither and yon and turn the spotlight on the players who are right here in our own back yard seeking an opportunity to make the grade as screen players.

Certainly it must be possible to pick a few new faces from a mob of 27.000 people if we look closely enough. We have in Hollywood people begging for work.

They were so anxious that they didn't wait to be scouted. They came here of their own accord. Certainly this proves their ambition. And ambition is the foundation of talent.

The solution is quite simple.

One step which can be taken immediately is for every director in Hollywood to use one new face in every picture he makes. Give one person. new to parts, a bit which will be big enough to attract public attention if the work is done well.

This means that each year Hollywood will have "tried out" at least 750 new faces before the public.

This method has two advantages over the standard testing system. The first is that while the beginner is terribly self-conscious during a test, he or she is more at east when actually playing a role in a real motion picture.

The second is that giving a player a role is cheaper than testing. The expense of testing is eliminated entirely and the only expense to the producer is that of the salary of the beginner.

There is material in Hollywood.

Recently, Dorothy Wilson was picked from under the very noses of executives—she was a stenographer at Radio Studios, and made a hit in her first picture, "The Age of Consent." Another girl was selected as she had lunch in a studio commissary. A third was a waitress in a restaurant popular with film players, directors and executives. All within a very short time.

This is an encouraging sign—but more of the same thing would be of profit to everyone concerned.

The idea of gathering talent from eastern and from European stages was a good one—whil ethere was anyone of account on those stages. But the field is almost exhausted today, with motion pictures outstripping the theatre in quality and amount of production.

It is absurd to go farther afield.

It will be far better to twist our necks around far enough so that we can look into our own back yard. We do need new faces. We need them more and more with each passing day. But, with our vast local assortment, we have nothing to worry about if we use the right methods of selection.

We must give our extras a chance. We must give some of the youngsters who attend our high schools, who work in our stores and factories, who attend our local dramatic schools, an opportunity.

We must forget that we are close to our source of supply. We must forget that we have seen all the faces around us time and time again, until we are blind to their worth or their beauty. We must remember that no matter how many times we have seen an aspirant—so many times that his or her attributes have become routine—the public has not seen the player, and the public has not had a chance to judge, UNTIL THAT FACE GREETS IT FROM THE SCREEN.

by ROY DEL RUTH

ARCHIE MAYO

Directed

"Night After Night"

(for Paramount)

To Direct

"Life of Jimmy Dolan"

(Warner-First National)

"The Mayor of Hell"

(Warner-First National)

A Director Looks At Writers

and expounds a few theories

The future improvement of talking pictures rests principally upon the shoulders of the writers

That is my theory and I'd like to talk about it.

I want to go back to the beginning and consider just what has happened since the talkies came into vogue, to ponder on why patronage has become lukewarm, why idolatry for players on the part of fans has, with few exceptions, suffered a slump.

I do not wish to imply that authors are altogether to blame. We have all made mistakes. I merely want to demonstrate why I believe next season will be authors' season.

Let us first go back to the early audible days, when that great influx of stage talent began. Stage writers, directors and actors swarmed into the movie capital.

Few of them, if any, and certainly not myself, were in a position to realize that the stage and the screen were entirely at variance, totally different art mediums.

The general feeling of the newcomers was that at last, the movies were getting some sense. Most of us were exceedingly patronizing. We would open up our hearts and show "these picture people" how to use dialogue, or, to put the matter bluntly, "show them how to make pictures!"

Most of us set right out to put the stage on the screen without first making any effort to learn just what the screen was all about. What happened?

Scores and scores of stage plays happened.

The fundamental art principle of the movies was forgotten. Action, pantomime, the life blood of the screen, gave way to dialogue.

Today, thanks to something or other, I believe it is generally realized that action, not talk, is still the soul of movies. Directors have learned it. Actors have discovered it. A few authors have come to realize it, but there remain too many who take the easiest way out. They would rather talk their way out of a situation through the mouths of their characters than devote the necessary time and thought to picturization.

Authors, I am firmly convinced, must learn to write in terms of pantomime, rather than in terms of dialogue. From a percentage viewpoint I think that at least 75 per cent of the authors now working for the screen have yet to learn this lesson.

I am convinced that the definite and proper form of screen writing yet remains to be developed. I am convinced that stories which do not lend themselves to pantomimic picturization are not proper vehicles for the screen.

The screen performer is a vision, more or less, a study in black and white. It must have something to do. It must be in a situation. It must have things happening to it and it must be menaced, either by action or by other characters. It can talk, of course, but what it says must of necessity be pertinent to something that has happened to it, is happening to it, or is to happen to it.

To make a long story short, things rather ceased happening to screen players. Action went out of the window when talking began.

I think all will agree that the slump, with few exceptions, in the popularity of screen personalities came as a result of this.

In the old days when stars were fairly worshipped by millions of fans they DID things, and did them in such a way that the imaginations of fans could soar. Auditors could create visions about their favorites. Haven't we harmed that condition by robbing players of this blessing, by stripping illusions from fans while putting idle words in the mouths of performers?

Up to this point, the blame is general. All share the responsibility. But, as I said above, I believe the writers must now take up the burden of improvement.

Consider the fact that directors now work like machines to a great degree. They are given a story, players, a budget and a definite period of time to make a film. There is not much time for experimentation, conferences, trial and error. Consequently, a poor story, ten chances to one, will result in a poor picture. If there is too much talk in it, there will be too much talk in the film. The changing of dialogue into pantomimic action is a delicate and thoughtful and timely process. If it is not accomplished before production begins, it is practically certain not to be accomplished thereafter.

I have another theory to expound. And, because it carries me beyond my legitimate field of endeavor, I shall offer apologies beforehand. I justify its appearance here with the thought that it is far easier to find fault than to suggest a remedy. I am, of course, not a writer, but I know several who have made the turn towards action and pantomime. I have had many talks with them regarding improvement in story writing. My thoughts about remedies arose from those discussions. Because of that, they are probably not entirely my own, but anyway, my idea, briefly amounts to this:

If writers are to return to the fundamental technique of screen writing, what better way is there than to conceive their story as though it were to be written for a silent picture? The film could then carry the burden of the story, and dialogue could be used to enhance its power, rather than as a crutch with which to limp lugubriously out of a situation in the easiest way.

It seems to me that, in the final analysis, the screen is fundamentally something to see rather than something to hear. Its power encompasses all action impossible to the stage. On the stage we imitate, with dialogue, all exciting physical action.

by JOHN CROMWELL

SAM TAYLOR

Now in London

DIRECTING

JEANNETTE MacDONALD HERBERT MARSHALL

Special for UNITED ARTIST RELEASE



British and Dominions Films

London, England

Stop, Look and Listen!

everybody wants to help a director—if he'll let 'em

It was during the shooting of a recent production. The script called for a New York City street scene. Everything was ready. I called for action.

Automobiles whirled east and west along the street. Pedestrians started along the sidewalks. Cameras turned.

A man walked to my side. He was a stranger to me.

"If you'll pardon me," he said, "on this particular street in New York City, vehicular traffic moves east. Just one way."

I stopped the cameras. My assistants reorganized the traffic so that it moved in only one direction. We started shooting again, this time with a correct background. I turned to thank the man who had called my attention to an error which, although not grievous, nevertheless was an error. He had gone.

I learned later that he was a New York newspaper man.

Although his stay on my set had been short, he had played a part in making a motion picture which I had been hired to direct. He was, in a sense, a technical advisor, although he was not given a pay check.

The director plays a leading role, it's true. But if he is to achieve anything worth while, he must accept suggestions as well as give orders. A man cannot close his ears to advice and expect to make a success of direction.

The man who wants to run everything is a blundering egotist. The man who invites help from others is an intelligent human being. Of course, the man who listens is not only intelligent. He is selfish.

I admit being selfish. I was selfish the day that I listened to the New Yorker who told me about the one-way traffic. I'll always be selfish—because I'll always listen.

A friend of mine, discussing the sad fate of a director who had lost his job, said:

"He was dumb. He had plenty of money at his disposal to hire a lot of brains. He hired 'em. But after he got 'em, he wouldn't listen to 'em. That's where he made the mistake that put him out into the fresh air."

In my years of experience I've seen a great many directors come and go. Most of them were "know-it-alls," who stuffed cotton in their ears, and shouted, "It's MY picture."

What claim has a director on a picture?

He's just a middle-man. Just one cog in the machinery which transfers the brain-child of another to the theatres of the nation. What about the author?

Because of the infernal egotism of directors, the author is the most overlooked of all the people who play a part in making motion pictures. If I had my way, I'd spend a week in the company of every man who'd written anything I was to direct. In fact, I've done this very thing.

He originated the story, didn't he? Of course. And he sees more clearly than anyone else alive what should be done.

When I begin shooting a picture I like to have the people who adapted the author's work within call. Then, when I don't understand things, I can ask questions.

What about production personnel?

Many directors fight producers and their associates. Why? Expenses must be held within reason. A director isn't a business man. Supposing he doesn't listen to reason, produces, at terrific cost, a good picture which won't win back the investment in it at the box-office. Is that success?

Turn a willing ear to producers, and they'll listen to you.

Actors are a constant source of information and instruction. They can and will give splendid advice in regard to the manner in which a scene should be handled. One director, just before he went to look for another job, said to me:

"Actors? What do I care for actors? I work them. If they don't work, I get somebody else. They do what I tell them, or ——"

Yes, he rode them. And rode himself out of the industry.

Every actor who comes to the screen has had a thousand experiences with life, and every one of these experiences is valuable to the director. I can credit scores of good scenes in my pictures to the intelligent criticisms of actors.

In addition to these people, the director has a host of other well-wishers. They are the technicians, the cameramen, the sound men, and even the property men. They are interested in seeing a picture on which they work a success. Listen to them and you not only learn things—but you win their loyalty. Turn away from their suggestions and you find yourself in the midst of a disgruntled and uncaring mob.

Aside from those actually employed in helping a director make his pictures are scores of other amateur helpers. I once asked a physician I knew about a certain scene I was going to do the next day. He asked to see the script. When he'd finished with it, it was torn all to pieces.

"It wasn't real," he told me.

Being selfish, I got a tremendous kick when comment from all over the world was to the effect that it was one of the most realistic scenes ever portrayed on the screen.

Directors can't be Hitlers and Mussolinis and get away with it. After all, they're just hired help. I've seen a great many go because they wouldn't "stop, look and listen."

They didn't know that that was part of their job.

by RICHARD WALLACE

RUSSELL MACK

"Private Jones"

"Scandal For Sale"

"All American"

For Universal

Now With
Metro-Goldwyn-Mayer

New Trends?—Hooey!

people just don't want too much of anything

Every so often, we hear about "new trends" in motion picture entertainment.

We are told that the public is tired of this, and is hungering for that.

As a matter of fact, I don't believe there are any such new trends. People go to theatres to be entertained. That means they want their hearts broken now and then, and they want to laugh some. They do not care to do too much of either.

Today, we must have well written stories, consistently presented. Gross exaggerations. dishonesty and unreality go neither with good writing or consistent presentation.

Straightforward, human stories about people everyone knows and understands, always hit a popular response when they are effectively and sincerely presented. They may vary widely in theme and type, but if the human qualities are there, they will click with the public.

We have better acting talent, finer writing, and greater mechanical facilities today than we ever have had before.

The improvement in acting ability is not due alone to the superior medium for dramatic expression which the talking screen affords.

Actors and actresses today see, and absorb, more of life. They travel more, their range of interests is wider. and they do not keep to themselves as much as they once did.

If I have one pet theory about the technique of direction it is the absolute necessity for thorough rehearsal. I insist on rehearsing my casts several days before we go into production. By the time they are ready to face the cameras, they know their lines. What is more important, they know why they are going to do a thing, as well as how. An actor can't do a thing properly, without understanding why he is doing it.

I realize that pre-production rehearsals have lost favor with some. I am a stand-patter for them, however. Not only have I found that they pay dividends in improved performances and smoother presentation, but they actually are money savers. The time they save from production schedules more than compensates for the days spent in preparation.

For example, with my current production, "Morning Glory," we waste no time on pre-scene rehearsals. or in discussing how or why we are going to do a thing Katharine Hepburn, Douglas Fairbanks, Jr., Adolphe Menjou, Mary Duncan and other members of the cast know their lines, they have a clear mental picture of the story as a whole. Thus, they understand how each piece of the pattern fits in with the whole and they are not worrying about lines, motivations, and characterizations all at the same time.

There are still other advantages of rehearsals. They bring out weaknesses in scripts which were not apparent before.

They give a director an exact understanding of the abilities of his players. Sometimes it will be found that the most capable actor or actress cannot play a scene the way it is written. It is possible then to tone the scene down or up, without the loss of valuable and expensive time during production.

Lastly, rehearsals get cast and director acquainted, thus establishing the foundation for effective and harmonious co-operation.

Frequently, you hear arguments about the relative merits of action and dialogue in pictures. In my opinion, there is no basis for such arguments.

We have to have both. It shouldn't be a question of minimizing one and emphasizing the other. The thing to do is the natural one. If action will put over a point more effectively than words, use it. If dialogue will turn the trick to better dramatization, then employ dialogue.

Of course, we can't make actors just blab on about nothing. We can't even permit as much "gas" in this media of the talking screen as we allow on the stage.

It is just as great a mistake, I believe. to swing to the other extreme. Too many night club, yachting, horseback riding and Heaven knows what other kinds of scenes are dragged into pictures, just to provide action. They hamper the telling of the stories, impede character development, and have no valid excuse to be in the productions. The one sound rule, I feel, is to tell the story the most effective way. If a word will tell more than 100 film feet of action, in the name of common sense, use the word.

One thing we are learning to do in pictures is to use the product we buy. By that, I mean we do not abuse our plays as we once did.

Let me cite "Morning Glory" as an example again. It is based on a play by Zoe Akins, and we are using that play. It isn't necessary to cut a drama all to pieces and change it about completely for pictures, just because it happened to be a stage hit. The qualities that made it a success on the stage are the very ones which nine cases out of ten, will make it a screen success.

"Bill of Divorcement" proved that. So did "Cavalcade."

We are getting stronger and more effective original screen dramas. We should, with some of the best writing brains of the world in Hollywood. That doesn't mean, however, that we will not continue to draw many of our best vehicles from stage successes. After all, the stage and screen are both entertainment mediums catering to the public, and a proven success frequently is better than a gamble.

I have often been asked what type of picture I like best to direct. The answer is "all of them." Give me a good story. comedy, melodrama or drama, and a strong cast such as I have in "Morning Glory" and I'll not ask for anything better

What director could?

by LOWELL SHERMAN

George Fitzmaurice

METRO-GOLDWYN-MAYER

Will Direct
"NANA"
For Samuel Goldwyn

The Writer's Rising Sun

his job gets bigger—and his responsibility greater

The director is being forced to bow more and more deeply to the writer. His debt to the intelligent scenarist is becoming greater and greater as more and more psychological dramas and delicately shaded comedies are produced for the screen.

There was a time in the dim and distant past when the success and the failure of a production rested squarely on the shoulders of the director. This was during the era of the Great Silence, when we dropped our megaphones for a minute and scrawled the rest of the plot on our cuffs or an old board.

Then, the writer was just a guy. Now he's a Personage.

As near as I can figure, the writer began to spring into importance about the time I directed Ann Harding in "Holiday." This production. it seems, made its bow to an unsuspecting public at about the dawn of the Day of Intelligence in Motion Pictures.

Much of the success of that picture was due to the author of the stage play and the able scenarists who adapted it to the screen. The story depended on delicate characterization and sparkling dialogue more than had any picture which had preceded it.

"Animal Kingdom," for instance, was another picture which brought the writer to the foreground. Noel Coward had done a great job with the stage play, and the scenarists hadn't missed an opportunity to give it proper transition to celluloid. And, again in "Another Language." the writer makes himself felt in no uncertain way. My hat is off to these people.

On the other hand, during recent months I have seen good directors—clever men—fall by the wayside because, with all their ability, they were unable to triumph over a weak story and dialog which was ineffectual, dull and stodgy. Whole scenes took nose-dives because the characters stumbled through pages of inane and senseless words, all strung together.

Therefore, it is easy to understand why directors are realizing the policy of the writer—and why they pray for good scripts, products of the brains of clever men and women. They know that when they are handed an intelligently written piece, having logical plot and words which make sense in the mouths of the characters, half their battle is over.

What a field there is for the writer of today!

Good stage plays are becoming few and far between because of the depression along Broadway. Producers are unable to produce, because of lack of funds, and many theatres are dark. The motion picture industry is finding material scarce in this field.

Book publication, I am informed. is off 75 per cent for the same economic reason. With this source narrowed, the film producer must turn directly to the writer for screen stories.

But with opportunity and glory comes responsibility.

Writers, turning out better and better material, have to improve constantly to keep one jump ahead of the public. That's one job which lies ahead. The writer must progress with each story he creates. He educates the public to like good things and then has to give them better

A writer myself at one time, I enjoy working with the men and women who create the situations which I, in turn, work out on the screen. As a whole, I believe that they are ready to accept responsibility, and are working eagerly to give the public better and better entertainment.

But, as in every line of endeavor, there are those who are smug and content—who realize neither their opportunity nor their responsibility. They have not really endeavored to acquaint themselves with the medium through which they are trying to express themselves.

Writing came in with the Egyptians and their hieroglyphics several hundred years before Christ. In the years which have passed, we have not reached perfection in story telling by means of the novel.

The stage started with the Greek, Arion, and his men in goats' make-up, 2,500 years ago. Throughout the centuries, the stage has been fighting for perfection and yet in no sense of the word is it perfect.

Motion pictures have been in existence as a medium of entertainment for about 35 years. Certainly, no writer for the screen can assume a know-it-all attitude, can become content with himself and cease striving to improve it.

Every writer first should learn the limitations of sound and the camera. He should lose no time in mastering completely all that is known about the medium in which he works. Having achieved this, he should turn his attention to new and novel means of expression—of utilizing the physical mechanism which science has placed at his disposal.

In novelty lies entertainment.

Many writers come to Hollywood with a peculiar attitude. They believe that they are highly intelligent creatures—geniuses—who can write for any medium without the slightest trouble. They believe that writing for motion pictures is the easiest of all jobs, because nobody knows anything anyway, and if they learned anything they'd be out of their element.

They begin to write down to motion picture audiences.

I have known writers who have prepared scripts for directors without even bothering to visit a sound stage to see how pictures are made. Naturally, these men and women have not turned out to be the ones who have created the brilliant scripts of the type which I was given while directing "Holiday," "Animal Kingdom" and "Another Language."

by EDWARD H. GRIFFITH

A BOX-OFFICE WINNER

ALFRED E. GREEN

Directing

Warner Bros.—First National Productions

CURRENT RELEASES

Baby Face
Silver Dollar
Union Depot
The Dark Horse
Tough to be Famous
The Narrow Corner
The Rich Are Always With Us
Parachute Jumper
Smart Money

A BOX-OFFICE WINNER

SIDNEY FRANKLIN

"The Guardsman"
"Private Lives"
"Smilin' Thru"
"Reunion in Vienna"

Metro-Goldwyn-Mayer



A BOX-OFFICE WINNER

42nd STREET
PICTURE SNATCHER
YOU SAID A MOUTHFUL
THE CROONER

Directed by

LLOYD BACON

Warner Bros.-First National Productions

A BOX-OFFICE WINNER

ROY DEL RUTH

1932-1933

BLESSED EVENT

TAXI

WINNER TAKE ALL

BLONDE CRAZY

EMPLOYEES' ENTRANCE

MIND READER

LITTLE GIANT

CAPTURED

Warner Bros.-First National

A BOX-OFFICE WINNER

STEPHEN ROBERTS

Exclusive Management
Schulberg-Feldman Agency

A BOX-OFFICE WINNER

mervyn leroy

A BOX-OFFICE WINNER

Elliott Nugent

DIRECTED

"Whistling in the Dark"
Metro-Goldwyn-Mayer

"The Mouthpiece"
Warner Bros.-First National

"Life Begins"
Warner Bros.-First National
Co-Direction James Flood

◆

In Production May 29

"Three Cornered Moon"
B. P. Schulberg-Paramount
with
Claudette Colbert
Dick Arlen Mary Boland Jack Oakie

Small Change

a short, short spasm

A hastily called conference at the Mammoth Studios. A group of men seated around a circassian walnut table, relic of the box-office days. Fresh and bright-eyed among those present is an ambitious young director whose name had best not be known, so we will call him Leo McCarey, director of "Indiscreet," "The Kid from Spain," and other notable productions.

McCAREY: And so the script is letter-perfect. I'll start shooting at 9 a.m. tomorrow.

CASTING DIRECTOR: That's why we called this meeting, McCarey. You'd figured on using Dolores DeFoe as second lead. Triumphant Film just borrowed her from Colossal and that lets us out. We've gotta use Pandora Doakes, the Southern gal. Your first sequences are laid in Boston, but by changing a few words you can make it New Orleans.

LOCATION MAN: Don't forget about the day coaches. You know where the dame jumps off the train? The S.P. is using all their cars to take the Iowans on a picnic.

McCAREY: But—

WRITER: We can fix that up. Have her fall off a bicycle. That brings it right up to the minute.

EXPLOITATION MAN: With the bike fad, and a tie-up with a manufacturer—

McCAREY: Wait a—

PRODUCER: The bike stuff's great. And we've got to write down Gerald Pompadour's starring role. Exhibitors say he can't draw flies. I'd take him out of the first four sequences.

McCAREY: If you'll—

CASTING: Speaking of Pompadour—what about that femme opposite him? She's getting a bloated head. Her contract runs out next month and if we give her a fat part—

PRODUCER: I get you. Cut her down.

CENSORSHIP EXPERT: About that border hold-up. You know, where the Mexican bandit robs the hero. The Mexican consul's howling like hell. Says we'll ruin the tourist trade.

McCAREY (weakly): What?

CENSORSHIP: He says people'll see the hold-up and cancel their trip through the country because they think it's lawless.

PRODUCER: That's right. Now, if one of you writers will plant that hold-up in Alaska, the box-office don't mean anything in Alaska.

SECOND WRITER: We might have an Eskimo capture Dolores and try raping her in an igloo—

HIS PARTNER: Swell!

McCAREY: But, see here—

CASTING: If you're going to play down Pompadour and the femme lead, why not give the picture to the dog—the big mastiff? We haven't made a dog picture for years—and we can get the dog and his trainer for seventy-five bucks a week.

PRODUCER: Now you've said something. Maybe you can work in a sweetheart for the dog—build up the love interest—for about twenty-five more. Dogs are sure fire.

THIRD WRITER: I was on the Rin-Tin-Tin stuff and I'll tell you, they go.

EXPLOITATION: Think of the dog food tie-ups!

PRODUCER: Now we're getting somewhere. But I can't say I'm hot about the title—"HIGH SEA HIGH-JINKS."

FOURTH WRITER: How about "PUPPY LOVE?"

PRODUCER: We don't want people to think it's just a dog story. For instance, I like "CANINE HEARTS." The "hearts" 'll bring 'em into the theatres. Nobody knows what "canine" means.

FIFTH, SIXTH, SEVENTH AND EIGHTH WRITERS: Great stuff!

McCAREY (mumbling): Dogs—

STORY HEAD: We could whip it into an animal "East Lynne." The dog is kicked out of a wealthy home and slips down and down the path of antiquity—

NINTH WRITER: Iniquity.

STORY HEAD: That's right.

There is a knock on the door.

CHORUS: Come in!

The office boy enters.

O. B. (excitedly): There's a guy outside from the Society for Prevention of Meanness to Dumb Beasts outside. He's waving a paper and he's all in a lather. Says he read the script of "High Sea High Jinks" and that you're going to beat a dog in it. He threatens—

A long-haired man with a hatchet-face shoves the office boy so hard he skids across the conference floor on his chest.

LONG-HAIRED MAN: I know what you craven men do! Beat dogs! Tie wires around 'em! Jerk 'em around your sets! Don't feed 'em! This is going to be stopped! You aren't going to truss 'em up any more!

I've got you this time! Dead to rights, you cruel fiends! Here's an injunction restraining you from using any poor, mistreated beats in "High Sea High Jinks." And if this isn't enough, I'll take the case to the United States Supreme Court! Gentlemen, the dog is the noblest beast—"

There is a swishing sound ending with a dull plop. McCarey's chair is quite empty. The producer discovers this, rises, bends over. The others gather behind him.

PRODUCER: Well, can you beat that! I take the guy from the gutter and raise him to five thousand dollars a week* —and what does he do? Passes out cold on me in the middle of the first important conference—

CURTAIN

*Merely a suggestion.

by LEO McCAREY

MICHAEL CURTIZ

WARNER-FIRST NATIONAL STUDIOS

ALIAS THE DOCTOR

DOCTOR X

CABIN IN THE COTTON

20,000 YEARS IN SING SING

WAX MUSEUM

THE KEYHOLE

PRIVATE DETECTIVE NO. 62

GOODBYE AGAIN

The Screen Director Is A Lucky Guy

a few facts to back up such a statement

There seems to be a great deal of discussion as to the relative place of the stage and screen director.

To me the question is an easy one. Granted a good story, competent players and knowledge of the screen-medium, I think the screen director has the best of it.

This is because he has such a greatly increased control over each segment of the play he produces than is the case with the stage. A stage director can carry a production up to a first night, but after that, control of tempo and phrasing passes out of his hand. After a play has gone into a long run, players may keep in mind the ideas of the director, but it is not necessary that they should.

For example, I once saw a play done by a fellow stage director, after it had been on its run about six months.

"What did you think of it?" he asked me.

"It was fine," I said, "but I was bothered a bit by a jerkiness in the action."

My friend shrugged his shoulders.

"I do not wish to assume too much credit," he said, "but if you will ask around, you will find that jerkiness was not present at the first night. As the director, I saw where such faults could occur, and, in the phrasing, avoided them. Since the run has been on, ad lib changes by the cast have affected the smoothness we had at the premiere."

I have been a stage director and understand the stage director's problems. I love the stage. It is a marvelous medium, but my friend is right. It does not give the advantage to the directors one finds on the screen.

In talking pictures the director does not have long, half-hour scenes. His production is broken up into short vignettes of long shots, medium close-ups and close-ups, often only a few seconds long; rarely over three or four minutes. This provides both a splendid opportunity for control to the director, and also greatly increased responsibility. With more units to work with, the question of correct tempo, of smooth contact between old and new sequences, doubles in importance.

Also I feel that the actor is more appreciative of what a director can do for his work on the screen than on the stage. The reason is that a photoplay is a mosaic of several hundred pieces or scenes. Even the most "modern" stage play doesn't exceed twenty or twenty-five scenes, and that is a high figure. If an actor had to keep track of the relation of all the character changes in a talking picture, the effort would definitely affect his creen portrayal. He would be thinking of mechanics, when his whole mind should be concentrated in presenting an effective characterization.

That, if course, is where the director steps in. He is concerned with individual characterizations, only as they fit into the whole scheme of things. It is his business to keep track of the gradations of characterization, and to see that they all fit properly into a smoothly satisfactory whole.

As I have said, the stage director does the same thing, but because the scene units he works with are smaller, the importance of what he may do bulks less large in the actor's mind.

The screen director, furthermore, has two important corrective devices, the "added take," and the "retake."

On the stage it is a gamble how good a scene will be on any given night. A little too much lobster, bringing indigestion, may make an actor give a terrible performance in the same part which brought him a triumph the night before.

On the screen a scene can be taken several times, and you have a choice. You will take for your picture only the best work of the players.

Even this does not exhaust your possibilities for blue pencilling work already done. If a preview shows that a certain scene doesn't 'get over,' the screen director has the medium of the retake.

I don't think any of us give enough credit to this device. Hundreds of pictures have been saved by it. There is no living man who can stand on any studio stage and know exactly how an audience will react to a bit of dramatic work. Only an actual test before an audience can tell this. On the stage, of course, we can show a play "out of town" and tinker with it before it comes into New York. But it isn't quite as satisfactory a means as the cinema retake. Retakes in pictures are merely minor operations, isolated from the rest of the film which may have no expression or structural faults, where an "out of town" showing involves an emotional upset for a number of highly keyed people.

by RICHARD BOLESLAVSKY

GEORGE HILL

Why Pictures Are Not Like Cigarettes

"It's great fun to be fooled. but more fun to be in the know" may be a great selling slogan for cigarettes, but it's the wrong attitude to apply to entertainment.

Romance and illusion are the two main factors that sell pictures. The movies are certainly founded on illusion—and their primary interest should be romance. And I believe that those two subjects lose a great deal of their punch if audiences have been educated about trick shots and other angles that should rightfully be kept from them.

In selling romance, the film industry should emphatically keep the customers from behind the cameras!

Intricate mechanical details of film making have been so much over-publicized that, instead of letting themselves be carried away by the atmosphere, characterization or plot of a film, many onlookers are often scanning the screen for technical tricks of the trade.

Sometimes the public is so oversold on process or miniature shots that it has noticeably detracted from the entertainment value of the movie. I have often heard movie-goers branding certain scenes of a film as "faked," when I knew them to be authentic!

During the early days of the movies, when "The Perils of Pauline" was packing Nickelodeons to their very doors, people didn't know or care about trick shots. When Pearl White hung by her toenails over the edge of a cliff, when the villain resorted to dynamite to achieve his nefarious purposes. audiences sat breathlessly on the edges of their seats, really believing what the ysaw on the screen. The adventures of the blonde heroine were as real to them as their own lives. Trickery didn't enter their minds. They believed in what they saw—they were carried away by romance — and, consequently, they loved the movies.

We should do everything possible to bring about a return of that former attitude. It's our own fault that we haven't got it now.

The first "double exposure" shots were greeted by gasps of awe from audiences. But when stories began to appear with such titles as "Who Says the Camera Doesn't Lie?" proving conclusively that the camera could be made to prevaricate, people began to get suspicious. They began to realize the cleverness of film cameramen.

That attitude has increased with the years, until, nowadays, the larger part of the movie-going public is acutely conscious of the tricks that can be played by the camera. It has reached such a stage that a studio can spend thousands of dollars filming a spectacular scene, merely to have fans and critics declare that it is trick stuff. Of course. in pure fantasies like "King Kong," the public expects technical displays and reacts accordingly. But in aviation pictures, for instance, the big crash scenes lose a lot of dramatic appeal where miniature work is suspected.

Publicity is the lifeblood of the picture business. The public's interest in the personalities and activities of our players is a marvelous asset to us. If the fans are also interested in other studio affairs. they should be given all the news. But I do not believe that the vast majority would care particularly about mechanical details if they were not educated to it. We are certainly cutting our own throats if we dispel illusion and bring our audiences into the theatres with minds alert to mechanics rather than hearts seeking romance

by Jack Conway

Romance – 1933 Model A Tonic For The Screen

by Wesley Ruggles

Hollywood is due for a revival of Romance in its films.

Dat ole davvil, Cycle, is with us once again, and this time I think it is swinging away from the "current event" or "headline" picture so popular of late.

It looks as if the so-called "timely" pictures are about to become as dead as the early backstage talkies. And certain signs point to a return to Romance and the love story.

As we all know, cycles of any one particular theme for screen consumption can be overdone. This has been proven time and again when one company has produced a distinctly different type of film that clicked in a big way, and other firms hastened production of similar stories. On several occasions. studios have even been caught with pictures either completed or in production, when the fancy of the public turned definitely away from that cycle to something entirely different.

I have no quarrel with "current event" pictures, since I think they're great entertainment. But I do think they're being overdone. And I look for the public to tire of going to a seven-reel feature picture, only to find that half of it is made up of newsreel shots.

Screen audiences like to get away from the humdrum existence of daily life when they go to theatres They want to relax, to see and hear something different than every day surroundings and topics that are familiar to them. Pictures that give them this pleasure and entertainment are destined to be the big successes of the near future.

Romantic pictures will fill this need.

This country has been through a tough time these past few years. The tough times aren't over yet, either. But we're all more or less tired of thinking constantly of current events—we need something to take our minds off the many stirring issues at hand. And what can do this more effectively than Romance?

It has been said that women are the ones that go for romantic pictures. books and plays. But I think that men are just as interested in them as their wives and sweethearts. Certainly the four outstanding box-office successes of past months. "42nd Street." "Cavalcade," "State Fair" and "She Done Him Wrong," can't be classified exclusively as "women's pictures." Yet. despite their varied themes and backgrounds, every one of these told a romantic story.

The smash hit of the year is Mae West, not merely because she possesses a striking robust personality and ex-appeal, but also because she strikes a new note of forthright honesty in everything she does and says. The buccaneer element of her love affairs gives her pictures the same attraction to grown-ups as "Treasure Island" had for youngsters.

She personifies the new romance, a distinctly welcome change from the saccharine, simpering, becurled ingenue. That type is as extinct as the dodo The lovers of today don't waste any time gazing into each other's eyes; they get right down to action—and if there are any obstacles in their path, they just blast their way through.

And that's the type of romance we need today on the screen.

Seeing Is

Photographic Perfection Will

LUCIEN ANDRIOT
"Topaze"—R.K.O. Production.
"Hallelujah, I'm a Bum"—United Artists Production.

GEORGE BARNES
"Peg o' My Heart"—Metro-Goldwyn-Mayer Production.

RAY BINGER
"False Faces"—K.B.S. Production.

WILLIAM DANIELS
"Rasputin and the Empress"—Metro-Goldwyn-Mayer Production.
"The White Sister"—Metro-Goldwyn-Mayer Production.

HARRY FISCHBECK
"Evenings for Sale"—Paramount Production.
"Eagle and the Hawk"—Paramount Production.

GEORGE FOLSEY
"Men Must Fight"—Metro-Goldwyn-Mayer Production.
"Reunion in Vienna"—Metro-Goldwyn-Mayer Production.

BERT GLENNON
"Half Naked Truth"—R.K.O. Production.
"Gabriel Over the White House"—Metro-Goldwyn-Mayer Production.

ROY HUNT
"Oliver Twist"—Monogram Production.

RAY JUNE
"Cynara"—Samuel Goldwyn Production.
"Secrets"—Mary Pickford Production.

ARTHUR MARTINELLI
"White Zombie"—United Artists Production.

NEG

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SMITH &
Pacific Coa

Believing

e Found In These Productions

TED McCORD
"The Lone Avenger"—K.B.S. Production.

IRA MORGAN
"The World Gone Mad"—Majestic Production.
"The Unwritten Law"—Majestic Production.

HARRY NEUMAN
"The Eleventh Commandment"—Allied Production.
"A Shriek in the Night"—Allied Production.

JACKSON ROSE
"Phantom Thunderbolt"—K.B.S. Production.

CHAS. SCHOENBAUM
"Sailor Be Good"—Jefferson-R.K.O. Production.
"Tomorrow at Seven"—Jefferson-R.K.O. Production.

LEN SMITH
"Prosperity"—Metro-Goldwyn-Mayer Production.

ARCHIE STOUT
"Sunset Pass"—Paramount Production.

KARL STRUSS
"Sign of the Cross"—Paramount Production.
"Island of Lost Souls"—Paramount Production.

GREGG TOLAND
"Accident Wanted"—Metro-Goldwyn-Mayer Production.
"Kid from Spain"—Samuel Goldwyn Production.

WINNIE WINSTROM
"Fast Life"—Metro-Goldwyn-Mayer Production.
"What! No Beer"—Metro-Goldwyn-Mayer Production.

TIVE
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How About An International Agreement?

hollywood can learn from europe— and europe can learn from hollywood



For a good many years Hollywood has played the role of tutor to the rest of the world in the fine art of making pictures.

Europe has been a willing pupil. It still is, but in addition it has ideas of its own.

These ideas are basic ideas, in many cases, for the betterment of screen entertainment. They are not, as is frequently supposed, devised exclusively for Continental audiences. Some of them are extremely suited to American audiences, or audiences anywhere.

Unfortunately, until quite recently, most European film offerings were diagnosed "artistic but slow." Possibly that is because European pictures are trying more to preserve the original pictorial idea.

When I first started directing pictures in Berlin, sound was, of course, impractical. There was one sense, that of sight, which was to be appealed to. Now there is hearing in addition. Sight is a sense which is no longer remembered. The "spectacles" which Hollywood produced in its silent era are still fresher in the minds of many than more recent dialogue-heavy films.

In "Variety" I employed many then unique camera angles to play on this sense of sight. You will still find this technique very prevalent in most foreign films. But it does not suit Hollywood films that rely on lines. You can say in one line, very quickly and very efficiently, what would take several camera angles to convey. Packing dialogue into varied camera angles would make a jump effect.

That is the effect which would be produced by suddenly merging the Hollywood and the European picture.

But there is a way to take from each something to improve the other. You can adapt silent technique to talking picture conditions.

I like to ask myself, "Is it possible to express this line of dialogue in pictures?" Sometimes it is, sometimes not. In most European films the opportunity is greater. That is because European producers pick a story containing an artistic idea—one that lends itself to a pictorial atmosphere. Straight drawing room plays, depending upon the spoken word are seldom filmed in Europe. In Germany, especially, it is difficult, if not impossible to film fast dialogue because of the language.

The rapid fire delivery of Lee Tracy, for instance, could not possibly be accomplished in German. It wouldn't record properly or intelligibly.

But Europe can speed up its pictures, taking a lesson again from Hollywood, to soften the critical "slow" without affecting the "artistic." I have never yet seen a film damaged by being produced artistically. In fact, it is as much the artistic pictorial beauty as the glorious music which is making "Be Mine Tonight" so successful in America.

The "musical cycle" is a constant factor in European production, because excellent musical composition is its heritage. Ninety-five per cent of the scores in European films is composed especially for the picture. Nor are they necessarily "musicals." That is, they do not depend on music—it is a refinement and a dramatic aid.

The relationship between Europe and Hollywood productions grows constantly closer for the advantage of both.

Let us take Hollywood plot, clever pointed lines, and deft editing to Europe; let us bring pictorial art, effects and music to Hollywood.

It is a fair exchange.

by E. A. DUPONT

OTTO BROWER

DIRECTOR

RKO Radio Studios

"Scarlet River"

"Cross-Fire"

Now In Production

"HEADLINE SHOOTERS"

DIRECTORS and THEIR WORK

IN THE PAST YEAR

ADOLFI, JOHN
"The Man Who Played God" ..... W.-F.N
"A Successful Calamity" .... W.-F.N.
"The Working Man" ..... W.-F.N
"The King's Vacation" ..... W.-F.N.
"Central Park" ..... W.-F.N.
"Voltaire" ..... W.-F.N.

ALLEN, FRED
"The Mysterious Rider". Paramount
"Ride Him Cowboy" ..... W.-F.N
"Sunrise Trail" ..... Radio
"Beyond the Rockies" .. RKO-Pathe

ARCHAINBAUD, GEORGE
"Lost Squadron" ..... Radio
"Men of Chaice" ..... Radio
"State's Attorney" ..... Radio
"Thirteen Women" ..... Radio
"Penguin Pool Murder" ..... Radio

ARZNER, DOROTHY
"Merrily We Go to Hell" ..... Paramount
"Christopher Strong" ..... Radio

BACON, LLOYD
"Fireman, Save My Child" ..... Warners
"Famous Ferguson Case" ..... Warners
"Miss Pinkerton" ..... Warners
"You Said a Mouthful" .... Warners
"Picture Snatcher" ..... Warners
"The Crooner" ..... Warners
"Forty-Second Street" ..... Warners
"Mary Stevens, M.D." ..... Warners

BADGER, CLARENCE
"When Strangers Marry". Columbia

BEAUDINE, WILLIAM
"The Crime of the Century" ..... Paramount
"Three Wise Girls" ..... Columbia
"Make Me a Star" ..... Paramount

BEAUMONT, HARRY
"Compromised" ..... MGM
"When Ladies Meet" ..... MGM
"Are You Listening" ..... MGM
"Faithless" ..... MGM
"Unashamed" ..... MGM
"Made on Broadway" ..... MGM

BELL, MONTA
"Downstairs" ..... MGM

BENNISON, ANDREW
"This Sporting Age" ..... Columbia

BISCHOFF, SAM
"The Last Mile" ..... Tiffany

BLYSTONE, J. G.
"Too Busy to Work" ..... Fox
"She Wanted a Millionaire" .. Fox
"Amateur Daddy" ..... Fox
"Hot Pepper" ..... Fox

BOLESLAVSKY, RICHARD
"Rasputin and the Empress". MGM
"Strange Rhapsody" ..... MGM

BORZAGE, FRANK
"Farewell to Arms" ..... Paramount
"Secrets" ..... United Artists
"After Tomorrow" ..... Fox
"Young America" ..... Fox

BRABIN, CHARLES
"New Morals for Old" ..... MGM
"Washington Show" ..... MGM
"Beast of the City" ..... MGM
"The New Desire" ..... MGM
"The Secret of Madame Blanche" ..... MGM
"The Mask of Fu Manchu" .. MGM

BRADBURY, ROBERT
"The Man from Hell's Edges" ..... Monogram
"Riders of the Desert" .... Monogram

BRENON, HERBERT
"Girl of the Rio" ..... Radio

BRETHERTON, HOWARD
"The Match King" ..... Warners
"Ladies They Talk About" ..... Warners

BROWER, OTTO
"Scarlet River" ..... Radio
"Crossfire" ..... Radio

BROWN, CLARENCE
"Redeemed" ..... MGM
"Looking Forward" ..... MGM
"Son-Daughter" ..... MGM
"Yesterday's Rich" ..... MGM
"Night Flight" ..... MGM

BROWN, HARRY JOE
"I Love That Man" ..... Paramount
"Billion Dollar Scandal" .. Paramount
"Madison Square Garden" ..... Paramount
"Song of the Eagle" ..... Paramount

BROWN, KARL
"Flames" ..... Monogram

BROWN, ROLAND
"Hell's Highway" ..... Radio

BROWNING, TOD
"Not the Marrying Kind" .. MGM
"Fast Workers" ..... MGM

BRUCKMAN, CLYDE
"Movie Crazy" ..... Paramount

BUCK, FRANK
"Bring 'Em Back Alive" ..... RKO-Pathe

BUTLER, DAVID
"Down to Earth" ..... Fox
"Handle With Care" ..... Fox
"Business and Pleasure" ..... Fox

BUZZELL, EDWARD
"Ann Carver's Profession" ..... Columbia
"Virtue" ..... Columbia
"Child of Manhattan" ..... Columbia
"Hollywood Speaks" ..... Columbia
"The Big Timer" ..... Columbia

CABANNE, CHRISTY
"Daring Daughters" ..... Tower
"Hotel Continental" ... World Wide
"Midnight Patrol" ..... Monogram
"Hearts of Humanity" .... Majestic
"The Unwritten Law" ..... Majestic

CAHN, EDWARD
"Radio Patrol" ..... Universal
"Afraid to Talk" ..... Universal

CAPRA, FRANK
"The Bitter Tea of General Yen" ..... Columbia
"American Madness" ..... Columbia
"Mme. La Guimp" ..... Columbia

CLINE, EDWARD
"Million Dollar Legs" ..... Paramount
"So This Is Africa" ..... Columbia
"Parole Girl" ..... Columbia

CONSIDINE, JOHN, JR.
"Disorderly Conduct" ..... Fox

CONWAY, JACK
"Red-Headed Woman" ..... MGM
"Hell Below" ..... MGM
"Never Give a Sucker a Break" ..... MGM
"Arsene Lupin" ..... MGM

CORRIGAN, LLOYD
"He Learned About Women" ..... Paramount
"Broken Wing" ..... Paramount
"No One Man" ..... Paramount

COWEN, WILLIAM
"Kongo" ..... MGM
"Oliver Twist" ..... Monogram

COOPER, MERIAN
"King Kong" ..... Radio

CROMWELL, JOHN
"Sweepings" ..... Radio
"The World and the Flesh" ..... Paramount
"The Silver Cord" ..... Radio
"Double Harness" ..... Radio

CRONE, GEORGE
"Get That Girl" ..... Talmadge Prod.

CROSLAND, ALAN
"Week-Ends Only" ..... Fox
"The Silver Lining". United Artists

CRUZE, JAMES
"If I Had a Million" ..... Paramount
"Sailor Be Good" ..... Radio
"I Cover the Water Front" ..... United Artists
"Washington Merry-Go-Round" ..... Columbia

CUKOR, GEORGE
"What Price Hollywood" ..... Radio
"Bill of Divorcement" ..... Radio
"Rockabye" ..... Radio
"Our Betters" ..... Radio
"Dinner at Eight" ..... MGM

CUMMINGS, IRVING
"Attorney for the Defense" ..... Columbia
"Man Against Woman" .... Columbia
"A Successful Blunder" ..... Radio-Bachmann
"Night Club Lady" ..... Columbia
"The Woman I Stole" .... Columbia

CURTIZ, MICHAEL
"Alias the Doctor" ..... Warners
"Doctor X" ..... Warners
"Wax Museum" ..... Warners
"The Strange Case of Molly Louvain" ..... Warners
"The Keyhole" ..... Warners
"Woman from Monte Carlo" ..... Warners
"Cabin in the Cotton" ..... Warners
"Private Detective 62" ..... Warners
"Goodbye Again" ..... Warners

DEL RUTH, ROY
"Employees Entrance" ..... Warners
"Blessed Event" ..... Warners
"Winner Take All" ..... Warners
"Taxi" ..... Warners
"Blonde Crazy" ..... Warners
"Mind Reader" ..... Warners
"Little Giant" ..... Warners
"Captured" ..... Warners

DE MILLE, CECIL
"Sign of the Cross" ..... Paramount

DIETERLE, WILHELM
"Man Wanted" ..... Warners
"The Jewel Robbery" ..... Warners
"The Crash" ..... Warners
"Scarlet Dawn" ..... Warners
"Lawyer Man" ..... Warners
"Grand Slam" ..... Warners
"Six Hours to Live" ..... Fox
"Adorable" ..... Fox

D'ARRAST, HARRY
"Topaze" ..... Radio

DILLON, JOHN FRANCIS
"Call Her Savage" ..... Fox
"Behind the Mask" ..... Columbia
"Man About Town" ..... Fox
"Humanity" ..... Fox

DWAN, ALLAN
"While Paris Sleeps" ..... Fox
"Counsel's Opinion" .. London Films
"Her First Affair" ..... Sterling Films

EASON, REAVES
"Cornered" ..... Columbia

ELLIOTT, CLYDE
"Bring 'Em Back Alive" ..... Van Buren-Radio

ENRIGHT, RAY
"Blondie Johnson" ..... Warners
"Play Girl" ..... Warners
"The Tenderfoot" ..... Warners
"Silk Express" ..... Warners

ERICKSON, F. A.
"This Sporting Age" ..... Columbia

FITZMAURICE, GEORGE
"As You Desire Me" ..... MGM

FLEMING, VICTOR
"Red Dust" ..... MGM
"The White Sister" ..... MGM
"The Wet Parade" ..... MGM

FLOOD, JAMES
"The Mouthpiece" ..... Warners
"Life Begins" ..... Warners
"Under-Cover Man" ..... Paramount

WILHELM DIETERLE

"Six Hours To Live" Fox
"Lawyer Man" Warners
"Grand Slam" Warners
"Adorable" Fox

FLOREY, ROBERT
"Ex-Lady" ..... Warners
"Murders in the Rue Morgue" ..... Universal
"Those We Love" ..... World Wide
"The Man Called Back" ..... Tiffany

FORD, JOHN
"Air Mail" ..... Universal
"Flesh" ..... MGM

FRANK, ERNEST L.
"Nagana" ..... Universal

FRANKLIN, CHESTER M.
"File 113" ..... Allied
"Vanity Fair" ..... Allied
"Unholy Love" ..... Allied
"The Stoker" ..... Allied
"Parisian Romance" ..... Allied
"The Ironmaster" ..... Allied

FRANKLIN, SIDNEY
"The Guardsman" ..... MGM
"Private Lives" ..... MGM
"Smilin' Through" ..... MGM
"Reunion in Vienna" ..... MGM

FRASER, HARRY
"A Fighting Parson" ..... Allied

FREELAND, THORNTON
"Week-End Marriage" ..... Warners
"They Call It Sin" ..... Warners
"The Unexpected Father" ..... Universal
"Love Affair" ..... Columbia

FREUND, KARL
"The Mummy" ..... Universal

GARDNER, CYRIL
"Perfect Understanding ..... United Artists
"Doomed Battalion" ..... Universal

GARNETT, TAY
"Destination Unknown" ..... Universal
"One Way Passage" ..... Warners
"Okay America" ..... Universal
"S.O.S. Iceberg" ..... Universal

GASNIER, LOUIS J.
"Forgotten Commandments" ..... Paramount
"The Strange Case of Clara Deane" ..... Paramount
"Gambling Ship" ..... Paramount

GERING, MARION
"Madame Butterfly" ..... Paramount
"The Devil and the Deep" ..... Paramount
"Pick-Up" ..... Paramount
"Ladies of the Big House" ..... Paramount

GOULDING, EDMUND
"Blondie of the Follies" ..... MGM
"Grand Hotel" ..... MGM

GREEN, ALFRED E.
"Union Depot" ..... Warners
"It's Tough to Be Famous" ..... Warners
"The Rich Are Always With Us" ..... Warners
"The Silver Dollar" ..... Warners
"The Dark Horse" ..... Warners
"Parachute Jumper" ..... Warners
"Baby Face" ..... Warners

GRIBBLE, HARRY WAGSTAFF
"Madame Racketeer" ..... Paramount

GRIFFITH, E. H.
"The Animal Kingdom" ..... Radio
"Lady With a Past" ..... Radio
"Another Language" ..... MGM

GRINDE, NICK
"Sheepwom" ..... Columbia
"Vanity Street" ..... Columbia

HALEY, EARL
"King of Wild Horses" ..... Columbia

HALL, ALEXANDER
"The Girl in 419" ..... Paramount
"Madame Racketeer" ..... Paramount
"Sinners in the Sun" ..... Paramount

HALPERIN, EDWARD
"Supernatural" ..... Paramount

HALPERIN, VICTOR
"White Zombie" ..... Halperin Products

HATHAWAY, HENRY
"Heritage of the Desert" ..... Paramount
"Wild Horse Mesa" ..... Paramount
"Under the Tonto Rim" ..... Paramount
"Sunset Pass" ..... Paramount

HAWKS, HOWARD
"Tiger Shark" ..... Warners
"The Crowd Roars" ..... Warners
"Scarface" ..... United Artists
"Today We Live" ..... MGM

HIGGIN, HOWARD
"The Final Edition" ..... Columbia
"Hell's House" ..... Capital
"The Last Man" ..... Columbia

HILL, GEORGE
"Clear All Wires" ..... MGM

HILL, ROBERT F.
"The Cheyenne Kid" ..... Radio
"Cone On, Danger" ..... Radio
"Love Bound" ..... Peerless

HILLYER, LAMBERT
"Hello, Trouble" ..... Columbia
"The Open Road" ..... Columbia
"California Trail" ..... Columbia
"White Eagle" ..... Columbia
"Forbidden Trail" ..... Columbia
"Sundown Rider" ..... Columbia

HOPPER, E. MASON
"Alias Mary Smith" ..... Mayfair
"Shop Angel" ..... Tower
"Her Mad Night" ..... Mayfair
"No Living Witness" ..... Mayfair

HOWARD, DAVID
"Mystery Ranch" ..... Fox

HOWARD, WILLIAM K.
"The First Year" ..... Fox
"The Trial of Vivienne Ware" ..... Fox
"Sherlock Holmes" ..... Fox
"The Power and the Glory" ..... Fox

HUMBERSTONE, H. BRUCE
"If I Had a Million" ..... Paramount
"Strangers of the Evening" ..... Tiffany
"King of the Jungle" ..... Paramount

HUNTER, T. HAYES
"Bachelor's Folly" ..... World Wide

HOYT, HARRY
"Jungle Bride" ..... Monogram

INCE, RALPH
"Men of America" ..... Radio
"Lucky Devils" ..... Radio

JOHNSON, EMORY
"The Phantom Express" ..... Franklin and Stoner

KAHN, RICHARD C.
"Secret Menace" ..... Cardinal Products

KENTON, ERLE C.
"Island of Lost Souls" ..... Paramount
"From Hell to Heaven" ..... Paramount
"Guilty as Hell" ..... Paramount
"Without Consent" ..... Warners
"Stranger in Town" ..... Warners
"Disgraced" ..... Paramount

KEIGHLEY, WILLIAM
"Ladies They Talk About" ..... Warners
"Match King" ..... Warners

KING, HENRY
"The Woman in Room Thirteen" ..... Fox
"State Fair" ..... Fox
"I Loved You Wednesday" ..... Fox

KING, LOUIS
"Arm of the Law" ..... Monogram
"Police Court" ..... Monogram
"County Fair" ..... Monogram
"Drifting Souls" ..... Tower
"Life in the Raw" ..... Fox

KELLY, AL
"Jungle Bride" ..... Monogram

LA CAVA, GREGORY
"The Half Naked Truth" ..... Radio
"Symphony of Six Million" ..... Radio
"Age of Consent" ..... Radio
"Gabriel Over the White House" ..... MGM
"Bed of Roses" ..... Radio

LACHMAN, HARRY
"Face in the Sky" ..... Fox

LAEMMLE, EDWARD
"Marked Men" ..... Universal
"Texas Bad Man" ..... Universal

LANFIELD, SIDNEY
"Society Girl" ..... Fox
"Dance Team" ..... Fox
"Hat Check Girl" ..... Fox

LANG, WALTER
"No More Orchids" ..... Columbia
"Warrior's Husband" ..... Fox

LEDERMAN, D. ROSS
"Riding Tornado" ..... Columbia
"High Speed" ..... Columbia
"McKenna of the Mounted" ..... Columbia
"State Trooper" ..... Columbia
"Two-Fisted Law" ..... Columbia
"Speed Demon" ..... Columbia
"End of the Trail" ..... Columbia
"Silent Men" ..... Columbia
"The Whirlwind" ..... Columbia
"Rusty Rides Alone" ..... Columbia

LEONARD, ROBERT Z.
"Lovers Courageous" ..... MGM
"Strange Interlude" ..... MGM
"Peg o' My Heart" ..... MGM

LE ROY, MERVYN
"Big City Blues" ..... Warners
"Two Seconds" ..... Warners
"Hard to Handle" ..... Warners
"Elmer the Great" ..... Warners
"Three On a Match" ..... Warners
"High Pressure" ..... Warners
"Heart of New York" ..... Warners
"I Am a Fugitive from a Chain Gang" ..... Warners
"Tugboat Annie" ..... MGM
"Gold Diggers of 1933" ..... Warners

LITWAK, ANAEOL
"Be Mine Tonight" ..... Universal

LLOYD, FRANK
"A Passport to Hell" ..... Fox
"Cavalcade" ..... Fox
"Berkeley Square" ..... Fox

LUBITSCH, ERNST
"If I Had a Million" ..... Paramount
"Broken Lullaby" ..... Paramount
"One Hour With You" ..... Paramount
"Trouble in Paradise" ..... Paramount

LUDWIG, EDWARD
"They Just Had to Get Married" ..... Universal
"Steady Company" ..... Universal

MacFADDEN, HAMILTON
"Second Hand Wife" ..... Fox
"Trick for Trick" ..... Fox
"Man Who Dared" ..... Fox

McCAREY, LEO
"The Kid from Spain" ..... United Artists

McCAREY, RAY
"Pack Up Your Troubles" ..... Hal Roach

McCARTHY, J. P.
"Crashin' Broadway" ..... Monogram
"The Western Code" ..... Columbia

McLEOD, NORMAN
"If I Had a Million" ..... Paramount
"A Lady's Profession" ..... Paramount
"The Miracle Man" ..... Paramount
"Horse Feathers" ..... Paramount
"Mama Loves Papa" ..... Paramount

MACK, RUSSELL
"Private Jones" ..... Universal
"Scandal for Sale" ..... Universal
"All American" ..... Universal

MARCIN, MAX
"King of the Jungle" ..... Paramount
"The Strange Case of Clara Deane" ..... Paramount
"Gambling Ship" ..... Paramount

MAYO, ARCHIE
"Street of Women" ..... Warners
"Two Against the World" ..... Warners
"Night After Night" ..... Paramount
"The Life of Jimmy Dolan" ..... Warners
"Mayor of Hell" ..... Warners

MARIN, EDWIN L.
"The Death Kiss" ..... KBS

MELFORD, GEORGE
"Officer 13" ..... Allied
"Eleventh Commandment" ..... Allied
"The Boiling Point" ..... Allied
"The Dude Bandit" ..... Allied
"Man of Action" ..... Columbia

MENDES, LOTHAR
"Payment Deferred" ..... MGM
"Luxury Liner" ..... Paramount
"Strangers in Love" ..... Paramount

MENZIES, WILLIAM C.
"Almost Married" ..... Fox
"Chandu, the Magician" ..... Fox

MILESTONE, LEWIS
"Rain" ..... United Artists
"Hallelujah, I'm a Bum" ..... United Artists

MAMOULIAN, ROUBEN
"Dr. Jekyll and Mr. Hyde" ..... Paramount
"Love Me Tonight" ..... Paramount
"Song of Songs" ..... Paramount

MILTON, ROBERT
"Westward Passage" ..... RKO-Pathe
"Husbands' Holiday" ..... Paramount
"Dance of the Witches" ..... London Films

MURPHY, DUDLEY
"Sport Parade" ..... Radio

MURPHY, RALPH
"Strictly Personal" ..... Paramount-Rogers
"The Big Shot" ..... Paramount-Rogers
"70,000 Witnesses" ..... Paramount-Rogers

NEILL, ROY W.
"That's My Boy" ..... Columbia
"As the Devil Commands" ..... Columbia
"The Circus Queen Murder" ..... Columbia

NEUMAN, KURT
"Information Kid" ..... Universal
"My Pal, the King" ..... Universal
"The Big Cage" ..... Universal

NEWMEYER, FRED
"The Gambling Sex" ..... Monarch
"They Never Come Back" ..... Supreme
"Discarded Lovers" ..... Tower

NIBLO, FRED
"Blame the Woman" ..... Principal

NOSLER, LLOYD
"Son of the Border" ..... Radio

NUGENT, ELLIOTT
"Whistling in the Dark" ..... MGM
"Life Begins" ..... Warners
"The Mouthpiece" ..... Warners

PICHEL, IRVING
"The Most Dangerous Game" ..... Radio
"The Death Watch" ..... Radio

POLLARD, HARRY
"Limpy" ..... MGM
"When a Feller Needs a Friend" ..... Warners
"Fast Life" ..... MGM

RAY, ALBERT
"Unholy Love" ..... Allied
"West of Singapore" ..... Monogram
"A Shriek in the Night" ..... Allied
"The Intruder" ..... Allied

RIESNER, CHARLES
"Divorce in the Family" ..... MGM

ROBERTS, STEPHEN
"Lady and Gent" ..... Paramount
"Sky Bride" ..... Paramount
"Night of June Thirteenth" ..... Paramount
"The Story of Temple Drake" ..... Paramount
"If I Had a Million" ..... Paramount

sidney lanfield

ROGELL, ALBERT
"Below the Sea".....Columbia
"Air Hostess".....Columbia
"Rider of Death Valley"..Universal
"Carnival Boat".....RKO-Pathe
"The Wrecker".....Columbia
ROACH, HAL
"Fra Diavolo".....Hal Roach
ROBERTSON, JOHN
"Little Orphan Annie".....Radio
ROBINSON, CASEY
"Renegades of the West".....Radio
ROSEN, PHILL
"Phantom Broadcast".....Monogram
"A Man's Land".....Allied
"Self-Defense".....Monogram
"The Sphinx".....Monogram
"The Vanishing Frontier".....Paramount
RUBEN, J. WALTER
"No Other Woman".....Radio
"The Great Jasper".....Radio
"Phantom of Crestwood".....Radio
"Public Be Sold".....Radio
RUGGLES, WESLEY
"No Man of Her Own"..Paramount
"Roar of the Dragon".....RKO
"Monkey's Paw".....Radio
SANTELL, ALFRED
"Tess of the Storm Country"..Fox
"Polly of the Circus".....MGM
"Rebecca of Sunnybrook Farm".....Fox
"Bondage".....Fox
SCHAEFER, ARMAND
"The Wyoming Whirlwind".....Kent Products.
"Terror Trail".....Universal
"Sinister Hands"...Kent Products.
SCHERTZINGER, VICTOR
"Strange Justice".....RKO
"Uptown New York"..World Wide
"Cocktail Hour".....Columbia
"Auction in Souls".....KBS
SCHOEDSACK, ERNEST B.
"Most Dangerous Game".....Radio
"King Kong".....Radio
SCOTT, EWING
"Igloo".....Reliance
SEDGWICK, EDWARD
"Speak Easily".....MGM
"What, No Beer".....MGM
"Passionate Plumber".....MGM
SEILER, LEWIS
"Deception".....Columbia
"No Greater Love".....Columbia
SEITER, WILLIAM A.
"If I Had a Million".....Paramount
"Is My Face Red?".....Radio
"Hello, Everybody".....Paramount
"Girl Crazy".....Paramount
"Hot Saturday".....Paramount
SEITZ, GEORGE B.
"Treason".....Columbia
"The Fighting Ranger".....Columbia
"Passport to Paradise".....Ralph Like
SELWYN, EDGAR
"Men Must Fight".....MGM
"Skyscraper Souls".....MGM
SENNETT, MACK
"Hypnotized".....Sennett
SHERMAN, LOWELL
"The Greeks Had a Word For Them".....United Artists
"Ladies of the Jury".....RKO-Radio
"False Faces".....World Wide
"She Done Him Wrong".....Paramount
"Morning Glory".....Radio
SLOANE, PAUL
"Terror Aboard".....Paramount
"War Correspondent".....Columbia
"The Woman Accused"..Paramount
SLOMAN, EDWARD
"Wayward".....Paramount
SOMNES, GEORGE
"The Girl in 419".....Paramount
ST. CLAIR, MAL
"Goldie Gets Along".....RKO-Pathe
STAHL, JOHN M.
"Back Street".....Universal
STRAYER, FRANK
"Love in High Gear".....Action
"The Vampire Bat".....Majestic
STEVENS, GEORGE
"The Cohens and Kellys in Trouble".....Universal
SUTHERLAND, EDWARD
"Robinson Crusoe"....United Artists
"Murders in the Zoo"....Paramount
"Secrets of the French Police".....RKO
"International House"..Paramount
"Sky Devils".....United Artists
STOLOFF, BENJAMIN
"The Night Mayor".....Columbia
"By Whose Hand".....Columbia
"Night of Terror".....Columbia
"The Devil Is Driving"..Paramount
"Obey the Law".....Columbia
TAUROG, NORMAN
"Phantom President"....Paramount
"Hold 'Em Jail".....Radio
"A Bedtime Story".....Paramount
"If I Had a Million".....Paramount
TAYLOR, SAM
"The Devil's Lottery".....Fox
"Out All Night".....Universal
THORPE, RICHARD
"Midnight Lady".....Chesterfield
"Forbidden Company"..Chesterfield
"Strange People".....Chesterfield
"Secrets of Wu Sin".....Invincible
TINGLING, JAMES
"Arizona to Broadway".....Fox
TUTTLE, FRANK
"The Big Broadcast".....Paramount
"Dangerously Yours".....Fox
"Pleasure Cruise".....Fox
THOMPSON, HARLAN
"Past of Mary Holmes".....Radio
VAN DYKE, W. S.
"Eskimo".....MGM
"Tarzan, the Ape Man".....MGM
"Night World".....Universal
VIDOR, KING
"Bird of Paradise".....Radio
"Cynara".....United Artists
"The Stranger's Return".....MGM
VIERTEL, BERTHOLD
"The Man From Yesterday".....Paramount
"The Wiser Sex".....Paramount
VON STERNBERG, JOSEF
"Shanghai Express".....Paramount
"Blonde Venus".....Paramount
VON STROHEIM, ERIC
"Walking Down Broadway".....Fox
VORKAPICH, SLAVKO
"Past of Mary Holmes".....Radio
WALKER, STUART
"The Eagle and the Hawk".....Paramount
"Tonight Is Ours".....Paramount
"Misleading Lady".....Paramount
"False Madonna".....Paramount
"Evenings for Sale".....Paramount
WALLACE, RICHARD
"The Masquerader"....United Artists
"Thunder Below".....Paramount
WALSH, RAOUL
"Sailor's Luck".....Fox
"Me and My Gal".....Fox
WELLMAN, WILLIAM
"The Purchase Price".....Warners
"Love Is a Racket".....Warners
"Frisco Jenny".....Warners
"Central Airport".....Warners
"Lady of the Night".....MGM
"Hatchet Man".....Warners
"So Big".....Warners
"The Conquerors".....Radio
"Heroes For Sale".....Warners
WERKER, ALFRED
"Bachelor's Affairs".....Fox
"Gay Caballero".....Fox
"Rackety Rax".....Fox
WHALE, JAMES
"The Old Dark House"....Universal
"Kiss Before the Mirror"..Universal
"Impatient Maiden".....Universal
WOOD, SAM
"Prosperity".....MGM
"Huddle".....MGM
"Black Orange Blossoms".....MGM
"The Barbarian".....MGM
"He Was Her Man".....MGM
WYLER, WILLIAM
"Tom Brown of Culver"..Universal
"A House Divided".....Universal
"Salt Water".....Universal
WHELAN, TIM
"It's a Boy".....Gainsboro
"Loose Nuts".....Gaumont

ENGLISH DIRECTORS

ASQUITH, ANTHONY
"A Kingdom for Five and Six".....Gainsborough
BANKS, MONTY
"For the Love of Mike"..Brit. Int
"Heads We Go".....Brit. Int.
BENTLEY, TOM
"Hawleys of High Street"..B.I.P.
"The Love Nest".....B.I.P.
BEVILLE, RICHARD
"Radio Parade".....
BRUNEL, ADRIAN
"I'm an Explosion".....Brit. Lion
CADMAN, T. E F.
"The Bailiffs".....Gaumont
CAMPBELL, IVAR
"Reunion".....Sound City
"The Golden Cage".....Sound City
CARSTAIRS, JOHN PADDY
"Back Wash".....Sound City
COCPER, GEORGE
"World, Flesh and the Devil".....Radio
"Puppets of Fate".....U.A.
"The Shadow".....Twickenham
"The Man Outside".....Radio
"His Grace Gives Notice".....Radio
DAUMERY, JOHN
"Thirteen Candles"....Warner-F.N.
DAVIS, REDD
"Excess Baggage"...Twickenham
"Here's George".....P.D.C.
DEAN, BASIL
"Loyalties".....A.T.P.
DE BEAR, ARCHIBALD
"Radio Parade" (co-director).....B.I.P.
DE COURVILLE, ALBERT
"Midshipmaid".....Gaumont
EDWARDS, HENRY
"Discord".....Para.-Brit.
"One Precious Year"...Para.-Brit
"Lord of the Manor".....Para.-Brit.
"Anne One Hundred"....Para.-Brit
"Flag Lieutenant".....B and D
ELVEY, MAURICE
"Soldiers of the King".....Gainsboro
"I Lived With You"...Twickenham
"The Lost Chord".....Twickenham
FORDE, WALTER
"Rome Express".....Gaumont
"Orders Are Orders".....Gaumont
GERRARD, GENE
"Let Me Explain".....B.I.P
HUGHES, HARRY
"The Jewel Song".....B.I.P.
HILL, SINCLAIR
"Brittania of Billingsgate" Gaumont
"Man from Toronto".....Gainsboro
HULBERT, JACK
"Falling for You" (Co-director).....Gainsboro
HUNTER, T. HAYES
"The Ghoul".....Gaumont
"Sally Bishop"..Brit. Lion-Gainsboro
KING, GEORGE
"Men of Steel".....U.A.
KORDA, ALEXANDER
"Girl from Maxims"..London Films
"Wedding Rehearsal".....London Films
"Reward for Ladies".....Paramount
KORDA, ZOULTON
"Cash".....London Films
"Men of Tomorrow"..London Films
LANE, LUPINO
"Maid of the Mountains".....B.I.P.
"The Mummers".....B.I.P.
LEE, NORMAN
"Money Talks".....B.I.P
"Pride of the Force".....B.I.P.
MILTON, ROBERT
"Dance of the Witches".....London Films
POWELL, MICHAEL
"Rynox".....Westminster
"Mops".....Westminster
RAWLINS, JACK
"They're Off".....Gaumont
RAYMOND, JACK
"Night of the Garter".....B. and D.
"It's a King".....B. and D.
"Just My Luck".....B. and D.
ROGERS, P. MacLEAN
"Up for the Derby".....B and D.
ROSNER, MILTON
"After the Ball".....Gaumont
SAVILE, VICTOR
"Good Companions".....Gaumont
STAFFORD, JOHN
"No Monkey Business" (Co-director).....Stafford Prods.
STEVENSON, ROBERT
"Falling for You" (Co-director).....Gainsboro
SUMMERS, WALTER
"Timbuctoo".....B.I.P.
THIELE, WILLIAM
"Waltz Time".....Gaumont
VORHAUS, BERNARD
"Money for Speed".....U.A.
WALLS, TOM
"The Blarney Stone".....B. and D.
"Leap Year".....B. and D.
"Never Come Back".....Gaumont
WILCOX, HERBERT
"Bitter Sweet".....
"Little Damozel".....

IRVING CUMMINGS

"Attorney For The Defense"

"Man Against Woman"

"Night Club Lady"

Columbia

◆

"A Successful Blunder"

Radio-Bachmann

EDMUND
GOULDING

METRO-GOLDWYN-MAYER

KARL FREUND

Director of

"THE MUMMY"

(Universal)

Now Directing in New York

Universal Special Musical

"SHOOT THE WORKS"

Exclusive Management

NAT GOLDSTONE

JACK CONWAY

DIRECTED
In 1932

"Red Headed Woman"
"Arsene Lupin"

Just Released
"Hell Below"

Future Release
"Never Give A Sucker A Break"

LLOYD CORRIGAN

CASEY ROBINSON

NORMAN McLEOD



ERNST LUBITSCH

Paramount

ROUBEN MAMOULIAN

◆

Dr. Jekyll and Mr. Hyde
Love Me Tonight
Song of Songs

◆

WILLIAM SEITER

PRODUCTIONS

1932-33

"Hot Saturday"
"Hello Everybody"
"Girl Crazy"
"Is My Face Red"
"Diplomaniacs"
"Professional Sweethearts"
"Young Bride"

In Preparation—"Rafter Romance"

CHARLES LAMONT

DIRECTING FOR
EDUCATIONAL - FOX



ROBERT Z. LEONARD

DIRECTED

STRANGE INTERLUDE

PEG O' MY HEART

FOR

M. G. M.

WILLIAM WYLER

DIRECTOR

Under Contract
Universal Pictures

HARRY BEAUMONT

Current Release

"When Ladies Meet"

Metro-Goldwyn-Mayer Productions

EDDIE BUZZELL

PRODUCTIONS 1932-33

1932-33

"THE BIG TIMER"—with Ben Lyon—Constance Cummings

"HOLLYWOOD SPEAKS"—Genevieve Tobin and Pat O'Brien

"VIRTUE"—Carole Lombard and Pat O'Brien

"CHILD OF MANHATTAN"—Nancy Carroll and John Boles

"ANN CARVER'S PROFESSION"—Fay Wray and Gene Raymond

JUST COMPLETED THIRD YEAR WITH COLUMBIA

MARK SANDRICH

Director of

RADIO'S FEATURE MUSICAL

"MELODY CRUISE"

and

"SO THIS IS HARRIS"

Author of both in collaboration with Ben Holmes

TAY GARNETT

Now Directing

"S O S ICEBERG"

Universal

(On Location, Greenland)

1932

"ONE WAY PASSAGE"
"OKAY AMERICA!"
"DESTINATION UNKNOWN"

Lothar Mendez

Payment Deferred (MGM)

Luxury Liner (Para.)

Strangers in Love (Para.)

PAUL SLOANE

DIRECTED

"WOMAN ACCUSED"

"TERROR ABOARD"

FOR PARAMOUNT

GEORGE ARCHAINBAUD

"Men of Chance"
(Ricardo Cortez)

"Lost Squadron"
(Richard Dix)

"States Attorney"
(John Barrymore)

"BIG BRAINS"
(Fay Wray)

Management Selznick-Joyce Office

DAVID BUTLER

Directing

FOX PRODUCTIONS

Just Completed
"Hold Me Tight
James Dunn and Sally Eilers

In Preparation
"My Weakness"
Lillian Harvey

RICHARD WALLACE

DIRECTED

THE MASQUERADER

+

+

A Samuel Goldwyn Production

for

UNITED ARTISTS

NORMAN McLEOD

DIRECTOR OF

"Monkey Business"—The Four Marx Brothers

"Touchdown"

"The Miracle Man"

"Horsefeathers"—The Four Marx Brothers

"If I Had A Million"

(The W. C. Fields-Allison Skipworth and the Charles Ruggles-Mary Boland episodes)

"A Lady's Profession"

In Production

"Mama Loves Papa"

PARAMOUNT

EDGAR SELWYN

Director

METRO-GOLDWYN-MAYER

◆

◆

"SIN OF MADELINE CLAUDET"

"SKY-SCRAPER SOULS"

◆

In Preparation

"TURN BACK THE CLOCK"

CHRISTY CABANNE

Now Directing His Original Story

THE GLORY COMMAND

With Dorothy Jordan and Joel McCrea

Erle C. Kenton

Paramount

HENRY HATHAWAY

DIRECTING

Paramount Productions

Current Releases

"Under the Tonto Rim"

"Sunset Pass"

DAVID BURTON

Now Directing

Brief Moment

Columbia Pictures

HARRY JOE BROWN

Associate Producer
Chas. R. Rogers Prod.—Paramount

DIRECTION

MADISON SQUARE GARDEN
BILLION DOLLAR SCANDAL
I LOVE THAT MAN

SUPERVISION

SONG OF THE EAGLE
70,000 WITNESSES
DEVIL IS DRIVING

MURRAY ROTH
Directing
IN THE MONEY
A Universal Feature
Eph Asher, Associated Producer

GEORGE MARSHALL

DIRECTOR

1932-33

Bobby Jones
Second Successful Series
Laurel & Hardy
Comedies

In Preparation
A feature length Comedy for
EL BRENDEL
Fox Films

Richard Boleslavsky

Now Directing

"Strange Rhapsody"

for

Metro-Goldwyn-Mayer

Ernest B. Shoedsack

"Most Dangerous Game"

"King Kong"

For Radio Pictures

THE FIRST ANNUAL

CAMERA and SOUND

SPECIAL EDITION OF THE

Hollywood Reporter

Will be Issued on or About **JUNE 15**

DETAILING THE ACTIVITIES OF ALL CAMERAMEN AND SOUND TECHNICIANS FOR THE PAST TWELVE MONTHS. LISTING ALL THEIR CREDITS, TOGETHER WITH SPECIAL ARTICLES, SCIENTIFIC AND OTHERWISE, WRITTEN BY MEMBERS OF THESE CRAFTS.

THE BEST PHOTOGRAPHIC AND SOUND JOBS DURING THE LAST TWELVE MONTHS WILL BE SELECTED BY OVER FIVE THOUSAND EXHIBITORS

THE HOLLYWOOD REPORTER THE HOLLYWOOD REPORTER THE HOLLYWOOD REPORTER THE HOLLYWOOD REPORTER THE HOLLYWOOD REPORTER THE HOLLYWO

The Selznick-Joyce office announces that Frank Tuttle, who directed The Big Broadcast for Paramount + Pleasure Cruise for Fox, is now preparing Eddie Cantor's new picture for Samuel Goldwyn.....

THE Hollywood REPORTER

Vol. XV. No. 6. Price 10c. TODAY'S FILM NEWS TODAY Tuesday, May 23, 1933

WAR ON LABOR AVERTED

TRADEVIEWS by W. R. WILKERSON

SERIALS

There was a time when serials were the rent check to thousands of theatres scattered the country over. Serials were real entertainment, for the grown-ups as well as the kids.

Serials made enough money for a half dozen of the people who played in them to retire and let show business go on its merry way to hell.

Serials lifted many a player and a director into the big time class.

•

Then something went haywire with serials and the serial market.

What had been good entertainment suddenly went stink-o and the adults turned thumbs down—but the kids never lost faith in serials. Where the serial maker had been getting from $5 to $100 a booking, he was now lucky to get $2.50, if he could hold a buyer or manager down long enough to even discuss the playing of a serial and the signing of a contract.

•

In the last few years serials have been made and they have been played, in certain spots—and that's all. It didn't help a player to be seen in a serial; in afct, the player was thought to be keeping damn bad company and slipping, considerably, in screen standing.

But—the serial is coming back!

The serial is coming back strong. The single bill helped it, for one thing—but smart showmanship is helping it a lot more.

Showmanship made serials in the beginning and smart showmanship will bring them back and with the return of serials, honest-to-gawd serials—you'll have a return of the kids and the kids will bring the grown-ups to the box-office, and theatres today need just that procedure and showmanship.

•

All the old subjects that the serial of the old days made its meat are still good box-ofice fare. And there are new ones that were just coming in when Pauline, Elaine, Kathleen and the other serial heroines of twenty years ago were defying death in every episode.

Aviation, for instance, with all its possibilities. Polar explorations. The Orient, with a wealth of up-to-the-minute, topical news values. The discoveries of modern science ready to

(Continued on Page 7)

Keith Profits Show Drop of $336,000

New York.—Net profit of the B. F. Keith Corporation for the year 1932 was $209,782, after expenses, depreciation, interest, loss on foreign exchange and other expenses. This sum compares with $545,777 net, in 1931.

Marxses Pull Out For Coast Today

New York.—The Marx Brothers finished the 26th and last broadcast on their contract with the Standard Oil Company last night and will leave for Hollywood today to begin work on their next Paramount picture titled, "Grasshoppers," which Leo McCarey will direct.

The Marx brothers have not signed a new deal with Standard Oil, but will be back on the air with that company next fall.

Arthur Sheekman and Art Perrin left for Hollywood last Friday and are due to arrive tonight on the Chief.

Admissions Tax As Is

Washington. — The House Ways and Means Committee decided yesterday not to lower exemption limit on existing admissions tax.

Intern'l Heads and Committee from Producers Reach Accord--Salaries Stay as is Until March

New York.—The threatened battle between producers and unions on the west coast is off. Following a redhot seven-hour session of the studio wage conference here yesterday winding up at 5:10, it was announced the 20 per cent cut insisted upon by the studios had been abandoned. The cameramen waived their demands for restoration of the 10 per cent cut accepted as of March 14, 1932, and the prevailing scale will ride for ten months more.

Recognition by the studios of the film cutters, one of the two chief controversial factors before the conference, has been postponed until the

(Continued on Page 7)

Pickford East in Quest of Story

Mary Pickford left for New York last night to confer with Al Lichtman, general manager of distribution for United Artists, on story material with a view to selecting the vehicle for her next picture, to be released in September.

Douglas Fairbanks will probably join Miss Pickford at the end of the week for general conferences with Licht-

(Continued on Page 3)

Mae West Wants Gable for 'Angel?'

Although neither Paramount nor MGM probably know anything about it, inside reports state that Mae West is anxious to have Clark Gable in the lead opposite her for "I'm No Angel," the next West starring production for Paramount.

Beauty Experts Pick 50 Broadway Beauts

New York.—A committee of McClelland Barclay, Hal Phyfe, James Montgomery Flagg and Russell Patterson chose fifty chorus girls from the ensembles of various Broadway shows to appear in the Universal-Rowland-Brice picture, "Shoot the Works," which begins production today at Astoria Paramount Studio.

'4th Wife of Henry VIII' First Korda Production

London.—The first picture to be made under the supervision of Alexander Korda at London Film Prod., Ltd., for United Artists distribution will be "The Fourth Wife of Henry VIII."

Moskowitz Off For Coast

New York.—Joe Moskowitz, vice-president of United Artists, leaves for the coast today to settle there. He will supervise executive details of Twentieth Century Pictures, Inc., of which Darryl Zanuck is producing executive.

Fox Convention June 29

New York.—The Fox sales convention will be held in Atlantic City June 29.

MGM Buys 'Sadie McKee'

New York.—MGM has bought the rights to "The Portrait of Sadie McKee," Vina Delmar's Liberty serial.

INDUSTRY 'SPECIALIST' FORECAST IN GOVT. PLAN

New York.—Motion picture "big shots" are lying awake nights trying to figure out who the "practical and disinterested specialist" would be to represent the film business under President Roosevelt's plan for the regulation of industry, which comes up in Congress this week.

The government's plan is to have a specialist to represent each industry.

Other highlights of the government control idea are the modification of existing anti-trust laws to permit fixing minimum wage scales, the regulation of hours of labor, and the establishment of codes of fair practice.

Many of the smaller companies and executives are in favor of the new deal, but the major companies are afraid of the possible consequences of regulation by Washington.

Agents Will Revamp AMA; 30 New Members

The agents met last night at the Weber offices and discussed ways and means of forming a strong, representative association. It was decided to seek that purpose through the Artists Managers Association, which is to be reorganized to satisfy the entire field. Thirty offices accepted invitations to join the AMA at last night's meeting and the rest will be invited today. Election of new officers in the AMA takes place next month, at which time the process of reorganiaztion will be set

Two Back From Europe

New York.—Robert McGowan and Rae Henderson of MGM get in today from Europe on the Ile de France.

AUSTIN PARKER Now at RKO Writing 'The Salamander'

THE Hollywood DAILY REPORTER

W. R. WILKERSON — Editor and Publisher

FRANK POPE — Managing Editor

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RAMBLING REPORTER

RAMBLING AROUND NEW YORK

Fred Keating will be Hollywood-bound any minute and for a thousand dollars a week at MGM, too, and a nice long contract . . . we'll bet they don't skip any of his options either. Nina Pearson almost broke up the Sidney Smith-Lily Damita romance—BUT not the way you think—no one seems to know whether Sidney followed the fair Lily to Europe the other day, either. . . . Now that the fact that Hitler is a homosexual has been printed without causing a murmur from diplomatic circles—or any libel suits—the latest and funniest crack around Manhattan is that Hitler is praying for the Kaiser's return—so he can be Queen. . . . Who would be a more perfect "Alice" for "Alice in Wonderland" than Joan Bennett? Answer that if you can! . . . Mrs. Jack Hearst busy baby-shopping in New York—we mean for baby shoes and such. . . . Andy Lawlor, pale and wan, pining for California. . . . Peggy Blumenthal may come to Hollywood for pictures—she's had plenty of offers . . . and is getting all the sympathy around, we hear tell. . . . Blumey has been nourishing his social complex with Beth Leary, but she just leaped off to Europe by herself. . . . Harry Cohn, believe it or not, never cusses anyone in the New York office—he's a DOVE . . . and they love him! . . . Lewis Milestone is cutting capers and having a swell time, too . . . notice the too. . . Noel Coward and Clifton Webb don't look the same without Francis Lederer . . . they were quite the trio until Lederer left . . . Marlene Dietrich made a complete assess of herself in the few hours she spent in New York and the papers gave her the well-earned panning . . . Billy Hughes is the lad who is supposed to have followed Jean Howard to Hollywood—but he will probably be doing a few hundred pictures before he leaves.

New York REVIEWS

"I COVER THE WATERFRONT"

United Artists-Reliance prod.; director, James Cruze; writers, Max Miller, Wells Root, Jack Jevne.

Rivoli Theatre

Herald-Tribune: To us, at least, "I Cover the Waterfront," is merely one more melodramatization of a routine business of newsgathering which flowers into the colorful once in a blue moon or even less frequently.

Sun: A good talkie could have been made from the materials of "I Cover the Waterfront," adapted from the novel by Max Miller. The sponsors of the film, however, haven't been able to do it. The dialogue is rather banal, but the plotting and the actual construction are much worse. There is none of that valuable thing called suspense.

World-Telegram: It is exciting, it is amusing, it has a nice little romance against a colorful background—that of the San Diego waterfront—it is expertly acted and its direction is sure and intelligent. "I Cover the Waterfront" should please the majority of screen fans.

Mirror: The result, upon the screen of the Rivoli, is a picture which is filled with situations which have been trusty film material ever since "The Great Train Robbery."

Times: Culled from Max Miller's book, "I Cover the Waterfront," there has reached the Rivoli a stolid and often grim picture, the principal asset of which is the clever acting of the principals, particularly that of the late Ernest Torrence. Its drama is not nearly as successful as one might expect in a film directed by James Cruze.

Post: As an example of pictorial display we would say that "I Cover the Waterfront" is more successful than as a story. In the latter respect it tries hard to keep pace with its sinister surroundings, with the result that it rushes breathlessly into a tumultout and naively incredible finale.

News: Torrence's last appearance in films marks the finest performance of his long and distinguished career as an actor. Cruze has handled the revamped material of Miller's book in a masterly fashion and has created something thrilling and vibrant in the way of a moving picture.

American: The story is frank melodrama, but a good cast and Jim Cruze's direction hold attention and provide real movie entertainment. In addition to the thrills and romance, there is a sprinkling of laughter mingled in the cunning combination of sure-fire happenings.

Warners After More Theatres

New York.—Warner Brothers admit they are out to acquire more theatres to strengthen their circuit, believing that this is the best time to pick up bargains on their own terms and that present adverse conditions at the country's box-offices will soon be righted.

Andy Callaghan's Son Gets West Point Appt.

Duke Callaghan gets an appointment to West Point, and was advised to that effect by wire from Washington last night. He expects to enter the Academy in the fall.

Duke is the son of Andrew Callaghan, general sales manager of Technicolor. He holds the world's interscholastic record for the 220-yard swim and has been a member of the national championship swimming team the past two years.

Decision Reserved In Suits

New York.—Decision was reserved by Judge Hammer in the State Supreme Court on three bondholder suits against Paramount-Publix and Film Production Corp.

Blank Closes 12 Theatres

Omaha.—A. H. Blank has closed up twelve theatres in Omaha and other Nebraska towns because they were not paying their way.

Para. Lifts Option on George Barbier

Paramount has notified George Barbier that his option has been taken up and his deal with the company is extended one year. He starts his third year of a five-year contract, going into a featured spot in C. B. De Mille's "This Day and Age." His negotiations were handled by the Beyer-MacArthur agency.

Berke Switches Stories; Roberts On Own Yarn

William Berke Productions, operating at Educational for release through William Pizor, has shelved "No Down Payment" and is replacing the story by C. E. Roberts with an original written by the producer. Roberts is writing the screen play for his own direction and production starts in three weeks.

Meiklejohn Joins Bernard

William Meiklejohn, formerly of the Jack Curtis agency, has become associated with Bern Bernard at the Western Vaudeville Enterprises. They will book acts and novelties for the motion picture studios.

Lamont Doing 'Birds'

Charles Lamont has been selected by Educational to direct the last of the Moran and Mack comedies, Strange Birds." It goes into work tomorrow.

Rebecca-Silton Move

The Rebecca and Silton office moves into new quarters Saturday at 6605 Hollywood Boulevard.

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"PROFESSIONAL SWEETHEART" ONLY MILD ENTERTAINMENT

Cast Better Than Material Provided

"PROFESSIONAL SWEETHEART"
Radio Pictures

Director .....William Seiter
Original and Screen Play .....Maurine Watkins
Photography .....Edward Cronjager
Cast: Ginger Rogers, Norman Foster, Zasu Pitts, Frank McHugh, Allen Jenkins, Gregory Ratoff, Edgar Kennedy, Lucien Littlefield, Franklyn Pangborn, Frank Darien, Betty Furness, Sterling Holloway, Teresa Harris.

Basically a highly amusing story, somehow "Professional Sweetheart" just doesn't come of. It is leisurely where it should be swiftly paced; gently entertaining where it might have been hilarious.

The fault seems to lie partially with tempo, but mostly with the lack of story twists and situations. There is plenty of material for about half of the feature's length and the padding shows too plainly. Cutting will help, of course, but cutting cannot make the audience laugh where now it only smiles.

There are numerous exploitation angles in this satirical yarn of a girl forced to be good because she is America's "Purity Girl." A radio entertainer advertising "Ippsie Wippsie, the Washcloth of Dreams," she has been publicized as the personification of purest girlhood and her natural impulses to have a good time stifled in the process. When eventually she threatens to kick over the traces, her sponsors figure out something to keep her quiet. They propose to obtain for her a professional sweetheart.

Choosing at random from her voluminous fan mail, they pick a Kentucky mountaineer, a dumb cluck who believes all this Purity business. Complications, as might be supposed, ensue and a radio wedding for the pair is staged. But on the honeymoon, the boy converts the girl to the simple ways of life and love. Everything seems lost until a contract is arranged for both to go on the air together.

The cast who enact this satire do all that is humanly possible with the material at hand. Given better dialogue and business, they would have slayed you instead of merely making you chuckle.

Ginger Rogers is swell as the girl and after seeing her once in lingerie, you won't object to two encores. Norman Foster likewise does right by the boy, a near-perfect characterization in dumbness.

Zasu Pitts has a sob-sister to do that should strike terror into the hearts of that gushing sisterhood. Frank McHugh's press agent is clever without allowing that comic full play for his abilities. Allen Jenkins is similarly hampered.

Franklyn Pangborn, Edgar Kennedy, Lucien Littlefield and Sterling Holloway contribute their usual portrayals and types. Gregory Ratoff might have been considerably more understandable.

Baby Face

William K. Howard wanted realism in the photographing of a sleeping baby for his "Power and Glory" he did for Jesse Lasky. The scene turned out so real, it is being ditched because previewers thought it was a doll instead of a live babe.

W. C. Fields a Riot in 'Barber Shop'

"THE BARBER SHOP"
Paramount-Mack Sennett Comedy

Director .....Arthur Ripley
Story.....W. C. Fields
Cameraman .....Johnny Boyle
Cast: W. C. Fields, Dagmar Oakland, John St. Clair, Elise Cavanne, Harry Watson.

Here is a two-reeler which placed on a bill with a good feature, will make the customers forget there ever was a double feature program and will send them out of the theatre laughing at the well-timed gags that were written and served by W. C. Fields. The veteran comic proves to be one of the funniest and cut-throatingest barbers that ever played a bass violin.

The direction was fine and the gags were good, with the exception of the last fadeout, which should have come about a half minute before it did.

This slapstick comedy is a laugh-getter and will furnish a pleasing dish on any program.

Four-Pix Ticket for Edw. Cahn at Radio

Edward Cahn has been signed to a four-picture contract by Radio. The director signed a one-picture deal last week and it was increased to four. His first picture will be "Sally Was a Lady," an original story by Norman Houston.

Ralph Block to Warners

Warners have signed Ralph Block on a one-picture deal to write the script of a story titled "Massacre." The Joyce-Selznick office handled the deal.

Lukas in 'Blue Room'

Paul Lukas is slated for the lead in Universal's "The Secret of the Blue Room," an original screen play by William Hurlburt. Kurt Neuman has been assigned to direct.

Test Cabot for Garbo Film

MGM is testing Bruce Cabot tomorrow for the lead opposite Greta Garbo in her next picture, "Queen Christine," which Rouben Mamoulian will direct.

William Seiter's direction is praiseworthy except in the matter of tempo, yet this may not have been his error. Photography of Edward Cronjager standard.

'Itchy Scratchy' a Good Filler

"ITCHY-SCRATCHY"
Futter Productions

Supervision .....John Utterstrom
Story and Dialogue..Norman Houston
Editing .....Moe Miller
Photography .....John Utterstrom

Where featurettes are needed, "Itchy Scratchy" will fill the bill nicely. In its brief length it succeeds in showing a mixture of comedy and tragedy, garnished with a thrilling avalanche sequence that adds greatly to its interest. Primarily, it is a travelogue neatly woven in with a story of a dog and a bear cub.

Both animals are with a hunting party in the Canadian wilds. They grow to be fast friends and join in hunting mountain sheep, lions and caribou. A vicious grizzly bear, wounded and raging, kills the fun-loving little bear cub, ending in tragedy the unique friendship.

The scenes showing the avalanche of snow tearing down a mountain have rarely, if ever, been seen. At times there is some marvelous photography, while at others it is impossible. However, it is obviously a cutting-room picture where something is made from what appears to be nothing. That it is interesting and acceptable is due to Norman Houston and Moe Miller, writer and editor. The exhibitor will find the picture good filler.

English, French Versions of Chevalier Picture

Paramount wil lmake both the English and French versions of the next Maurice Chevalier picture, "Way to Love," which was written by Gene Fowler.

The company is bringing over Endre Hornez, French lyricist, to write the French lyrics.

Norman Taurog will direct the English version and no one has been assigned to the French. There is a possibility that Claudette Colbert may get the lead opposite Chevalier, as she speaks both French and English fluently. Both versions may be filmed simultaneously.

Goldstone Signs Hamilton

Phil Goldstone has signed Hale Hamilton for a leading role in his next Majestic picture, "Curtain at Eight."

Pickford East

(Continued from Page 1)

man, Joe Schenck and other United Artists execs. Whether he will go to Europe to join Doug, Jr., or return to the coast with a trip to China likely in the near future in connection with his "Chinese Cavalcade" idea, is uncertain.

The date for the London premiere of "Secrets" will be set while Miss Pickford is in New York. The Los Angeles opening will take place at Pantages, Hollywood. No definite date as yet. Miss Pickford expects to return to Hollywood within two weeks

Yesterday in New York with Helen Gwynne

They're dusting off the "twenty degrees cooler inside" sign and the barkers are changing their tunes. And the producers around town seem to have dusted off all their shelves, for New York finds itself in the throes of the biggest revival season it's seen since mother was a gal. New plays are practically unheard of, except those scheduled for Chicago, and the reviewers are kept busy comparing the relative merits of this year's interpretation of a play as against the way it sounded when it first came to town. It also gives them a chance to carry on about how quickly or ho wslowly plays show their age and become dated. The only trouble is that the revivals follow so closely on the closings that New Yorkers are still left with nothing to see.

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Francine Larrimore has finally started rehearsals in "Shooting Star" with Bela Blau directing and maybe New York will have another big opening soon. This play seems to have been suffering from director-trouble. Every time they thought they had one, they discovered Hollywood had him first, but now it's definitely on its way. . . . It's really amusing the way a certain picture critic has all the picture companies completely buffaloed. The critic in question seems to think the critic is a tin god and because of the newspaper in back of the critic, the picture companies think so, too. Just why, nobody knows, because heaven knows more than one objectionable critic has been without a job because of picture company complaints, but this one just goes along demanding the impossible and getting it, while the picture companies complain and complain to everyone but the paper the critic writes for. And it's only about once a year that the picture companies ever get any "quotes" for their trouble because the critic is irritatingly careful about not voicing an opinion.

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Your old pal George Olsen is about to turn producer. At least he's bought a play and thinks July is a good month to shoot the (fire) works. . . . Very funny, a fellow went to see a theatrical man about collecting some money owed him and was put off with the assurance that he would soon get it as the theatrical man expected to sell his play to Warners, who wanted it for George Arliss. And if, in his desire to re-assure, the theatrical man had just said Warners and not added George Arliss for emphasis, everything would have been all right. But the play happens to center entirely around a gigolo! Now imagine, George Arliss, pardon us, Mr George Arliss, at his age!

MGM Wants La Cava

MGM is negotiating with Gregory La Cava on a one-picture deal. The deal has been okayed as far as the studio is concerned and the signing of the contract is awaiting the director's approval of the story which is "The Land of Promise," an English novel.

UNFAIR PRACTICES DEALT WITH IN SCREEN GUILD CODE

Board Created to Handle Cases

Continuing the summary of Code of Working Rules for Writers which the Screen Writers' Guild will submit to members at a meeting at the Writers' Club tomorrow night, Article Five covers submission of story ideas to studios without compensation.

Under its provisions, any member may refuse ot discuss the member's own ideas on a treatment submitted by the producer, until the writer is on the company's pay roll. If, by that refusal, the producer declines to employ the writer, the latter must report the fact to the Guild, which may or may not declare the particular company unfair to entire membership for action.

Article Six covers ethics and discipline of members and provides no member shall claim or accept credit as a screen writer which does not fairly state the facts concerning the work done to entitle him to such credit. And no member shall sign any contract which stipulates that he shall receive sole and full credit as writer on the production, irrespective of work done by other writers. A member can, however, accept sole credit when other writers who assisted on the story waive their credits in writing.

Article Six provides further that every member shall keep all contracts with studios, and no member shall work on a story to which he knows another writer has been assigned, without notifying the second writer of such fact.

Members are prohibited from working on literary or story material which is not owned or optioned by the producer, nor can members be parties to the use of material in a picture which is not owned by the company.

The article also creates a commission on Conciliation, Arbitration, Ethics and Discipline, consisting of twelve members appointed by the President.

Any member or other person, including a producer, may file complaints against members of the Guild for violations of the Working Rules. If found guilty by the Commission after a hearing, a member may be reprimanded, suspended or expelled from the Guild or fined from $50.00 to $1,000, the latter going to the Guild treasury.

Unfair practices of executives, supervisors or directors are defined in Article Seven and include, taking unfair credit as a writer, requesting a writer to work on a story when another member also is on the same job, asking a member to work on a property not owned or optioned by the company. The Commission of twelve as set up in the previous article is also empowered to hear complaints against executives, supervisors or directors, with one Commissioner being appointed as Chief Commissioner to attempt to settle the case by conciliation.

If the Commissioner fails to straighten the parties out, he shall notify the defendant and ask the latter to submit to arbitration before three arbitrators. If the case goes against the defendant, the Commission and Executive Board may notify all members that such executive, supervisor or director has been guilty of such unfair practice and no free lance writer may work on screen material for that defendant until notified by the Executive Board.

Article Eight covers dismissal notice required of producers for free-lance writers. Where a free-lance writer has been working for a studio for not less than ten consecutive weeks at a salary of $500 per week or less, the studio is required to give one week's notice of dismissal. Producers who fail to comply are liable to being declared unfair and members then not allowed to accept engagements until notified.

(Articles 9 and 10 will be summarized tomorrow.)

A Fish Story

Nils Asther calls his dog "Stupid," because she doesn't like anchovies.

Buzzell at 'U'; 'Promise Me' First

Universal signed Eddie Buzzell to a long term contract yesterday and his first assignment will be the direction of the next Summerville-Pitts yarn, "Love, Honor and O Baby," a screen version of the Broadway play, "Promise Me." Edith Fitzgerald wrote the screen play.

Hale for Dunne Filmusical

George E. Hale goes to Radio to stage the dance numbers for the next Irene Dunne picture, which will be a filmusical.

Stevens to Meg Comedies

George Stevens draws a term contract at Radio to direct comedies for that company.

Ruth Collier Sues Cabot On Contract

The Ruth Collier agency filed suit in Superior Court against Bruce Cabot for breach of contract, and asks $27,000 from the actor. Cabot, who was promoted on a term contract at Radio about a year ago by the agency, sent a letter of dismissal to the latter, which the complaint declared was a wrongful act and in violation of the management contract held with the actor.

The agency asks for the total amount of commissions that would accrue from the Cabot contract at Radio during the full term of the deal, including all option periods.

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Columbia

"THE WRECKER"

Cast: Jack Holt, Genevieve Tobin, George E. Stone, Sidney Blackmer, Ward Bond, Harrison Green, Irene White.
Director .....Albert Rogell
Original .....Albert Rogell
Screen Play.....Jo Swerling
Cameraman .....Ben Kline

"MADAM LA GIMP"

Cast: May Robson, Warren William, Glenda Farrell, Guy Kibbee, Ned Sparks, Nat Pendleton, Halliwell Hobbs.
Director .....Frank Capra
Story by.....Damon Runyon
Screen Play.....Robert Riskin
Cameraman .....Joseph Walker

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Fox

JESSE L. LASKY
"BERKELEY SQUARE"

Cast: Leslie Howard, Heather Angel, Valerie Taylor, Irene Brown, Colin Keith-Johnson, Betty Lawford, Alan Mowbray, Beryl Mercer, Juliette Compton, David Torrence, William Morris.
Director .....Frank Lloyd
Story .....John Balderston
Screen Play.....Sonya Levien
Cameraman .....Ernest Palmer

"5 CENTS A GLASS"

Cast: Charles Buddy Rogers, Marian Nixon, Joseph Cawthorn
Director .....James Cruze
Story.....Frank Craven, Sam Mintz
Additional Continuity.....Rian James

"LIFE IN THE RAW"

Cast: George O'Brien, Claire Trevor, Warner Richmond, Greta Nissen.
Director .....Lou King
Story .....Zane Grey
Screen Play.....Stuart Anthony
Cameraman .....Robert Planck

"THE MAN WHO DARED"

Cast: Preston Foster, Zita Johann, Irene Biller.
Director .....Hamilton McFadden
Original and Screen Play .....Dudley Nichols
Cameraman .....Arthur Miller

"ARIZONA TO BROADWAY"

Cast: James Dunn, Joan Bennett, Herbert Mundin, Sammy Cohen, Merna Kennedy.
Director .....James Tinling
Original Story and Screen Play.....William Conselman, Henry Johnson
Cameraman .....George Schneiderman

"THE DEVIL'S IN LOVE"

Cast: Loretta Young, Victor Jory.
Director .....William Dieterle
Screen Play.....Howard Estabrook

MGM

"STRANGE RHAPSODY"

Cast: Nils Asther, Kay Francis, Walter Huston, Phillips Holmes, Louise Closser Hale, C. Henry Gordon, Gene Pallette, Jean Parker, Oscar Apfel, Mischa Auer, William Von Brincken, Robert Anderson, Richard Cramer.
Director .....Richard Boleslavsky
From Story by.....Alex Hunyadi
Cameraman .....George Folsey

"TUGBOAT ANNIE"

Cast: Marie Dressler, Wallace Beery, Robert Young, Maureen O'Sullivan, Charles Giblyn, Marilyn Harris, Frankie Darro, Willie Fung, William Burgess, Jack Pennock.
Director .....Mervyn Le Roy
Original and Dialogue by.....Norman Reilly Raine
Adaptation.....Zelda Sears, Eve Green
Cameraman .....Gregg Toland

"NIGHT FLIGHT"

Cast: John Barrymore, Clark Gable, Lionel Barrymore, Helen Hayes, Franchot Tone, Myrna Loy, Robert Montgomery, William Gargan, Harry Beresford.
Director .....Clarence Brown
From Novel by.....Antoine de Saint-Exupery
Screen Play.....Oliver H. P. Garrett
Cameraman .....Oliver Marsh

"ESKIMO"

Cast: All native.
Director .....W. S. Van Dyke
Story by.....Peter Freuchen
Cameraman.....Clyde De Vinna

"STRANGER'S RETURN"

Cast: Lionel Barrymore, Franchot Tone, Miriam Hopkins, Stuart Erwin, Tad Alexander, Irene Hervey, Aileen Carlyle, Grant Mitchell, Beulah Bondi.
Director .....King Vidor
Original by.....Phil Stong
Screen Play .....Phil Stong, Brown Holmes
Cameraman .....Bill Daniels

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Paramount

"GAMBLING SHIP"

Cast: Gary Grant, Benita Hume, Jack LaRue, Roscoe Karns, Arthur Vinton, Charles Williams, Cliff Thompson, Harry Shutan, Spencer Charters, Edwin Maxwell.
Directors .....Louis Gasnier, Max Marcin
Original by.....Peter Ruric
Screen Play: Seton I. Miller, Max Marcin, Claude Binyon.
Cameraman .....Charles Lang

"DISGRACED"

Cast: Helen Twelvetrees, Bruce Cabot, Adrienne Ames, Ken Murray, William Harrigan, Charles Middleton.
Director .....Erle C. Kenton
Original and screen play.....Alice D. G. Miller
Cameraman .....Karl Struss
Music and Lyrics.....Steve Pasternack, Sam Coslow

"MAMA LOVES PAPA"

Cast: Charlie Ruggles, Mary Boland, Lilyan Tashman, Walter Catlett, Ruth Warren, George Barbier, Tom McGuire.
Director .....Norman McLeod
Original .....Keene Thompson, Douglas McLean
Screen Play.....Nunnally Johnson, Arthur Kober
Cameraman .....Gilbert Warrenton

"ONE SUNDAY AFTERNOON"

Cast: Gary Cooper, Fay Wray, Frances Fuller, Neil Hamilton, Roscoe Karns.
Director .....Stephen Roberts
Original .....James Hagan
Scenarists.....Grover Jones, William Slavens McNutt
Cameraman .....Victor Milner

"HER BODYGUARD"

Cast: Edmund Lowe, Wynne Gibson, Edward Arnold, Marjorie White, Johnny Hines, Fuzzy Knight.
Director .....William Beaudine
Original .....Corey Ford
Scenartists.....Ralph Spence, Walter De Leon, Frank Partos
Cameraman .....Leon Shamroy
Music and Lyrics.....Arthur Johnston, Sam Coslow

"MAN OF THE FOREST"

Cast: Randolph Scott, Verna Hillie, Harry Carey, Barton MacLane, Dewey Robinson, Guinn Williams, Rockcliffe Fellowes, Tom Kennedy, Vince Barnett, Duke Lee, Frank McGlynn, Jr.
Director .....Henry Hathaway
Original .....Zane Grey
Scenarists .....Harold Shumate, Jack Cunningham
Cameraman .....Ben Reynolds

"THIS DAY AND AGE"

Cast: Charles Bickford, Richard Cromwell, Mari Colman, Harry Green, Eddie Nugent, Ben Alexander, Lester Salkow, Bradley Page, John Stuart, George Barbier, Oscar Rudolph.
Director.....Cecil B. De Mille
Original .....Bartlett Cormack
Cameraman .....Peverell Marley

RKO-Radio-Pathe

"DOUBLE HARNESS"

Cast: Ann Harding, William Powell, Henry Stephenson, George Meeker, Lucille Browne.
Director .....John Cromwell
From play by .....Edward Poore Montgomery
Screen Play.....Jane Murfin
Cameraman .....Roy Hunt

"HEADLINE SHOOTERS"

Cast: William Gargan, Frances Dee, June Brewster, Wallace Ford, Mary MacLaren, Hobart Cavanaugh, Franklyn Pangborn, Jack LaRue, Ralph Bellamy.
Director .....Otto Brower
Original Story .....Agnes Christine Johnstone, Allen Rivkin
Cameraman .....Nick Musaraca

"THE DEATH WATCH"

Cast: Warner Oland, Florence Lake, Dorothy Wilson, Gertrude Hoffman, Gregory Ratoff.
Director .....Irving Pichel
Original Story.....Edgar Wallace
Screen Play.....Marion Dix

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Universal

"IN THE MONEY"

Cast: Lew Ayres, Ginger Rogers, Merna Kennedy, Shirley Grey, Charles Grapewin, Tom Dugan.
Director .....Murray Roth
Original and adaptation .....Murray Roth, Howard Emmett Rogers
Cameraman .....Jackson Rose

"FIDDLIN' BUCKAROO"

Cast: Ken Maynard, Fred Kohler, Gloria Shea, Frank Rice.
Director .....Ken Maynard
Story and Adaptation....Nate Gatzert
Cameraman .....Ted McCord

"SALT WATER"

Cast: Slim Summerville, Zasu Pitts, Una Merkel, Warren Hymer, Berton Churchill, George Marion.
Director .....William Wyler
Play by.....John Golden, Dan Jarrett
Screen Play.....H. M. Walker, Earle Snell, Clarence Marks
Cameraman .....George Robinson

Dora's At It Again

MGM's Dumb Dora, upon hearing that there was a picture called "India Speaks," remarked she didn't know there were any speaks in India, and anyway, she was tired of pictures about bootlegging.

Tells Members Needs of Acadmy

"Hollywood needs an all-inclusive organiaztion conscious of its strength, its rights and its responsibilities," stated J T Reed in an open letter to members of the Academy which was sent out last night

The Academy president outlined the progress which had been made in drafting a new Constitution for the organization, and declared that printed copies of the Constitution would be in the hands of all members for study by May 29, and individual branch meetings would take place a week later.

Reed pointed out that the proposed Constitution embodies the principles asked for by the various branches several weeks ago, but declared the new set-up "needs individuals in the Academy who are active, who take their duties seriously, and who represent their fellow Branch members through direct, constant and close association. It needs a membership willing to profit on the one hand by the privileges and benefits of Branch organization, but which can also realize that the branches of the industry are dependent on each other."

Labor War Off

(Continued from Page 1)

completion of the present union agreement, next March.

In order to take up Hollywood grievances, of cutters, cameramen and others, Nicholas Schenck will leave for the coast shortly. He has been given full power by his associates to make such adjustment as he sees fit in any controversy. Working with Schenck will be Dick Green, west coast representative of the International Alliance, and one of the admitted major factors in the sessions.

Among the lesser camera controversies to be settled by the two will be those regarding the sixteen-hour question, in which the union insists, after camera crews have put in sixteen hours, there must be an eight-hour rest period to break the overtime continuity against the contention for four on the part of the studios, and clarification of the flying clause.

Early in the day the proposition of the studios to reduce wages 20 per cent no everything over $8.25 a day was defeated. At the conclusion of the session Schenck announced there would be no more cuts

The teamsters' union, in the membership of which are the operators of all kinds of vehicles, has been admitted to contract status by the international committee.

A new classification was admitted into an already crowded vocabulary—that of sound grips. These are grip members of local 37 who will be assigned to sound crews, there to do their cusomary stuff.

Today Pat Casey sits in confab with Kountz of the Film Technicians and Blix and Sawyer of the studio mechanics.

West Coast men are slated to leave here some time tomorrow.

When Howard Hurd, business representative of the Cameramen, was asked last night in what the status of any signers of what union officers designate "rat contracts," he said they would be "in bad."

"We will do everything we possibly can within the bounds of legal procedure to prosecute them," he continued. "Up to the present we have been unable to put our finger on a single one, although we know, of course, that one of the most active production managers has been claiming he has five signatures."

One of the old-timers around union headquarters suggested it might work cut, in the event the production managers have been successful in securing signatures, there would be that number of cameramen who would have a chance to draw salary for a year but unable to do much of anything to earn it.

Union Ultimatum Dooms Dollar Plays

New York.—Production of legitimate plays in New York, intended for public consumption at $1.00 tops, appears doomed, with the closing of "When Ladies Meet," which John Golden had revived. Golden has been advised by the IATSE that the play must close on May 27th unless the backstage crew is increased from six to fourteen, the union classifying the play as a road-show company, since it had left New York early in the year and had just returned from its tour.

Baby Star Runners-up Will Strut at Caliente

Candidates for Wampas Baby Stars for 1933 will be on parade at Agua Caliente next Saturday night at the annual Wampas ball.

A member of the publicity staff of every studio will be present. Each studio will send their current beauties and a featured event will be a dance contest in which a number of movie stars are expected to participate.

Zeidman Returning

New York.—Bennie Zeidman is on his way back to Hollywood

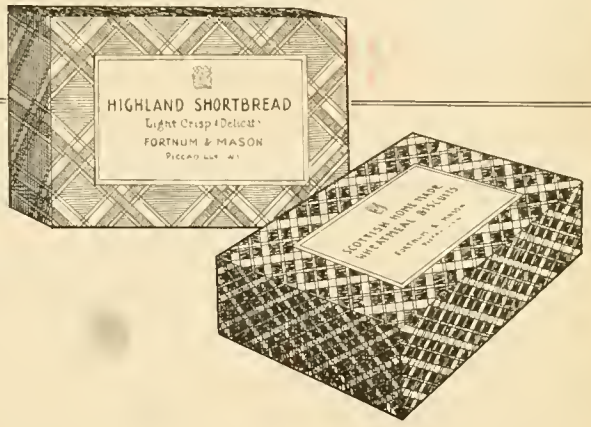
Tradeviews

(Continued from Page 1)

be dramatized, put into stories of action, adventure, peril and heroism for the kids.

There's a brand new audience of a million kids waiting for the new-style, up-to-date serial, just as their daddies waited for the serials of 1910-1914.

Ask the smart showman—he knows!



BISCUITS FROM SCOTLAND

Dainties that literally melt in your mouth, yet as wholesome as the radiant beauty of a Scotch lass and as delightful as the songs of Bobby Burns. Wheatmeal biscuits . . . a round cookie made of finest wheat flour . . . Highland Shortbread, a light, crisp, delicate and sweet shortcake.

Also over 40 other varieties of biscuits, including cheese crisps, flavored with Edam or Parmesan . . . Old English Plum Pudding . . . fruit cake . . . French Scarpini for ices . . . old fashioned currant buns from England . . . Celery wafers . . . Dutch Rusks for invalids . . . cookies for hunting parties . . . ginger-flavored discs . . . caviare toasts for canapes . . . Cornish ginger bread . . . spiced fingers for cocktails . . . cigarette shaped tubelets for filling with cheese . . . Peek Frean's famous old country assortment and other assortments . . . and Twinglets, for soups, salads, cocktails or dessert.

There's a delectable biscuit for every occasion and purpose at

The VENDOME Inc

6666 SUNSET BOULEVARD
HOLLYWOOD 1666

CAMERAMEN!
SOUND MEN!

The
HOLLYWOOD REPORTER

will issue its first CAMERA AND SOUND EDITION on or about June 15th.

Questionnaires are being mailed you asking for information on your activities during the past twelve months in an effort to cause to be printed ALL THE CREDITS for photography and sound on all pictures made during that time. When you receive this questionnaire, mail it back IMMEDIATELY, listing all the pictures you should be credited with.

The Camera and Sound Section

In addition to showing proper credits on that work during the past year, will have a series of articles, technical and otherwise, detailing the progress made in this branch of pictures during that time.

Out On Or About June 15

THE Hollywood REPORTER

Vol. XV. No. 7. Price 10c. TODAY'S FILM NEWS TODAY Wednesday, May 24, 1933

PARA. COUP ANTICIPATED

TRADEVIEWS by W.R. WILKERSON

•UNCLE WILL HAYS' plea in New York last week for closer cooperation between the major plants, particularly on the sale of stories by one studio to another—when and if that other studio wanted the material and the present owner had little use for it—was a great idea.

BUT it will get nowhere, as long as the present executive heads are sitting in their present chairs.

•

That situation is one of the most "screwy" in this industry. A studio will have a property, bought months or years ago, with no intention of making a picture out of it and the company exchequer has been hooked for the price of that yarn. Along comes a company which sees more value in the material than the owning studio, or has a particular star or feature player who would fit into the story with good effect. The second makes the owner an offer to buy the story.

The very minute that any other studio shows some interest in such a property, the owners of the story after definitely determining that they really own it, go to work having treatments made, with the thought, "if it's of value to so-and-so, it must be valuable to us." So they tell the plant offering to buy, that it's going to be made and there is no chance for a sale.

•

This procedure is causing the production of a lot of bad pictures, the loss of that money to a company, plus the loss of the price they could have gotten had the story been sold. Every time it happens, it offsets the efforts of this industry to get out of the red and back into the black. And all because of executives who do not know what they are doing—who are afraid that another company will make a success of a story that they had long since told their company heads, "it won't do."

Put the whole thing in the JOB-PROTECTING class. But this kind of job-protection robs pictures of progress, keeps available material in studio vaults that might be built into selling attractions.

If those job-protectors continue with this practice, we are going to help Mr. Hays in his campaign by reciting facts and naming the authors of those facts in the current job racket —in some studios.

Warners Nabbing Sound Men In Lots

As an indication that the major plants have no idea of ever recognizing the sound men as a union organization, Warners have either signed or propositioned all the sound men they want for contracts running from 2 to 7 years, at an increase of 10 per cent over the present scale, providing they sign a paper eliminating the union clause in the ticket.

Sound men have never been given major studio recognition as a labor body and the other labor organizations have been powerless to force this recognition, due to the basic agreement they signed with the studios before the sound boys were given a union charter. But this basic agreement expires in March and all the labor locals claim that recognition will be granted or else.

As far as is known, Warners is the only studio trying to nab mike boys on long contracts minus the union clause.

Joe Breen To N.Y.

Joe Breen, personal representative for Will Hays in Hollywood, goes East Friday night for general conferences with the General and other executives of the organization. On the round trip Breen will stop off to confer with officials of various state and city censor boards.

Kuhn, Loeb Backing Zukor for Purchase At Auction of All But Theatres. Plan Quiet Sale

New York.—If the present plans of Kuhn, Loeb & Co., and Adolph Zukor materialize, one of the greatest coups in film history will be completed in their grabbing, at auction, all the worth-while properties of Paramount, at a sale planned to be executed at some spot out of New York so as not to attract other bidders.

This information comes from a most reliable source and is being generally disseminated locally in the hope of averting such a procedure, should such a coup from that or any other source be attempted.

It is understood that Zukor has a definite deal with Kuhn, Loeb for the future financing of Paramount Productions, Paramount Distribution, Para-

(Continued on Page 3)

Columbia Pool Sends Stock Up

New York.—Columbia stock went up 2⅜ points yesterday to a new high of 14⅜, as a result of the pool organized by Columbia executives to boost the price. Only 75,000 shares are outstanding, Harry and Jack Cohn controlling the balance of the stock.

New Credits Clause In Academy Code

The Writers Credit Committee of the Academy has drafted a new credits provision to replace the present one in the Writer-Producer Code, and the group is slated to hold final discussions at a meeting Friday night.

The clause is understood to provide for maximum screen credits for three writers instead of two as at present, but will also assure fair recognition to all writers who assisted on a story during its preparation. Under the new plan, production executives will not be allowed either screen credit or any share in writing credtis on any stories they supervise.

Thalbergs Back In Three Weeks

Word has been received from Irving Thalberg by executives on the Metro-Goldwyn-Mayer lot that he will return to that spot some time between the fifteenth and the twenty-second of June.

'Kingfish' To Del Ruth

Roy Del Ruth has been set to direct Edward G. Robinson's next starring vehicle to be "The Kingfish," an original story by William Rankin, who also wrote the screen play in collaboration with Carl Erickson for Warners.

Radio Meetings in 3 Cities

New York. — RKO-Radio Pictures will hold their conventions this year in New York, Chicago and on the coast. First meeting of sales forces will get under way at the Park Central Hotel on June 26.

Sam Taylor Sails

New York.—Sam Taylor sails today for London to direct "The Queen," starring Jeanette MacDonald. Arthur Schwartz will do the songs.

BRAND RAIDING AGENTS AS PRODUCER CATSPAWS

The raiding situation among the agents took on a new aspect yesterday with the statement by a prominent manager that "back of this sudden splurge of client-stealing may be seen the hands of certain producers.

"It becomes obvious to any intelligent person," he continued, "that nothing could be more to the liking of producers than to have all really worthwhile players, directors and writers under the management of agents they could control . Under such a condition, it would be easy sledding for the producer and there would be no limit to the impositions he could make upon the studio talent.

"Agents who have been in business for a number of years will stand investigation and prove that they are innocent of being unethical. By this, I mean that due consideration must be

(Continued on Page 4)

Two Start At L. I. Studio

New York.—"Shoot The Works" and "Emperor Jones" go into production at the old Paramount-Astoria studio tomorrow. George Knafka will be studio production manager.

Marx Bros. Arriving

The Marx Brothers are coming to town—gradually. Harpo arrived yesterday by plane. Groucho and Zeppo will check in tomorrow. Chico will personally appear next week.

MGM Letting Gaiety Go

New York.—"Reunion In Vienna" closes at the Gaiety tomorrow night MGM will abandon the lease on the theatre.

AUSTIN PARKER Now at RKO Writing 'The Salamander'

THE Hollywood DAILY REPORTER

W. R. WILKERSON .. Editor and Publisher
FRANK POPE ... Managing Editor

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THE LOW DOWN

We were more than a bit indignant over the verbal thrashing that a certain male star receives in a current fan mag and thought perhaps the writer of the article had a personal grudge or something, for the write-up is one of the broadest and bitingest that we have ever seen in a periodical of this type. He is accused of insincerity, conceit, "politics" and thoroughly ridiculed before the finish.

However, mention of the article to several who know him well (among them some of his supposed pals) reveals the fact that they have considered him overbearing (particularly toward the "little woman," and a general heel, ever since his salary jumped to four figures—so perhaps our indignation was wasted.

•

Many years ago James Seymour and a buddy were the prize instructors in chemistry at Harvard. President Lowell took a shine to Seymour and invited him to become his secretary. He held that spot for six years and then drifted to Hollywood and the studios.

The day that Seymour was appointed a production supervisor at Warners, his buddy was appointed president of Harvard—James Conant.

•

A prominent couple here, who do quite a bit of entertaining and who, at the same time, are reluctant about letting too many pennies slip through their fingers, have taken up the task of making their own liquors for their guests' consumption. The basement of their Beverly home is littered with bottles of the home concoction. But the laugh of the whole thing is that everyone is wise to it, and politely refuses when asked if they will partake.

•

At a party the other night, the subject of flowers came up and an Englishman who was present ventured the remark that gardenias were the loveliest of all.

"I don't think," said the Englishman, "that any flower has the intriguing odor of the gardenia — they're wonderful . . . and besides, they always remind me of the French cocottes."

"I wouldn't know;" said Ric Cortez. "I don't know a thing about GARDENIAS" (!)

New York REVIEWS

"ADORABLE"

Fox prod.; director, Wilhelm Dieterle; writers, Paul Frank, Billie Wilder, George Marion, Jr., Jane Storm.

World-Telegram: If you like Miss Gaynor you will not be disappointed in "Adorable." To her large army of admirers she will be charming and adorable and better than she has ever been before. As for Mr. Garat, he is quite good, playing and singing his role naturally and pleasantly. But lukewarm is the best this critical thermometer can register for "Adorable."

Herald-Tribune: "Adorable" has charm, a childish and quite inane charm to be sure, the kind that would go with a picture called "Adorable." The performance of Janet Gaynor and M. Garat is exactly right for the simplicity of Herr Dieterle's treatment. It is restrained, romantic, with a faint humor but no burlesque.

Sun: This old plot has been lying around Central Europe for so long that it needs dusting off. I don't doubt but that the film will please Miss Gaynor's admirers. Henry Garat is an ingratiating lead. He plays with ease and charm, and his debut has turned out exceptionally well.

Journal: "Adorable" is an animated Valentine sprinkled with sugar, the type of Cinderella story that will probably delight the large army of Gaynor devotees. Henry Garat, imported from France, speaks with an accent and wears uniforms gracefully.

American: The new Janet Gaynor film is perfect Springtime entertainment and bound to meet the most hearty approval of the legions who follow the dainty, appealing little star. anet's new hero, Henri Garat, is a fine looking chap, who plays and sings splendidly.

Times: Under the expert guidance of Wilhelm Dieterle, "Adorable" is a most agreeable entertainment. Miss Gaynor does fairly well by her role and she looks petitie and charming. M. Garat is ingratiating as Karl.

Post: The picture is so handsomely mounted and the situations so feathery that it has the quality at times of a pleasantly mischievous fairy tale. Miss Gaynor, as usual, plays with insidious charm. M. Garat is a handsome and likable actor with a grateful tendency toward restraint in his love-making.

News: Miss Gaynor is prettier and peppier than ever in this picture and Henry Garat, who makes his American debut here, has the possibilities of becoming one of the best actors on the screen.

Mirror: "Adorable" is so sweet and clean it surpasses the stork legend in charming artificiality. Janet has kept faith wi the Girl Scouts. "Adorable" is an adorable picture.

Weems-Rogell Case Settled In Academy

A decision in favor of Walter Weems against Al Rogell has been handed down by the Writers Adjustment Committee of the Academy. Rogell abided by the decision of the committee, and has already paid the writer the amount awarded. Weems claimed he worked on an original story idea for Rogell which the latter made for Columbia. The case was the 54th writer complaint handled by the Academy for the past two years.

OPEN FORUM

The Editor,
The Hollywood Reporter:

Will you please contradict the story in your newspaper that Katherine Cornell has signed with Metro to appear in "Peter Ibbetson" on the screen?

She has signed with no one, nor does she contemplate signing with anyone for a talking picture. Thank you for your courtesy in denying this story.

RAY HENDERSON,
Press Representative for
Miss Cornell.
Forrest Theatre, Philadelphia.

Group Opens Playhouse With Shaw's 'Androcles'

Taking over the Hollywood Playhouse under a year's lease George K. Arthur and associates, under the name of International Group Players, will open their season June 8 with "Androcles and the Lion," Bernard Shaw's play, with Doris Lloyd, Nayland Hodgson and E. E. Clive in the cast. Clive is in charge of the production.

Other plays the group plans to give are "Michael O'Flaherty, V.C.", by Shaw; Leslie Howard's new play, "He That Has," "Alice In Wonderland" and "Clean Hands," by E. N. Hay.

The organization will not go after subscriptions from the public.

Dix May Stay At Radio

Radio is reported to be negotiating with Richard Dix for another series of pictures on completion of his next "Birds of Prey," which will be on the last on the player's present contract.

Exhibitor Bodies Merge

Baltimore. — The Maryland Associated Theatre Owners and the M P. T. O. of Maryland, have merged their organiaztions.

Publix-Salt Lake May Go To Marcus

New York.—The Irving Trust Co., acting as trustee in Publix Enterprises Inc., applied yesterday for permission to sell the interest owned by Publix in the capital stock of Publix-Salt Lake Inc., to Louis Marcus, original owner of the theatre.

Price offered is $50,000 on a $5,000 option. Counsel for the trustees asked for time to consider the offer until Friday.

Academy Finance Committee Meets

The Finance Committee of the Academy meets today to formulate the new financial setup of the organization in line with the wishes of members that the organization be on a self- sustaining basis and without and all subsidies from producers or companies. Frank Lloyd, treasurer of the Academy, is chairman of the committee, which includes Dudley Digges, Robert Presnell, Donald Crisp, Max Parker and Harry Rapf.

Sterling-Williams Deal Has Gone Cold

A deal which J. D. Williams had been negotiating with Sid Algiers of Sterling Productions went cold, just before Williams and Vogel left for the east. Sterling declined Williams' terms, which would have the company make one feature in the $60,000 class for his release.

English Comics Due At Roach's in July

Two English comedians, Douglas Wakefield and Billy Nelson, who were signed to a long term contract by Hal Roach in London, are expected to arrive in Hollywood in July.

Vidor Deal Sizzling

Radio's deal with King Vidor is hot again and this time it will likely go through, with the documents being signed within the next day or two. He will likely come in on a producing basis to make a story which he developed himself some time ago.

Berkowitz Signs Product

Samuel Berkowitz, who operates the Majestic Exchanges in Los Angeles and San Francisco, has closed for distribution franches in California for Majestic, Chesterfield and Invincible programs for the 1933-34 season.

Dorothy Gray In 'Wrecker'

Dorothy Gray, who scored as the giggling youngster with Richard Dix in "The Great Jasper," has been signed for a featured role in "The Wrecker," the Jack Holt feature which Al Rogell wrote and is directing for Columbia.

Mrs. John G. Adolfi wishes to express her gratitude to the friends who so unselfishly helped her in her hour of bereavement.

WRITER-STUDIO DEALINGS DEFINED IN GUILD CODE

Members To Vote On Terms Tonight

Article Nine of the Code of Working Rules for members of the Screen Writers Guild, which will be submitted for consideration at a general meeting at the Writers Club tonight, covers regulations to be followed by members in agreements for specified compensation for assignments.

The section provides that the writer, in acepting a specified aggregate compensation, can do so only under a written contract which carries terms on the following basis: upon delivery of the completed treatment a specified amount shall be paid the writer. If the producer desires changes, the writer must be notified to that effect within a week after delivery, and the writer must make reasonable changes without further compensation.

Within a specified number of days after delivery of the completed treatment, the producer shall have the right to exercise an option to employ the member to write the first draft of the continuity. Upon delivery of the latter, the producer must notify the writer of reasonable changes required within 10 days. Again, the producer holds an option on the writer to prepare a final continuity, and the producer must notify the member reasonable changes are required in the final continuity within two weeks. Payment for the final continuity is then due, regardless of whether or not the producer accepts or rejects the script.

Article Ten covers termination rights on short term employment, and forbids any member from entering into an agreement with a producer on a week-to-week basis or for less than a month's employment, which gives the producer the right to discharge the member without notice or on given notice, unless the writer holds the same termination rights. The agreement, however, may give the producer the right to require the member to finish the current assignment on a maximum of 30 days.

Alice White Deal Hot At 'U' Again

Universal is warming up on the deal for Alice White on a long-term contract. The signatures on the contract are being held on account of money differences. If the deal is closed the player will go into the top spot in "Lilies of Broadway" as her first picture assignment.

Austin Parker To Radio

Austin Parker has completed "Shanghai Madness" for Fox and moved over to Radio, where he will do the screen play on "The Salamander," Owen Johnson's novel.

Tarzan Serial Gets Two

Philo McCullough and Eddie Woods have been signed by Sol Leser for featured parts in the Tarzan serial the producer starts shortly.

Torrence Memorial Services Thursday

A memorial service for the late Ernest Torrence will be held at St. James' Episcopal Church, St. Andrews Place and Wilshire Boulevard, tomorrow morning, May 25, at 11:30.

Mrs. Torrence particularly requests that no flowers be sent

New Pictures In Broadway Houses

New York.—New pictures at the Broadway theatres this week are:

"When Strangers Marry," at the Mayfair; "Elmer the Great" at the RKO Music Hall tomorrow; Friday, "The Nuisance"at the Capitol, "Night and Day" at the Seventh Avenue Roxy and "International House" at the Paramount.

Barrymore To Radio For 'The Doctor' Pix

Lionel Barrymore is ready for delivery to Radio by Metro-Goldwyn-Mayer, completing their end of the deal for the loan of George Cukor for "Dinner At Eight" before that director makes his next and last picture for Radio.

Barrymore is now vacationing and is understood to be returning next week for "The Doctor" assignment at Radio. John Robertson will direct.

Franklin Looking For Shearer Stories

Sidney Franklin has been designated by MGM to devote all his time now to the uncovering of vehicles for Norma Shearer, whose anticipated return in a few weeks will cause a studio demand for an immediate picture

Cast of 'Deluge' Filled

Signing Peggy Shannon, Sidney Blackmer, Matt Moore and Fred Kohler, Sam Bischoff fills the top spots in his second Radio release,"The Deluge" Leading roles go to Lois Wilson and John Marston. Felix Feist is directing

Landau With Barrymore

David Landau has been signed by Radio for a featured role in "The Country Doctor," featuring Lionel Barrymore John Robertson will direct The Arthur Landau agency made the deal.

Myers-White At MGM

Jules White and Zion Myers have been signed by MGM to write and direct a series of shorts under the supervision of Jack Cummings. The Bren and Orsatti office handled the deal.

Howard Wilson Signed

Radio has signed Howard Wilson, stage actor, to a long term contract.

'Small Town Idol' Just An Antique

"THE SMALL TOWN IDOL"
Mack Sennett

Cast: Ben Turpin, Phyllis Haver, Marie Prevost, Ramon Novarro, Charlie Murray, Jimmy Finlayson, Andy Clyde, Dot Farley, Billy Bevan.

Dusted off from the studio files, "The Small Town Idol" is still a relic, despite the monkey-gland treatment attempted through sound effects. It carries a number of laughs and interests one in the manner of an old daguerreotype. The laughs are all at it, rather than with it.

It is unfair to use the names of Marie Prevost, Ramon Novarro and Andy Clyde in billing this featurette They are stuck in and have no place in it The others play legitimate parts, but it is nothing to be proud of, and since this picture was made all, excepting Turpin, have changed radically

The exhibitor who plays the short must know his audience. To play this type of picture once or twice is a novelty. If your audience hasn't had them before, it may be worth a try.

Morgan on '$1 a Day Man'

Byron Morgan has joined the MGM writing staff to work on the development and screen play of "Dollar A Day Man," original idea of Edgar Allan Woolf and Robert James Cosgriff, based on the reforestation camps. Edward Sedgewick is slated to direct the picture, which may have Stuart Erwin, Jimmy Durante and Charles Butterworth in featured spots.

Paramount Coup

(Continued from Page 1)

mount Pictures and Paramount International—all of Paramount with the exception of the defunct parent company, Paramount-Publix.

It is a known fact that the trustees of Paramount will, sooner or later, receive permission from the courts to sell at auction all of the assets of Paramount-Publix. Those assets are the four subsidiaries mentioned above, and it is a question if such a sale can be conducted as quietly as Zukor and Kuhn, Loeb would like to have it, thereby staving off any and all alternative bidding, particularly the one that is known will be forthcoming from William Fox, the old Zukor arch-enemy.

If this deal materializes, Kuhn, Loeb & Co. will offer the bondholders of the company, as it stands at present, a small stock interest through the formation of an entirely new company, with a given amount of stock for each bond and will satisfy most of the creditors by making them a small down payment as an evidence of good faith, with promises to pay all later out of the profits of the new company.

Further, a new stock issue will be floated with a public offering of such stock at $5 a share.

Reeling Around London

My! my! the sensational business that "Soldiers of the King" has done over here, coupled with the fact that other British pics are grossing terrific figures, does not give the American releasing organizations too happy an outlook. . . . Damon (Warner Bros.) Dillon's beard comes in for more wisecracks than there are in "42nd St" . . . Edward Everett Horton is as popular over here as he is in the States; he sails back to California in a few days' time, but we expect him for more picture work later in the summer. . . . "Jackie" (Noospaper man) Gugan and Dave Griffiths chatting in between pictures. . . . Bill Boorne and Phil Slesser at the Cafe Royal; and have you heard Sless and his "Southern" stories? You should!

Leslie Henson may make a trip to New York just for the vacation; he has been bsy filming durin gthe daytime and putting on legit shows at night . . . Donald Calthrop still making personal appearances . . . "the trouble with you is that you got out of bed camera left this morning," said the cinematographer's wife when he complained about the coffee. . . . Freddie Y. Smith taking the air along Park Lane; and he had left his beret behind! . . . Claude Allister, Noel (King's Horses) Gay, Connie Shotter amongst those glimpsed at the Regal. . . . Cream puffs this week go to Disney's "Lady Birds" and to Warner's "42nd St."; everyone's talking about this production.

Dorothy Bouchier is a vice-president of the Sudbury Amateur Film Society; so what? . . . Slim Hands and Mary White around town together. . . Vivian Ellis composing talkie music. . . . Tom (I direct, too) Walls making yachting scenes for his noo pic. . . . If it rains much more that nude figure's feet outside of Gaumont's might shrink. . . . Sally Eilers denying that she will work over here; humf-humf, we feel different about it and betcha she will. . . . Lili Damita is in Paris. . . . Reginald Berkeley back in town and telling us that he is due back on the coast before fall. . . . John Van Druten is authoring a new play. . . . Ben Lyon wisecracking about London's sherry . . . and Thelma Todd staying at the same hotel as the Ben Lyons; Mrs. Ben—well, anyway, Bebe Daniels—will make personals at the Regal for "42nd St." (sorry we keep mentioning this pic!)

Angus MacPhail wearing a very dapper summer suiting . . . a whole heap of filmland at "Bee" Lillie's cabaret appearance at the Monseigneur. . . . Mariam Warner and Leila Stewart lunching together. . . . A stage director and an assistant director were put together to meg a pic over here; assistant director stepped in and made the picture as he wanted it as the other man was not sure what the medium was all about; however, what the assistant did not know was that the stageman held a contract that entitled him to have the pic the way he saw it and the result was that he won out in the end! . . . the assistant is back as an assistant.

Double Bill Ban On In Wisconsin

Milwaukee.—Indications are that some time in June exhibitors in the Milwaukee sector will ban the custom of double-featuring, on a gentleman's agreement.

Globe Broadens Revival Bookings

New York.—The Globe Theatre, operated by Harry Brandt under five years' lease, has found its present policy of revivals so successful that it has just signed a deal with Columbia Pictures for a group of re-issues. This makes Paramount, Universal, United Artists and Columbia Pictures now playing this house, the only other major product not booked being Warners, Fox and RKO-Radio. Most of the Fox product is being split between the Seventh Avenue Roxy and the new RKO Radio City theatres, while Warners slip in a few to Radio City now and then.

Ceballos And Leftwich On Chinese Prologue

Sid Grauman has engaged Larry Ceballos and Alexander Leftwich to stage the prologue for "Golddiggers of 1933" at the Chinese Theatre. The former handles dances, the latter dialogue.

'Language' To Cameras

MGM is slated to start the cameras today on "Another Language," which Walter Wanger is producing. Helen Hayes, Robert Montgomery and Louise Closser Hale rate top billing under Edward H. Griffith's direction.

Thayer On Del Rio Film

Tiffany Thayer yesterday checked in at Radio on a deal to write the screen play for "Green Mansions," which will have Dolores Del Rio and Joel McCrea. The Joy and Polimer office concluded the deal.

Enfeld In Ayres Film

Hugh Enfeld, recently placed under stock contract by Universal, gets a part in Lew Ayres' starring picture, "In The Money," which Murray Roth is directing.

St. John Goes East

Ivan St. John, western editor of Photoplay, is enroute East for annual conferences on lineup of material for the coming year. He will be gone three weeks.

Betsy Ross To Mascot

Mascot Pictures has signed Betsy King Ross, ten-year-old champion cow girl, for a top spot in its serial,"Fighting With Kit Carson."

Rochelle Hudson To WB

Rochelle Hudson has been signed by Warners for a featured role in "Wild Boys of the Road."

Mehler Sees Legit Boom Next Season

New York.—Greater production activity along Broadway next fall is predicted by Jack Mehler, who has just joined the American Play Company to handle the sale of plays.

The current season saw 226 legit. shows produced, including musicals. Mehler bases his predictions of increased activity upon the fact that the banks who are holding the bag on most theatres will instruct their house managers to offer producers better terms than heretofore, in order to realize some income from their properties. He believes a 70 per cent split for the producer will replace the 60 per cent hitherto prevailing. Musical shows, which generally operate on 80 per cent on account of larger grosses, will not be affected.

The fact that actors, stage hands, scenery truckers and other elements of the show business have taken cuts in wages will be another favorable factor, says Mehler.

MGM Loan Player Wanted for Second

Radio wants to retain Elizabeth Allen for the lead opposite Richard Dix again in his next picture, "Birds of Prey," an original story by John Monk Saunders, who is also writing the adaptation. J. Walter Ruben will direct.

The player just finished with Dix in "Public Be Sold," on loan from MGM.

Mascot Sets Final Title

The final title of the Mascot feature starring Victor MacLaglen will be "Laughing at Life." It was formerly "I'll Be Hanged If I Do." Nat Levine leaves for New York Sunday to make releasing arrangements.

Embassy Elects Officers

New York.—G. P. Quigley has been elected president of Embassy Pictures Corporation, with E. B. Ginsburg secretary and treasurer. Company plans a program of thirty shorts.

Raiding Agents

(Continued from Page 11)

taken of the inviolable right of an injured agent to retaliate in kind. Whatever raiding the agent of long-standing has resorted to, is strictly of this nature. He is entitled to protect himself and he must seize the only weapon within reach or go under in a fight where he has everything against him.

"The inside on the situation points towards this conclusively. It will be found that the newcomers in the agency field cannot come out with clean hands. Only one office is possibly able to disprove producer relations while another that might claim such is known by everyone to be buffaloing himself about town as the manager of a star with whom he has little, if any, business and is certainly feasting with the producers."

MGM Yanks Player To Coast By Plane

After a number of long-distance telephone calls to New York dickering with John Beal, one of Broadway's rising young players, MGM signed and sealed papers yesterday with the William Morris office for his services.

He goes into the role in "Another Language" which he created in the New York run and replaces Robert Young in that spot, following the decision that this move would be preferable to having him play a part unsuited to him. Beal hopped off for the coast yesterday, arriving Thursday to don make-up and go to work immediately.

Lesser And Those Animals

Sol Lesser left for San Francisco last night to act as a welcoming committee of one for a shipment of wild animals that arrive in the northern city tomorrow from the Far East. He plans to use the animals in his Tarzan serial which starts June 1.

Earl McCarthy Funeral

San Bernardino.—Funeral services were held here yesterday for Earl McCarthy, who died Sunday of pneumonia. The deceased had appeared in several features for Univesral during the past two years.

Guy Bates Post Back

Guy Bates Post has decided to take another fling at pictures, and is now being offered to studios by the Jerry Mayer office. Post starred in a group of pictures for First National several years ago.

Gottschalk With Raft

Ferdinand Gottschalk was signed by Paramount for a part in George Raft's next starring picture, "Midnight Club," which Al Hall and George Somnes direct. The Collier-Wallis office handled negotiations for the player

'Curtain At 8' Starts

Phil Goldstone started production yesterday on his Majestic picture, "Curtain At Eight," with E. Mason Hopper directing. Cast includes Dorothy MacKail, C. Aubrey Smith, Jack Mulhall and Herman Bing

Bailey Joins Datig

Rex Bailey, former Radio caster and lately an agent, went into the Paramount casting office yesterday as an assistant to Fred Datig. The press of production activity on the lot resulted in the assignment.

Lew Baum Leaves Agency

Lewis Baum has severed his agency relations to join Sterling Productions in an executive capacity.

Betty Furness Gets Role

Betty Furness joins the cast of "Double Harness," which John Cromwell directs for Radio.



CHEESE

. . . is one of the most enticing and nourishing of foods . . . when made out of real, creamy milk . . . by experts!

When made out of celluloid . . . it is in very bad taste and often loses people, who run theatres, a lot of money!

Food cheese is all nutriment . . . containing 120 calories per ounce against beefsteak's 72

Real cheese-making is a fine art . . . dating back hundreds of years BS (Before G. B. Shaw).

Hundreds of varieties include Cottage, New Forest, Cream, Surrey, York, Pont l'Eveque, Camembert, Limberger, Neufchatel, Stilton, Cheddar, Derby, Cheshire, Edam, Gorgonzola, Swiss, Parmesan, Roquefort etc.

Such rarebits are being gathered from age-old cheese centers of the world . . . and will soon be among the palate-tempters at

VENDOME INC

6666 SUNSET BLVD.
HOllywood 1666

THE Hollywood REPORTER

Vol. XV. No. 8. Price 10c. TODAY'S FILM NEWS TODAY Thursday, May 25, 1933

BIG FAN MAGAZINE DROP

TRADEVIEWS by W. R. WILKERSON

•THE astonishing drop in the circulation of fan magazines may be attributed to the same drop in ticket sales in the picture business and for the same reason—LACK OF SHOWMANSHIP.

If you happen to have a file of fan mags—the better ones dating back two years, as we have—go over the old ones and compare them with those being published today and see the difference. It's astonishing. Where pictures have failed to draw greatly because producers have not made any great effort to build attractions that appeal to the fans, so have the sales and subscriptions of the big fan magazines dropped because they have failed to cause material to be printed that appeal to their readers.

•

The circulation of any fan magazine depends on "personalities" and their exploitation, just as much as pictures. The editors of those magazines have either forgotten this one great attribute to their success or have been taking a rest period, much in the same manner of our production chiefs and some of our stars.

In another column of this paper is detailed a standing of the present circulation of the fan magazines. Compare them with the figures of two years ago and you will find that almost every one has taken a terrific dive in sales, NOT BECAUSE OF ANY DEPRESSION IN THE COUNTRY'S FINANCES, but because they have not been printing books of sufficient interest to attract subscribers and news stand sales.

And with that drop, so goes advertising and with that the eventual fold of a publication.

•

We call attention to the above simply because fan magazines are a big part of the picture business; they sell a lot of tickets, they are one of the greatest assets in the dissemination of information—good and bad—if they will only disseminate it.

Accordingly, in our call for a return of showmanship all down the line, we ask that our plea be heard by the publishers and editors of fan publications.

They should forget their present contention that the mentality of fan readers has been elevated by talking

(Continued on Page 2)

Complete Text of Agency Contract

The complete text of the Agency Contract for use by artists, agents and producers prepared by the special committee of the Academy will be found on page 4.

Zanuck In Deal For Four Writers

The basis for his writing staff has been set by Darryl Zanuck, deals for four writers being approved.

Leonard Praskins terminates his week-to-week deal at MGM to write the screen play for Twentieth Century's first production and will have a choice of four stories held by Zanuck. Sam Mintz is set and will probably do the screen play for his own original, "Brown Stone Front," which is being considered for purchase. The remaining two writers will be announced shortly, all taking up term deals the first of next month.

Warners Reopens June 10

The opening of Warner studio has been set for June 10, when the cameras will start turning on "Footlight Parade," the all-star musical picture which Lloyd Bacon will direct. Busby Berkeley is now rehearsing the chorus.

Subscription and Newsstand Sales Flop Like Film Grosses. Modern Screen New Leader

New York.—There has been almost as much of a drop in the subscriptions and sales of the fan magazines as there has been in the drop of patronage at theatre box-offices. Not that they both go hand in hand to too great an extent, but both flops have been as a result of poor production and lack of the powers to attract the fans.

The surprising feature of the fan magazine business is the drop in circulation of Photoplay, leader of last year and other years, and the big jump of Modern Screen and Silver Screen. There is hardly a doubt that the death of Jimmy Quirk had much to do with

(Continued on Page 7)

Yates Sued For Agent Commissions

New York.—It has lately become known that not only were several prominent motion picture people and firms depositors in the Harriman Bank and Harriman Securities outfit, this coming about principally through Harriman's absorption of the Liberty Bank and Trust Company, but picture people were probably responsible for the

(Continued on Page 7)

Billie Burke, McGuire Will Write Ziegfeld's Life

William Anthony McGuire and Billie Burke are planning to collaborate on the life story of Florenz Ziegfeld, for publication in The Saturday Evening Post.

'Romance In Manhattan' First For Lederer

Radio has purchased on original story by Don Hartman titled, "Romance In Manhattan," which will be Francis Lederer's first starring vehicle under the supervision of Sam Jaffe.

Hayward Hops East

Leland Hayward left yesterday by plane for New York to be gone about ten days and will spend the remainder of the summer in Hollywood. Preston Eaton remains in the Hollywood office.

Durante-Lupe West

New York.—"Strike Me Pink" will close on June 10 and Jimmy Durante, the well-dressed man, and Lupe Velez, will return to the coast to start work on MGM's musical "Hollywood Party."

Assistant To Aylesworth

New York.—H. M. Aylesworth has appointed Walter Brown, representing the Irving Trust Co., receivers of RKO theatres, as his assistant.

'Waterfront' Hits $30,000

New York.—Edward Small's "I Cover The Waterfront" hit $30,000 in its first week at the Rivoli. Picture started its second week yesterday.

MGM Buys 'Penthouse'

New York.—MGM has bought Arthur Somers Roche story, "Penthouse," now running in the Cosmopolitan.

Schenck, Moskowitz West

New York.—Joe Schenck and Joe Moskowitz left for the coast yesterday.

GUILD CODE MEETING PROVES TORRID SESSION

Last night's meeting of the Screen Writers Guild proved to be a hot and hectic session, with accusations and personal attacks flying thick and fast.

The gathering, numbering about 135, met to consider Articles Three to Ten of the Writers Code of Working Rules, but a snag developed in the discussions on Three when opposition developed to adoption of the article which would provide for closed Guild shop in the studios some time after September 1, 1933.

President John Howard Lawson argued for adoption of the article, stating that the entire future of the Guild and Code depended on passage of Article Three by the members. At the finish of his speech, Lawson stated he, as president, was aiming for a very vigorous policy, and if the membership did not feel article three should be

(Continued on Page 5)

Astor Temporarily Closed

New York.—For the first time in eight years, the Astor Theatre will be closed indefinitely for alterations, the final performance of "Hell Below" being Sunday, May 28. Talk along the Rialto, however, is to the effect that MGM has no big picture to put into this house for some time.

Oldknow Interested

New York.—Oscar Oldknow, former Fox Theatre executive, has made a bid for Publix's half interest in the Publix-Salt Lake Theatre. Lou Marcus' offer is already in.

Wallace On Way Back

Richard Wallace sailed from Brest for the United States yesterday. His first assignment will be at Radio.

SARI MARITZA "International House" Paramount

THE Hollywood DAILY REPORTER

W. R. WILKERSON Editor and Publisher
FRANK POPE Managing Editor

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RAMBLING REPORTER

If you see Sam Behrman, tell him that Helen Hayes wants to see him. . . MGM had better pull a "real" sneak on their "Dinner At Eight" preview the last of the week, or the mob will storm the theatre; particularly if that cast shows for the screening . . . Sig Marcus got mad as blazes the other day when given a judgment in court without a fight. Sig called the defendant a coward.

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The topnotcher star, who ducked a bad part the other day feigning a drunken jag, is not on a jag at all but having a swell rest and laughing because of his trick on the studio. . . . Bud Lighton grabbed himself a swell ticket at Paramount. Just for one year and no options and plenty of dough. . . . A nut popped into Talmadge-Jones flower shop the other night and asked Mrs. Grover Jones if she would wrap him in cellophane, put him in a box and send him to Mary Astor. . . . Myron Selznick has bought the Charles Furthman chateau at Santa Monica. . . Peg Talmadge is swell now that Connie and Norma are around. She was just lonesome.

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A Roman honeymoon is one where the groom fiddles while the bride burns. . . . "Micky" Black of the local d.a. office, is on his way to New York on "official" business. . "Louie" Mayer, John Zanft and "Ric" Cortez back from Honolulu Saturday. . . . If you can find a young and beautiful girl, a good actress and one possessing a swell voice, tell Bill LeBaron or Eddie Sutherland and you may get a bottle of their very best near beer. . . . And speaking of beer, do you know that not an ounce of 4 per cent beer has been distributed since the beer ban has been lifted? The brewers got together with the Government to take that percentage brew easy for a few weeks so that you won't stagger out of a drug store under the influence of the glorious foam, so early in the return of the brew.

New York REVIEWS

"PICTURE SNATCHER"

Warners prod.; director, Lloyd Bacon; writers, Dan Ahern, Allen Rivkin, P. J. Wolfson.

Strand Theatre

Sun: The amazing ingenuity and freshness of James Cagney are revealed anew in "Picture Snatcher." It is a trifle incomplete—due to what seems to be large and generous snippings of the censors—but the star and several enormously funny episodes make it on the whole distinctly enjoyable. It will undoubtedly be a success here.

The Cagney following may again rejoice that its leader went back to work not so long ago.

American: Jim Cagney is back with a bang on the Strand Theatre screen in one of the typical tough guy roles which he plays so happily. The film itself, while not the bad boy's best, is sufficiently interesting and actionful to provide good entertainment.

Journal: Cagney's socking 'em again. "Picture Snatcher" is a perfect James Cagney vehicle, a rowdy fast-moving and hilarious series of black-outs through which Hollywood's gift to roughnecks struts with his knowing grin and flying fists. Tangy lines and spicy situations make this one of the best of the Cagney epics and certainly a great improvement over his recent "Hard to Handle."

Herald-Tribune: James Cagney's latest production, "Picture Snatcher," which opened last night at the Strand, has all the earmarks of his other box-office hits, for it is fast, snappy, tough and packed with action. Certainly "Picture Snatcher" is his film all the time, and it is his personality that puts much of it over.

World-Telegram: At the Strand is a spring bargain called "Picture Snatcher," which may very well be James Cagney's best starring picture to date.

Mirror: James Cagney never had a more perfect vehicle than this hoodlum account of the extravagant antics of a picture snatcher

Cagney's performance is exhilarating. Far better than any of the recent Cagney films, "Picture Snatcher" is breezy entertainment, a brisk and compact wealth of howls, thrills and surprises.

"PEG O' MY HEAT"

Cosmopolitan-Metro-Goldwyn-Mayer prod.; director, Robert Z Leonard; writers, J. Hartley Manners, Frances Marion, Frank R. Adams, Herbert Stothart

Capitol Theatre

World-Telegram: The present revival is palpably a vehicle for Miss Davis and is pretty much a routine affair. Fortunately, however, Miss Davis needs no such mechanical contrivance; she can travel on her own ability and reach her destination with no difficulty whatsoever. The picture is entirely dependent on the star. Without her it would be nothing—with her it is passable entertainment.

Journal: No one else but Marion Davies, with her beauty and sweetness and charm, could have brought to the screen the adorable little Irish girl known as "Peg O' My Heart." Robert Z. Leonard has done an unusually fine piece of work with the direction and the dialogue is smooth perfection. The picture is marvelous entertainment. You'll love Marion as Peg of everybody's heart.

American: Blithe and verdant as the Springtime, Cosmopolitan's sparkling version of this immortal comedy proves a vastly amusing entertainment with the amazing Marion Davies perfectly cast as its scintillant star.

Herald-Tribune: Marion Davies as comically wistful a Peg as you could wish. Without Miss Davies, "Peg O' My Heart" might easily escape being the delightful entertainment it is.

Mirror: A perfect vehicle for Marion Davies, who invests the role with mischief, pathos and loveliness. "Peg O' My Heart" is an exhilarating change from all the depressing melodrama with which the movies have been pre-occupied. It is delightful entertainment. Don't miss it.

News: Miss Davies makes an enjoyable character of the poor little Irish girl who goes to the grand house in England after inheriting a fortune. She is amusing in her awkwardness and naivete and, except when she indulges in the unbecoming gesture of sticking her finger in her mouth, she is appealing in the sentimental scenes.

Times: Marion Davies is entrusted with the role of the bouyant colleen and the mirth and sympathy of an audience yesterday afternoon was a sure testimonial to her successful performance.

Nazi Censorship Hits Narrow Films

Berlin.—The Hitler government has slapped an air-tight censorship on all narrow-width film, even when made by amateur producers and intended for amateur performances. The same rules will apply to these productions as to standard width films.

Even scenics and newsreels are included in the decree. The law on which the decree is based is not a new one, but it has been a dead letter until now, so far as narrow-width film has been concerned. The Nazi decree stiffens the penalties for violation of the law, besides putting other kinds of typical Hitler teeth into it.

Heather Angel To Universal, Maybe

Universal and Fox are hot on a deal deal which is expected to result this week in the loan-out from the latter of Heather Angel. Universal wants her for the assignment opposite Karloff in "Invisible Man." James Whale directs.

O'Donnell Writes 'Cowboy'

Paramount has signed Jack O'Donnell to write the screen play of the Will James story, "The Lone Cowboy," which Paul Sloane will direct and supervise.

Para. Options Boland

Paramount has exercised the option on Mary Boland's contract for another term. The player gets a featured role in the B. P. Schulberg production, "Three Cornered Moon" as her next assignment.

Two On MGM Contracts

New York.—Irene Cattell and Hal K. Dawson, actors, have been signed to term contracts by MGM in New York.

Friars Club Sold

New York.—The Friar's Clubhouse was today sold at auction to the Bank for Savings, for $200,000 to satisfy judgments against the club totaling $275,000.

Edwin Loeb Returns

Edwin Loeb of the law firm of Loeb, Walker and Loeb, returned this week from a vacation trip of several months that took him to New York and Europe.

Horace Jackson To Europe

Horace Jackson pulls out for Europe on Saturday, sailing from New York June 3.

Tradeviews

(Continued from Page 1)

pictures and print material for the real fans.

There is no difference between the ticket buyers of today and those of the silent days, only there are less of them, and the same for fan readers.

SHOWMANSHIP will bring them back to both industries. How about it?

'LAUGHING AT LIFE' PLEASING: FOY FILM A THREE-BAGGER

Direction Good. Box-Office Cast

"LAUGHING AT LIFE"
Mascot

Direction .. ..Ford Beebe
Original Story.. .....Ford Beebe
Adaptation and Screen Play . .....
Prescott Chaplin, Tom Dugan
Photography .....Ernest Miller
Cast: Victor McLaglen, Conchita Montenegro, Regis Toomey, William Boyd, Ivan Lebedeff, Frankie Darro, Ruth Hall, Mathilde Comont, Henry B. Walthall, Lois Wilson, Buster Phelps, Tully Marshall, Noah Beery, Dewey Robinson, Big Boy Williams, Irving Bacon, Bob Kortman, Edmund Breese, William Desmond, J. Farrell MacDonald, Pat O'Malley, Henry Armetta, George Humbert, Philo McCullough.

Better than average program fare, "Laughing At Life" should do well in the independent market. The cast has an unusually strong name draw with even the bits played by people of the calibre of Lois Wilson, Henry B. Walthall, J. Farrell MacDonald, Noah Beery and Tully Marshall to mention but a few. Producer Nat Levine has done well by himself in casting more than capable actors for every part, regardless how small. The results of this are bound to show at the box-office.

Victor McLaglen, starred, has a role admirably suited to his talents. It is, in fact, one of the best since his Captain Flagg. He plays in "Laughing At Life," an engineer who cannot resist the call of lawless adventure, cost him what it may. He pays rather dearly when his venture into gun-running separates him from wife and son and places a price on his head.

These early scenes that sketch in praiseworthy brevity enough of his early experiences to form an intriguing background for the main story have been directed with imagination and intelligence by Ford Beebe. The director here develops a style that tells just enough to picque the interest without satiating it.

Unfortunately, the rest of the tale does not live up in full to the excellent premise. But then, perhaps the standard was a little too high to maintain. There are thrills and suspense aplenty in what follows despite its rather routine development. And it will please the type of audience for whom it was designed.

Beside McLaglen, few of the others have much to do. A sort of a Flagg-Quirt formula threatens between McLaglen and William Boyd but this never comes of. Conchita Montenegro is spirited as a dashing senorita and Ruth Hall appealing as the conventional heroine. Regis Toomey contributes his usual pleasing juvenile lead. Frankie Darro as a boy revolutionist is good as always.

The picture is quite weak on comedy. Dewey Robinson and Big Boy Williams have a short moment and Henry Armetta does his standard Italian, though costumed as a South American. Outside of this, there are no laughs.

Photography throughout is excellent with Ernest Miller credited.

Theme Songs

It is understood that Noel Coward has written a theme song for his "Design For Living" for Paramount's use in the picture. It is titled "Let's put out the wife and go to bed."

Flood To Para. On 2-Pix Deal

James Flood was signed yesterday by Paramount on a two picture deal. The director's first picture will be "Chrysalis" from the script by Sidney Buchman with an all-star cast including Miriam Hopkins, Fredric March, Sylvia Sidney and George Raft. The Schulberg-Feldman office made the deal.

Eddie Cantor In Sunday

Eddie Cantor will arrive here Sunday to start preparation on his next picture for Samuel Goldwyn, titled "Roman Scandal."

William Anthony McGuire has been borrowed from Universal to write the screen play. Al Dubin and Harry Warwill write the songs and Frank Tuttle will direct.

Cabanne To Annapolis

Christy Cabanne pulls out for Annapolis tonight, going East to shoot scenes for adio's "The Glory Command" at the Naval Academy. The cast and members of the crew pull out Saturday.

Rogers Signs Young

Roland Young has been signed by Charles R. Rogers for a featured spot in the Jack Lait story, "She Made Her Bed," for Paramount. The Joyce-Selznick office made the deal.

Buzzell After N. Y. Player

Eddie Buzzell is angling for Judith Templeton, of the New York cast of "Another Language," for a leading spot in his first production at "U." "Love, Honor and O Baby."

Cohn, Milestone Sail

New York.—Harry Cohn and Lewis Milestone leave today on the Conta de Savoia for London.

Fox Buys Chapin Story

Eunice Chapin has sold an original story, "Coast To Coast," to Fox studios. Latter plans to co-star Sally Eilers and James Dunn in the picture.

Alan Dinehart In

Alan Dinehart has been spotted into the cast of "Her Bodyguard," which B. P. Schulberg is producing for Paramount.

Baseball Yarn Well Directed

"CALLED ON ACCOUNT OF DARKNESS"
Foy-Columbia

Direction .. .. Ben Stoloff
Story ..... .Gerald Beaumont
Screen Play ...William Jacobs
Photography .Joseph A. Valentine
Cast: Wallace Ford, Barbara Kent, Dickie Moore, J. Farrell MacDonald, Marion Byran, Sam Cohen, Frank Moran, David Worth, Mike Donlin.

Made with a canny eye cocked towards the exploitation value of a baseball picture at this time, "Called On Account of Darkness" has all the earmarks of a success. It has plenty with which to pay off the ticket-buyers in the way of entertainment and falls naturally in that category where, while not a world-beater, it is certainly a picture which you and I would pay to see and like.

Prefacing an opinion in this somewhat enthusiastic manner, and then pointing out that it is deficient in one department may appear inconsistent. However, taking the bitter with the sweet, it is necessary to register here a lusty kick at the supervisory brains that went towards making the film what it is.

A greater understanding of its subject, coupled with what we feel should have been a deeper knowledge of audience demands, would have brought the production up to a rating where it would be a sensation.

It misses that because there is lacking that quality of glamor, of bigness, that makes certain pictures the box-office winners of the year.

Gerald Beaumont's story, from which the film takes its title, is well-known. It tells of a cocky, self-sure baseball player who considers himself the whole team. Hit in the head with a ball during one game, he later goes blind. His pride compels him to quietly drop from view, this at a time when his team is taking loss after loss.

His disappearance results in his being charged with stringing along with gamblers who are making the most of the situation. Even the girl he loves is given to think that until he is found and the real reason learned. An operation restores his sight and there he is left with the assurance that he will be a great player again next season.

At no time does the story reach a pinnacle. It is, nevertheless, satisfying, owing to its excellent treatment at the hands of William Jacobs. Ben Stoloff's direction is expert. Wallace Ford as the swell-headed baseball player, Barbara Kent, Dickie Moore, J. Farrell MacDonald and Sammy Cohen do some real trouping. Valentine's photography is a treat.

The exhibitor can buy this picture with confidence. Give it the proper exploitation setting and you've got a diamond in the rough.

Yesterday in NEW YORK with HELEN GWYNNE

Jack and Charlie did themselves proud on the opening of the summer edition of Twenty-One, which is called the Westchester Embassy and is located up at Armonk, just outside of White Plains—ask any cop for further instructions. The boys redecorated this year and fixed up a gorgeous outdoor as well as indoor place, so that you can take your choice and dine and dance in the clubhouse or under the stars and of course there's the ole swimmin' pool for those who like water. Opening night there wasn't anyone who forgot to be there. The Watterson Rothackers claimed they never before said "Hello" to so many people all in one place that they really wanted to see. Effie Jacobs, Francis T. Hunter, Irene Barrymore, Tom Douglas, Barbara Bennett and Morton Downey, Esmond O'Brien, Sidney Smith, Jack Rumsey, Marie Hammons, just to name a few, were among those who made it a night to be remembered.

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That Paramount receivership comedy isn't exactly all laughs. At the last meeting, which was a stormy one, we noticed a nice looking elderly lady whom we had seen before at most of the others. When it was announced that another meeting would be held this week the lady came up to us and in a woeful tone of voice asked us if she had heard right. We politely said "yes" and then she looked at us quite hopelessly and said, "Do you think there will be something coming out of it?" Well, she had us there because while we do think something will come out of it, we expect the answer wouldn't be of much help to her. Just where the common stockholder 'comes in' is what really counts, but nobody seems to care.

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By the way, in case you hadn't heard, New Jersey passed a very interesting bill the other day to the effect that reporters cannot be forced to tell the source of their information even on a witness stand in court. Now that's progress and we mention it here because so few people have any idea of how important it is that a newspaperman compel respect for the confidences he gets. It's as much for your protection as it is for his, so if you want the lowdown on anything read it in the papers and don't try to find out how it got there. . . . . Just to prove once more how times have changed and why old material is so hard to modernize, we read a story in an old, old magazine about a very nice fellow who was well loved but about whom there was a deep mystery. Well, he meets and loves a gal but before he marries her he feels he must tell her all. Seems as how he's a divorced man! The gal marries him anyway but they have to move to another town for a fresh start together. Today if they want a fresh start together they have to go to Reno first.

AGENCY CONTRACT AIMS TO CLARIFY SITUATION

Limit Placed On Commissions

The complete text of the Standard Contract drawn up by the special committee of the Academy for use by Artists, Agents and Producers is herewith given in full:

PROPOSED STANDARD FORM FOR AGENCY CONTRACTS

Memorandum of Agreement between..... ..... Agent, and .... .Artist.

The term hereof shall be from... .. . . to . . .. except that the Artist shall continue to pay the commissions provided herein for so long a period as he shall continue to be employed upon contracts for his services entered into prior to the above expiration date and upon renewals of such contracts, options exercised thereunder and upon new contracts entered into by him in substitution and or replacement of such contracts

Field of Representation

It is the primary intent of this contract to set forth the relationship of the Artist and the Agent in connection with employment in motion picture production and with activities directly connected with such production.

With regard to all such employment in motion picture production the commissions set forth below shall be paid by the Artist to the Agent without the necessity of any evidence whatsoever that the employment has been secured or negotiated by the Agent

However, this contract applies also to employment in such other activities and exercises of the talent, labor and capacities of the Artist as may be specifically set forth in the following space:

. . ..

With regard to these secondary fields of representation not directly connected with motion picture production, the Agent shall be entitled to the commissions set forth below only when he has been substantially responsible, directly or indirectly, for the securing of the employment of the Artist. In case of dispute the burden of proof shall be upon the Agent.

Commission To Agent

In consideration of the services of the Agent, the Artist agrees to pay and the Agent agrees to accept as full compensation the following commissions, **except that in no case shall any commission or percentage paid to the Agent exceed 10 per cent:**

. per cent of the amount received by the Artist for employment in or directly in connection with motion picture production.

Except that when such amount received by the Artist is derived from the employment of the Artist under a contract for more than one year and/or renewable for stated periods at the option of the Producer, the commission paid the Agent by the Artist shall be . ..... per cent during the second year, ...per cent during the third year, ... per cent during the fourth year and .. ..per cent during subsequent years in which the Artist continues to be employed under the term contract or any renewal or extension of such contract or by virtue of the exercise of any option contained in any such contract.

..... per cent of the amount received by the Artist for employment other than in motion picture production but set forth under the heading "Field of Representation" above as coming within the scope of this contract.

The above commissions shall be due and payable to the Agent immediately upon receipt by the Artist of any compensation whether such compensation be payable as salary, commission, fee, share, bonus, percentage, royalty or otherwise.

Duties of Agent

In consideration of the commissions agreed upon the Agent undertakes the following duties and responsibilities:

a. To use his best efforts to further the professional interests of the Artist, to develop the personal abilities and increase the earning power of the Artist and to obtain and maintain for the Artist a favorable and valuable professional reputation.

b. To plan for the future work of the Artist and to seek out and confer with those who may employ or recommend the employment of the Artist.

c. To negotiate for and endeavor to procure employment on favorable terms for the Artist in the fields of employment designated in this Contract.

d To promptly inform the Artist of all offers for his services and all inquiries received by the Agent with regard to the Artist's availability for employment.

e. To examine any and all proposed employment contracts and to give business advice as to their advisability.

f. To attend any and all conferences between the Artist and Producer or prospective employer when requested by the Artist.

g. Generally to perform in a competent and painstaking manner the acts and duties of an active business manager of the professional business and employment of the Artist.

h. To diligently observe as a condition of the validity of this contract that in advising the Artist the Artist's interest and benefit shall be the sole consideration.

An essential condition of the validity of this contract is that both parties receive reasonably continuous benefits therefrom.

Accordingly, this contract may be cancelled on two weeks written notice by either party, a copy of which must be filed with the Academy, if and when during a period of.....weeks the Artist has not received or had a bona fide offer of at least one week's employment at the minimum compensation stated below

This clause, however, shall not be used by the Artist to evade legitimate obligation to the Agent. Upon the filing with the Academy of a complaint charging attempt at such evasion, the contract shall automatically continue in effect until a hearing has been held upon the complaint and a decision rendered.

Minimum Salary

It is understood and agreed that the minimum salary of the Artist shall be the sum of or the equivalent of $..... per week, and upon a daily basis of $... . .. per day. The Agent agrees that he will not quote a figure less than the above amounts respectively without first having the written permission of the Artist, which permission shall constitute a modification of the minimum salary stated in this paragraph.

This contract shall not be assignable by the Agent except with the written consent of the Artist

The parties agree that this contract is essentially for personal service by the Agent to or on behalf of the Artist. If and when the capacity for service by the Agent is substantially reduced, through the fault of the Agent, this contract may be cancelled by the Artist upon filing a complaint with the Academy and giving two weeks written notice to the Agent. However, if the Agent files a denial, plea of extenuating circumstances, or counter-complaint charging attempt by the Artist to evade legitimate obligations, the contract shall automatically continue in effect until a hearing has been held and a decision rendered.

Grounds For Cancellation

This contract may be cancelled at the option of the Artist if the Agent should be expelled from membership in the Academy of Motion Picture Arts and Sciences, the Agent, however, to be subject to such expulsion only in accordance with the Arbitration procedure provided for in the Code of Practice for Artist-Agent-Producer Negotiations.

Arbitration of Disputes

The parties agree that any and all disputes between the Agent and the Artist, and any complaint of violation of any of the terms of this contract, and any claim of the Agent that the Artist without good reason refuses proffered employment or of the Artist that the Agent fails to exercise on his behalf the diligence and competence to be reasonably expected, shall be referred for determination to the Arbitration Procedure of the Academy of Motion Picture Arts and Sciences.

The parties further agree that in all cases the award of the arbitration shall be final, and by such award the arbitration board may amend, modify, or suspend this contract, apportion commissions and determine any adjustment as to payments hereunder.

Alas, Poor Ely!

Winchell states that Ely Culbertson, bridge champ, dropped $8,000 recently to his own team mates. Page Chico!

Disputes Must Be Arbitrated

Dubin-Warren On WB Keeler Film

Al Dubin and Harry Warren are working on the music and lyrics for the Ruby Keeler picture at Warner Brothers, on which Busby Berkeley already has chorus rehearsals under way. Leo Forbstein, musical director of the Burbank lot, will function in the same manner as on"42nd Street" and "Gold Diggers of 1933."

Dubin and Warren took plenty of bows for their brilliant musical contributions to "42nd Street," and it is conceded that they surpassed their previous efforts by their song numbers in "Gold Diggers." Forbstein, who supervised the musical end of the picture, likewise came in for plenty of congratulations.

Bill Wright On 'Tarzan'

William Lord Wright has joined the Sol Lesser unit to supervise the production of the serial, "Tarzan The Fearless."

At the same time, Walter Anthony has ben engaged to write the dialogue for the screen play by Basil Dickey and George Plympton. Robert Hill directs and arrangements to start shooting the picture at the Sennett Studio have been completed for the first of the month.

Page A Singing Ingenue

Director Edward Sutherland is having plenty of trouble finding an ingenue who can sing for the feminine lead in "Too Much Harmony," which he is directing for Paramount. Jack Oakie, Skeets Gallagher and Harry Green are the only members of the cast signed to date.

Norman Foster Signed

Radio has signed Norman Foster on a one picture deal and will again team him with Ginger Rogers in "Rafter Romance" which William Seiter will direct. Sam Mintz is writing the new treatment.

Lead For Ryan Short

Dorothy Grainger gets a lead spot in Phil Ryan's first comedy for Paramount release, "The Milk Maid Champ," which Del Lord is directing. Picture features Eugene Pallette with Walter Catlett.

Lanfield Directs Aggie'

Radio has assigned Sidney Lanfield to direct "Aggie Appleby, Maker of Men" as his first on the four picture deal. William Gargan will have the top spot.

Two More On 'Women'

Radio has signed Sarah Y. Mason and Victor Heerman to collaborate on the screen play of Katharine Hepburn's next picture, "Little Women," for Radio. George Cukor will direct.

Supervisors Next ?

John M Stahl tested cameramen yesterday for the job of photographing his next picture, "Only Yesterday" for Universal. How the tests were performed was not revealed.

'Stingaree' Bought For Irene Dunne

Radio has purchased the talking picture rights to "Stingaree," by E. W. Horning, as a starring vehicle for Irene Dunne.

There is a possibility that Leslie Banks may be brought out from London to direct this picture.

A film version of "Stingaree" was made back in 1915 by Kalem

John Cabot Lodge For 'Little Women'

John Cabot (very Boston) Lodge has been signed for a part in the Radio production of "Little Women," that will be directed by George Cukor with Katharine Hepburn the star.

They Couldn't Say Yes

Douglas Montgomery just could not see his way clear to accept the assignment in "Little Women."

Adrienne Ames ducked the proffered part in Universal's "Only Yesterday."

Silverstone To N. Y.

London.—Murray Silverstone, U. A. general manager in Great Britain, sails for New York May 27 for conferences with Arthur W. Kelly on next year's lineup.

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ARTIST-AGENT-PRODUCER CODE OF PRACTICE COMPLETE

Standard Contract Ready To Submit

The first draft of the proposed Artist-Agent-Producer Code of Practice and Standard Contract, has been completed by the special committee of the Academy headed by Frank Capra, which has been working on the proposition for some time.

Copies of the proposed standard contract and code of practice were sent out to leading agents this week, with requests for any opinions they might have, so the suggestions can be incorporated into the recommendations sent to the five branches. It is expected that the Academy committee will hold a meeting next week to listen to the agents, following which the branches will get the documents for suggested changes and eventual approval.

Formulation of the Artist-Agent-Producer Code of Practice and Standard Contract followed preliminary conferences of the Academy Board of Directors with producers, agents and artists, which clearly showed that none of the three groups were satisfied with existing conditions. Appointment of the committee followed.

The Code of Practice as drafted by the Academy Committee provides for the Academy branches, licensed agents and producers as signatories.

PROPOSED CODE OF PRACTICE

Provisions of the Code include:

Recognition of a standard form of contract to provide minimum clauses of personal representative agreements. Existing contracts need not be changed

Producers will only negotiate with and recognize an agent who holds a signed contract with an artist. No agent shall have any commission claim except on the basis of a signed contract

Agents shall file with the Academy a complete and constantly corrected list of clients, also indicating date each contract was signed

The agent must file with the Academy a written statement giving names and addresses of all persons connected with the agency as owners, partners or stockholders or persons who have any financial interest in the agency. Any changes must be reported immediately

To facilitate employment negotiations, the Producer will make available to agents, descriptive cast sheets of forthcoming productions.

The Producer recognizes the right and propriety of the artist being represented by his agent if and as the artist may desire such representation. Producers recognize the artist, in all negotiations, is entitled to the advice and counsel of his agent.

The agent shall receive, directly or indirectly, a maximum commission of 10 per cent from the artist. The agent cannot ask or accept any emolument, payment or gift in excess of this amount from the artist, nor any other payment or gift from any company or individual.

The Code condemns the practice of any agent offering the artist a contingent contract based upon the proposition that the agent receives no commission unless he secures more money for the artist Such practice shall be grounds for charges by any other agent or producer against the parties involved.

Arbitration of disputes is taken care of in the Code, by setting up an Adjustment Committee, consisting of one member from each Academy branch and one agent A two-thirds vote sends the case to the Conciliation Committee, which shall be augmented by one agent. In all cases involving charges serious enough to carry penalty of suspension or expulsion from the Academy, the Board of Directors shall have final authority.

If a producing company brings charges of code violation or unethical practices against an agent, the company shall take no action which will interfere with the legitimate service of the agent in behalf of his clients until such time as the charges have been adjudicated.

Amendments to the code can only be made by majority vote of each of the five Academy branches, majority vote of the agent signatories and majority vote of the producing company signatories.

Unusual Story

The Metro-Goldwyn-Mayer production of "Night Flight" as written by Antoine de Saint Exupery, is one of the most unusual ever filmed in that Gable and Helen Hayes, as husband and wife never see each other throughout the whole picture and Lionel Barrymore as the flight commander never comes in contact with Bob Montgomery, etc., etc.

Raymond Signs 2 Tickets

Gene Raymond placed his signature on two contracts yesterday, one with Columbia for the lead in "Brief Moment" opposite Carole Lombard with David Burton directing. The other is with Samuel Goldwyn for the lead opposite Anna Sten in her first picture, "Nana," by Emile Zola. The Schulberg-Feldman office made the deals.

Guild Code Meeting

Continued from Page 1

adopted, he asked to be recalled. This statement was followed by similar views by Oliver H. P. Garrett, James Creelman and Ralph Block, who also declared failure to vote favorably on the measure meant the membership had no confidence in the executive committee and asked to be recalled

This apparent attempt of Guild leaders to force adoption of Article Three generated opposition from Howard Green, Grover Jones and William Slavens McNutt. Jones cautioned the members not to make any move where the Guild would get licked, and he was unwilling to sign for closed Guild shop unless the organization had written assurance of backing from the Authors League and the Dramatists Guild. Green pointed out that practically every clause in the Code has a strike threat, and the producers will start laying plans for their own protection jus as soon as any articles of that nature are passed.

McNutt declared he did not believe the executives of the Guild could deliver on the Code as outlined, and he would not sign for a closed shop until definite support from the Authors League and Dramatists Guild were forthcoming. He pointed out that Hollywood was the only place left in the world where writing prosperity still existed He also chided the executives who asked for recalls if the article was not adopted.

Oliver H P. Garrett answered the three objectors, stating there was no reason why closed shop could not be enforced, as the Guild had virtually all writers that were now employed in the major studios. He stated the same issues were in the Guild Code which he unsuccessfully fought for in the Academy Writer Code.

Lawson stated the articles would not go into effect until the Guild had received written support from the Authors League and Dramatists Guild. Courtenay Terrett charged that many writers were secretly negotiating contracts with studios which could be signed after May 31, and were violating the Guild contract. Grover Jones answered this attack, and then made a plea for the independent writers, who he claimed were overlooked entirely in the Code provisions.

The meeting wound up after Rupert Hughes made an earnest plea for adoption of every provision of the Code, and Lester Cohen declared the entire Code depended on adoption of the article.

As with all other sections of the Guild Code, 75 per cent of the entire membership must vote in favor of Article Three via mail vote. Another meeting will be called next week to consider the remaining articles.

Chrysler-Sinclair On India Picture

New York.—"Footloose In India" is the title of the first picture to be made by the Sinclair Pictures Ltd. of Toronto, with backing of the Chrysler interests in Canada.

Cameramen will sail from New York on May 31, via the S. S. Roma, to meet Gordon Sinclair, explorer and writer, in India. Scenes for the picture will be made all the way from Bombay to the Khyber Pass in the northwest frontier Production will be a British Canadian quota picture.

Carr Signs Chas. Vidor

Charles Vidor, former MGM director, has been signed by Trem Carr to direct "Sensation Hunters" for Monogram. The story was written by Paul Schofield

Home Office Friction Out In Zanuck Setup

Obviously determined to avoid the ever-present friction that exists in major companies between their home offices in New York and the production organizations in Hollywood, Darryl Zanuck is rounding out his organization plans for Twentieth Century Pictures by eliminating any idea of having a New York home office.

Zanuck has had considerable experience with New York headquarters and knows the time, money and worry wasted on the petty personal dissension that is to be found in such setups. His desire to concentrate all business on the coast is regarded as a constructive move.

The purpose of Howard Smith's trip to New York recently was to arrange to have the agencies there deal directly with the company's United Artists studio offices. Negotiations for talent and material will be handled entirely by the staff here.

Zanuck is production chief, with Ray Griffith and William Goetz associates. William Dover is production contact man in charge of talent, Howard Smith in charge of story material. Actual start of operations occurs June 1.

Armetta Doubles Up

Universal is doubling Henry Armetta in two pictures, with the actor working in both "Salt Water" and "In the Money."

Going To World's Fair? Academy Will Fix It

The Academy will cooperate with officials of the World's Fair, at the latter's request, in arranging receptions for picture celebrities who either take in the Fair, or desire to stop over in the Windy City for a few days while the celebration is in progress. Through the contact established with officials of the Fair, stars and others have the assurance of being well received during a visit to the exposition.

Marlow To Write 'Mike'

Brian Marlow draws the assignment of developing the story, "Mike," as his next job following the completion of the screen play of "Brief Moment" for Columbia.

Futter-MGM Deal

New York.—Walter Futter has set a deal with MGM to make four four-reel featurettes for their release. The first on the deal is "Itchy Scratchy."

New Players For Roach

Patsy Kelly of the New York musical, "Flying Colors," and Don Barclay, comedian, have been signed by Hal Roach. They are due on the coast next month.

DEAR WILLIAM MORRIS JR.:

TAKE ONE QUARTER PAGE AD INTERNATIONAL HOUSE SECTION IN HOLLYWOOD REPORTER.

GEORGE BURNS AND GRACIE ALLEN

Who's Who?

During the heat of debate at the Screen Writers' Guild meeting last night, Grover Jones said: "You say we have 355 writers in the Guild—I say we have 355 members of the Guild!"

'Night at Old Orpheum' At B. H. Little Theatre

"A Night at the Old Orpheum" is the title of the all-star vaudeville bill which will be presented for the benefit of the Little Theatre of Beverly Hills on Tuesday evening, May 30.

The bill includes Chic Sale in a new monologue entitled, "The Little Theatre Movement;" Donald Brian in song and the "Merry Widow Waltz;" Grace La Rue, Hale Hamilton and Craufurd Kent in a new skit, "Dangerous Advice;" Trixie Friganza with a new "Bag of Tricks;" Charles Hill in "Baby Grand Larceny;" Sam Ash of "The Cat and the Fiddle;" Mr. and Mrs. Jack Norworth in "Songs of Yesterday;" Wm. Collier, Sr. and Joseph Cawthorn in a new act and, through the courtesy of Lottie Horner, the Parisian dancers, Varni and Viviene. Sam Hardy will be master of ceremonies. The production is being directed by Edwin Sturgis.

The proceeds of the affair will be used for production of "Uncle Tom's Cabin," the next offering on the Little Theatre's official program.

Wilson Back Directing

After working as a featured player for the past year, Charles Wilson returns to the ranks of the director with Fox. He starts today as dialogue director, rejoining the company that had originally signed him. Al Kingston set the deal.

Blackmer In 'Deluge'

Sidney Blackmer replaces John Marston for the top spot in "The Deluge," which Sam Bischoff is making for Radio release.

Two For 'Salt Water'

Jocelyn Lee and Lew Kelly have been added to the cast of "Salt Water" for Universal.

Yates Sued

(Continued from Page 1)

acquisition of the Liberty by Harriman.

Information in this connection came about, through the matter of a judgment obtained by J. G. Trainer, a real estate broker of New York against the Setay Co., Inc., and Herbert J. Yates, personally, for the sum of $4,444 89. Trainer's suit was for commission in having brought the Setay outfit in touch with the representatives of the Harriman Bank and Harriman Securities Co.

Assets of the Setay Co. are reported to have dropped considerably by Moody's Manual, one of their chief remaining assets being the Setay Building in N. Y., but Trainer believes Yates is good for the satisfaction of his judgment. However, Setay and Yates will appeal from the judgment.

New Regime At Republic June 15

The Republic studio, formerly Tec-Art, is now undergoing many major changes and improvements and will reopen on June 15 under the general management of Al d'Agastino.

No member of the former organization is to be identified with the new management, it is understood, and it is also reported that the Clune estate (or an executive of the Clune estate) is substantially interested in the new enterprise.

More than $45,000 is to be spent on improvements, which include sound proofing the old stage, making it the largest single stage in the city. The Melrose avenue frontage is to be dismantled and the entire frontage improved. New recording equipment and lighting facilities are to be added and new machinery installed in the mill.

RKO Books Fight Pictures

New York.—RKO has made a deal to show the Schmeling-Baer fight pictures exclusively over their circuit. New York showing will be at the Palace morning after the fight.

Col's 'World Fair'

Columbia is to produce a story by Robert Riskin for next season titled "World's Fair." Riskin and a crew of technicians are now shooting preliminary scenes in Chicago.

Fan Mags Slump

(Continued from Page 1)

the former and good sound publishing acts by the two Screen's editors, have built them to top rating, plus the sales price.

The standing and estimated circulation of the books' subscriptions, together with their news stand sales is as follows:

Modern Screen	556,421
Silver Screen	471,806
Photoplay	461,842
Motion Picture	456,002
Picture Play	341,218
Movie Classic	326,852
Screen Book	267,573
Screenland	262,611
Screenplay	211,132
Hollywood	181,694
Screen Romances	137,141
Film Fun	130,097
Le Film (Canada)	9,784
Shadowplay	No Estimate

It is pretty tough to estimate New Movie because of the combined circulation figures of all the three Tower magazines sold over the Woolworth counters. The combined group is estimated at 1,360,669, with around half that amount going to the movie book.

The above figures may not be "actual," but as close to that point as the majority of the big advertising agencies and others interested in these figures can secure.

Naturally, there is a trend to the cheaper publications, such as Silver Screen and the other ten centers as against the higher priced books, but prices have not been sufficient to account for the sag in some circulation figures.

W. C. FIELDS

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THE Hollywood REPORTER

Vol. XV. No. 8. Price 10c. TODAY'S FILM NEWS TODAY Friday, May 26, 1933

PERCENTAGE DEALS OUT

TRADEVIEWS by W. R. WILKERSON

•WE owe Joan Crawford an apology.

We were given a lot of false information about her activities in behalf of herself and her studio. Acting on this, we wrote a yarn about her several days ago, calling her to task for not being Joan Crawford and continuing the activities that helped make her one of the screen's greatest stars.

•

We find that we were wrong; had been given the wrong slant. For the benefit of Miss Crawford and the readers who have found interest in this column and believed, more or less, in its authenticity, we herewith print the facts on Joan regarding her activities in self-promotion in an effort to secure her position as one of the greatest attractions in pictures.

Crawford does more studio sittings for exploitation photographs than any star at Metro-Goldwyn-Mayer and probably in the whole business. She answers every call for such sittings, even gives up her lunch hour when she is working. She will subscribe and assist in any stunt, photographic or otherwise that will tend to help build her as an attraction.

•

Joan is the recipient of one of the largest fan "mails" in pictures. The present accumulation runs from 1,800 to 2,200 a week.

Her secretary, Lewis Belaine, who has been with her for four years, goes over each and every letter, passing on to Joan those demanding her personal attention and this runs into hundreds each week. All of those letters are answered personally.

Every photograph solicited by fans is PERSONALLY AUTOGRAPHED by Miss Crawford, there are no phony Crawford autographs, and she signs over 150 a week.

Joan Crawford works like a trojan for the Joan Crawford fan clubs throughout the country. She is the president of two: Woodhaven, Long Island, and the Bronx, New York. She is honorary member of 12 or 14 others, situated in Detroit, Great Lakes, Minn., Brooklyn, Chicago, Baltimore, Sioux City, Des Moines, Providence, Tacoma, Charleston, Jacksonville, etc., etc. To these clubs she contributes monetary aid, she sends prizes to be raffled, she PERSONALLY corresponds

(Continued on Page 3)

Chase Writes Off Big Fox Losses

New York.—The Chase Bank announced that it had written off around $55,000,000 from surplus and undivided profits to provide for charge-offs against losses.

As a result of these charge-offs, and others that have been effected, the obligations of General Theatre Equipment and Fox Film to the bank, has been dropped to $15,000,000 instead of the $83,000,000 that the bank originally invested.

Wellman On 'Wild Boys'

Warners have assigned William Wellman to direct "Wild Boys of the Road," the Danny Ahern story, as his first job on the reopening of the studio. Rochelle Hudson and Frankie Darro have featured roles.

Radio Borrows Huston

Walter Huston goes from MGM to Radio on loanout for the featured spot opposite Ann Harding in her next, "Ann Vickers," which John Cromwell directs. Pan Berman will be associate producer on the picture.

Volck Returning

New York.—George Volck, vice-president of Joyce-Selznick, is on his his way back to the coast via the canal.

Majors Having 'Taken Licking' Demand Straight Rentals Or Guarantees This Year

New York.—With the exception of the big producer-owned chains, most of the major distributors will insist on straight rental contracts or those on a percentage with a guarantee for their bit, in all selling for the new season.

For years the major distributors tried to crash the percentage contracts through with exhibitors and the exhibs laid back denying every percentage advance, doping that he did not want the distributor to know too much about his business. But the exchanges

(Continued on Page 4)

Schaefer Gen. Mgr. of Para.-Publix

New York.—George Schaeffer was elected General Manager of Paramount-Publix Corp. and subsidiaries by the board of directors yesterday.

Perelman On 'Love, Honor'

S. J. Perelman was signed yesterday by Universal to write the screen adaptation of "O Promise Me," now titled, "Love Honor and O Baby!" co-starring Zasu Pitts and Slim Summerville. Eddie Buzzell will direct.

Pan. Hollywood Will Stay Dark

Failing to get together with trustees of Fox West Coast for release of suitable first run pictures in Hollywood for the balance of this season, Alexander Pantages has decided not to reopen the Pantages Theatre, Hollywood, until he is assured of a supply of product for the house.

The Theatre operator had intended to reopen the house within two weeks with "Peg O' My Heart," and following the Davies' picture with Mary Pickford's "Secrets."

'U' Salary Cuts Back With 'Only Yesterday'

Full restoration of salary cuts at Universal are to be made, it is understood, with the start of "Only Yesterday," which John Stahl produces. The start of the picture will be regarded as the official reopening of the studio since the shut-down, wage cuts having been effective aside from the fifty per cent waiver action which has since been dropped.

Hipp Takes On Opera

New York.—The Hippodrome drops pictures for the summer and goes to a season of summer opera June 3, by the Chicago Grand Opera Company. Fifty cents top.

'Nana' To Start June 15

Sam Goldwyn slates Anna Sten's "Nana" for production June 15 under George Fitzmaurice's direction. Gene Raymond has the spot opposite the star.

Carr Joins U. A. Board

London.—Edward T. Carr, general sales manager of United Artists in Great Britain, has been appointed to the board of directors of United Artists Corp., Ltd.

FILM PROD. CORP. A DUMMY, KOHN TESTIMONY SHOWS

New York.—That Film Productions Corp. was a dummy, formed as a "manufacturing unit" to facilitate the Paramount-Publix transactions with banks which loaned Paramount more than $8,000,000 and had twenty-thre negatives assigned to FPC as security, was brought out in the testimony of Ralph Kohn, secretary and treasurer of Paramount, in the hearings before Referee H. K. Davis yesterday.

The copyrights to the films, Kohn testified, were never assigned to Film Productions, the company had no letterhead of its own and paid no salaries to employees.

After the original deal, it was brought out, the California Branch of the Bank of America went into the extent of $1,500,000.

At the next meeting, May 31, Kohn will take the stand and testify as to the current financial status of the 110 Paramount subsidiary companies shown in the consolidated balance sheet of April 1, 1932, prior to the Film Productions Corp. deal.

Vacations With Pay Promised At Para.

New York.—It has been decided by Paramount executives that, if favorable conditions still obtain this summer, all employees who are entitled to it will receive two weeks' vacation with pay.

Fairbanks To N.Y.

Douglas Fairbanks hopped a plane yesterday for Kansas City to join Mary Pickford, arriving there tomorrow on The Chief to continue the trip East to New York for conferences with U.A. heads.

Camera and Sound Edition Out on or about JUNE 15

THE Hollywood DAILY REPORTER
Today's Film News Today

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FRANK POPE — Managing Editor

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Film Famine Brings Junk Revival Flood

The shortage of features is producing a flood of salvaged junk films under the guise of "novelty" featurettes, with sound dubbing factories and laboratory men finding themselves deluged with proposition to rescue cast-off film.

The sound dubbing people welcome the business from this newly devised source. The laboratory men are doing everything they can to kill it, because of the grief in processing the film.

The lab men usually have to make dupe negatives besides being faced with problems when it comes to printing the stuff. In the end they discover that the laboratory bill is not worth the labor involved.

Every producer in the business has been approached with ideas for turning old silent features into three and four-reel featurettes. Most of the ideas don't get to first base. On reissues, several have already tried their hands, with a loud razz the usual result.

A number of state righters are planning to make what are termed "synthetic featuretes." This calls for a selection of stock stuff, close-ups being tossed out while long shots are saved, new close shots of other players then being shot and matched in. The feasibility of this idea has yet to be proven.

The exhibitor's viewpoint is that he will not play retrieved junk. On several occasions, showmen have gone up in flames when offered these reissues.

Committees Accept Acad. Constitution

The executive committees of all branches of the Academy of Motion Picture Arts and Sciences, unanimously accepted the new constitution of that body. The same now goes to each branch for ratification, with those branches compelled to vote one way or the other during the week of June 5.

Last night's meeting also adopted the use of the preferential form of electing officers and committeemen of the various branches. Not one in the room could tell you just what this preferential voting means, other than to say that it is used by the Irish Free State and the City of Cleveland.

Rosita Moreno To Fox

Rosita Moreno returned yesterday from several weeks of personal appearances in the east and goes to Fox Monday to play the featured spot in the Spanish version of "Pleasure Cruise." Sol Wurtzel is producing at the western avenue plant.

New Insurance Firm

Arthur Ebenstein and Arnold Kunody have opened offices in the Insurance Exchange Building, Los Angeles, as insurance specialists. They will cater especially to clients in the motion picture business.

P-P In New Deal On Bk'lyn Theatre

New York. — Paramount-Publix Corp. has made a new deal with Prudence Co. to take back the Brooklyn Paramount, which will re-open in the fall with pictures and stage show.

Paramount's terms are no set charge for the picture, the company splitting 50-50 with Prudence above actual expenses of operation until Paramount gets $2000 as its share. Then terms change to 75-25, the long end going to Prudence.

Gillstrom Will Do 12

Arvid Gillstrom has signed a contract with Western Service Studios to produce six Bing Crosby two-reelers and six Harry Langdon shorts during the coming year. Exteriors for the initial Crosby picture are now being made at Yosemite National Park.

June Knight Due June 9

June Knight will arrive in Hollywood on June 9 and will go into the top spot in "Lilies of Broadway," which E. A. Dupont will direct for Universal.

Sid Grauman Casting

Sid Grauman has set Nell O'Day for a stretch as featured player in his prologue for "Gold Diggers of 1933" at the Chinese.

Quigley To Columbia

Robert Quigley has been added to the Columbia scenario staff and will write an original police story as his first assignment.

THE LOW DOWN

A fellow we know walked into a hotel lobby the other evening where sat a famous stage and screen star. After greetings were exchanged she informed him that she was waiting for some friends of hers, including another famous stage and screen star. The man suggested that she have a little high-ball while waiting, but the star refused saying that Miss . . . , whom she expected, always had champagne.

The fellow left after a few moments, and when he returned an hour or so later, he saw the famous stage and screen star and her party, and the lady was actually screaming for more GIN!

•

Wonder what's happened to the good-looking and personable Mike Bartlett? Don't know him? Well, he is a young singer, who has studied abroad for years and who was brought to attention of the Fox people so forcibly that he was immediately signed to a nice contract. That was over a year ago. He was here for months and months and did nothing—simply because the studio seemingly forgot his existence. He went back to New York—and you can bet he'll turn up in a bright spot soon.

A world-famous singer who has seen and heard Bartlett, says that he is one of the few Americans to possess "an Italian throat," and that he is the best-looking and the warmest-voiced of any singer he has heard here.

•

A certain male star has done plenty of philandering in his day—here and abroad, but most of it has never been brought or come to his wife's attention. But recently he fell so hard for a leading woman who was working with him in a picture, that for the first time he almost set foot on "the road to Reno."

He was so hard hit that he went around confessing to people that "she was in his blood" and said all the things that men are supposed to say when they are terribly hard hit. He "wanted to marry the gal" and consequently, his wife got paler every day. Well, the actress seemingly returned his affection, but was carrying on a hectic affair with the production manager of another studio at the same time, though Heaven only knows how she managed. Of course, the actor didn't know this, but just at the moment when he was ready to throw home and family to the winds, he found out! He was awful upset—but naturally, his wife was relieved.

P.S.—The actress went to San Francisco a couple of weeks after that—but not with the production manager. She went with still another actor—from still another studio, and is spoken of as this actor's sweetheart at the moment. Now, isn't Hollywood just TOO gay???

Phil Meyer Gets Feed, Bag, Ring, Speeches

New York.—Local exhibitors feted Phil A. Meyer of Helber Pictures at luncheon yesterday and presented him with a sapphire ring and bag. M. A. Lightman, Rudy Sanders, Louis Nizer, Al Lichtman and Jack Cohn handed him verbal bouquets.

Franke To Manage Iowa

Des Moines, Iowa.—E. R. Franke has been named manager of the Iowa in Cedar Rapids, largest house in Iowa, by Theamerica, which operates houses in Cedar Rapids, Davenport and Sioux City. Franke was St. Louis manager for RKO for five years.

"Laughing At Life"
starring
VICTOR McLAGLEN

Story and Direction
by
FORD BEEBE

The Reporter Says:
"Laughing at Life" has been directed with imagination and intelligence.

'MELODY CRUISE' DISTINCT NOVELTY IN MUSICALS

Ruggles The Hit; Rest of Cast Good

"MELODY CRUISE"
RKO Production

Direction ....Mark Sandrich
Screen Play..... .....Ben Holmes, Mark Sandrich
Additional Dialogue.....Allen Rivkin, P. J. Wolfson
Music and Lyrics ....Will Jsaon, Val Burton
Photography .....Bert Glennon
Cast: Charlie Ruggles, Phil Harris, Greta Nissen, Helen Mack, Chick Chandler, June Brewster, Shirley Chambers, Florence Roberts, Marjorie Gaetson.

Strictly a novelty in musicals, "Melody Cruise" can be sold to the tune of much clinking coin at the box-office. But it will take selling—real selling. It needs a novelty campaign in keeping with the spirit of its theme.

The sort of drawings that John Held Jr., specializes in, for example, would be swell for the ads. Tie-up possibilities are numerous, with steamship companies a natural, and no tie-up should be overlooked. It is that sort of a picture. You will have to get behind it with all you've got in order to realize everything that is in it.

There is a test for your showmanship here. You have an opportunity to rise to that test and show what you have on the ball.

The picture itself has showmanship, plenty of it. Opening with an atmospheric rhythm, cleverly scored by Max Steiner, it launches into a series of camera tricks that are dazzling.

Nor does the technical department let down for the entire length of the feature. They do everything that the book contains in trick wipe-offs and then some. It is sure to cause comment, even from the lay public. Give Bert Glennon due credit for his photography.

What "Melody Cruise" sadly lacks is a sock tune or two to justify its novelty camera work. "He's Not the Marying Kind" and the incidental underscoring of other sequences are better than average for their purpose. But no one is going out of the theatre whistling or humming such music. And there is nothing more outstanding to hum or whistle.

The plot is typical of many musical-comedy books plus better than average motivation. But gives little chance to anyone except its comics. Phil Harris plays the male heart interest to good effect, but without a real hit to sing he is hampered. Henel Mack does very well with a conventional musical-comedy heroine though she is obviously capable of much better things. Greta Nissen is a graceful vampire.

It is Charlie Ruggles who is the hit of this show. Countless times, he steps into a dull moment to grab a healthy laugh. There isn't a thing he misses. Nor does Chic Chandler muff an opportunity. This boys looks like a comer. A couple of neat feminine comics are uncovered—this literally—in June Brewster and Shirley Chambers They furnish a dandy eyeful and contribute more than a few chuckles. Marjorie Gateson exhibits nice reserve as Ruggles' wife and Florence Roberts scores as a school teacher.

Mark Sandrich's direction is more concerned with his supplementary details than it is with the book of which he was co-author with Ben Holmes. And he handles the novelty stuff extremely well. When some of the unnecessary and none-too-clever dialogue is cut, the final print will show up his work to better advantage.

The lack of smash song hits remains the biggest drawback to "Melody Cruise's" selling campaign. "Night of Love" will win mild success but no more than mild. You will have no hot musical plug to help you, so content yourself with the novelty angle and what strength the cast names add

Lab Into Brewery?

The latest on the situation concerning the Multicolor plant is an offer from a local rental agent to take over part of the building on a lease for a proposed brewery company. Instead of "soup" in the tanks for processing film, there will be frothy beer if the negotiations are concluded. Thre brewers are pooling their interests on the deal.

Warners Want Irene Dunne

Warners are negotiating with Radio for the loan of Irene Dunne for the lead opposite Edward G. Robinson in his next starring vehicle, "The Kingfish," an original yarn by William Rankin.

Deer and Cat Get Top Parts In MGM 'Malibu'

MGM started casting yesterday on "Malibu" by signing Gato and Malibu for the top spots, the former being a prize cat, the latter a deer. It will have a cast of animals. ohn Considine is supervising the picture.

Totman Off The Hoof

Wellyn Totman, who has written 20 or 30 westerns for Monogram Pictures, has been promoted. His first assignment is to adapt Edgar Wallace's story, "The Ghost of John Holling," which is to be released under the title of "Mystery Liner."

McKaid Asso. Producer

Radio has taken up the option on term contract of Alexander McKaid, story editor for that studio, and hands him added duties as an associate producer.

Grapewin To Will Rogers

Fox is concluding negotiations with Charles Grapewin to play a featured role in Will Rogers' next, "The Last Adam."

Molnar Play Brought For Frank Borzage

Columbia has purchased the screen rights to Ferenc Molnar's play, "Paul Street Boys," as the second picture to be made by M. C. Levee's Screen Guild under the direction of Frank Borzage.

Jo Swerling will write the screen play and dialogue.

Bellamy Gets Lead

After many tests for the leads in "A Man's Castle," which Frank Borzage will direct for Columbia, it has been reported that Ralph Bellamy is slated for the male lead with a very good chance that Anita Louise will have the female lead.

Lionel Atwill At 'U'

Universal signed Lionel Atwill yesterday for a leading role in "Secret of the Blue Room," featuring Paul Lukas and Gloria Stuart. Kurt Neuman will direct.

Goldman Signs Ray June

Sam Goldwyn has signed Ray June on a straight two-year contract, effective July 1. The agreement has been approved by the cameramen's organization. June photographed "Arrowsmith" and "Cynara" for Goldwyn.

Four Cast For 'Fog Bound'

Laura Hope Crews, Beryl Mercer, Ivan Simpson and Terrell Davis are latest additions to the cast of "Fog Bound," which Ernest Schoedsack directs for Radio.

Porcasi Goes To Fox

Paul Porcasi has been engaged by Fox to play a role in "The Devil's In Love," with Victor Jory and Loretta Young. Leo Morrison made the deal.

Seton Miller On Loan

Seton I. Miller has been borrowed from Paramount by Columbia to write the screen play of "Men of Steel," the next Jack Holt starring picture.

Linden In 'Little Women'

Eric Linden has been assigned a featured role in "Little Women" for Radio. George Cukor will direct.

Tradeviews

(Continued from Page 1)

with the officers. Last month she sent two clubs mimeograph machines.

•

Crawford works hard to hold her fans A few bad pictures and perhaps, a disappointed married life, may have caused a retirement that many of us considered due to other causes.

But put this down in your book, as we have typed it in ours—Joan realizes the value of good publicity and exploitation, knows what is required to stay up around the top as a drawing attraction and works day and night to protect her standing for Joan Crawford and Metro-Goldwyn-Mayer and the whole picture business

Yesterday in NEW YORK with HELEN GWYNNE

Well, well, well! We wonder if John D Rockefeller Jr. knows about the statuary they put up over the 49th Street entrance of the Radio Building. It's several completely nekked women and a stark nekked boy and there's hardly any room left for symbolism. We expect to see Mother Hubbards and a loin cloth ordered for the group just as soon as John D. can issue a statement to the press. It strikes us as very amusing, in view of the fact that they gave Rivera's frescoes the curtain on account of he had painted in the head of Lenin. Amusing because we'd like to bet that most people viewing those paintings would never have guessed the identity of that piece of symbolism on the brotherhood of man or whatever social sense it was meant to convey. But any two year old knows the difference between those statues. Maybe they figure what a two year old can understand is all right for the crowd. And we agree with them. We also agree that it's Art,—but what we want to know is does John D. Rockefeller agree? So much of Rockefeller Center or City seems to have come as such a surprise to him.

•

Poor Florence Strauss! She dropped in on the Dick Rowlands just to play a little bridge last Sunday, but made the mistake of taking a walk around the grounds first. And now she's laid up with a leg broken in two places, and Teddy, Dick's sheep dog, has been hiding behind couches ever since. . . . Just before Joe Moskowitz left to take permanent possession of California, the boys at United Artists tendered him a farewell dinner. And in view of the fact that Joe plans to enter the International Polo matches, the boys presented him with a complete polo outfit but couldn't get anyone to contribute a horse. . . . Sam Katz took a friend to the theatre the other night and after the show they decided to go to the Empire State building and get a bird's eye view of the city at night. Everything was fine except that the elevator boy seemed slightly bored with the questions Sam was asking, particularly when he wanted to know the elevator's running time from the ground floor to the tower. Finally Sam asked him if there was a restaurant in the building and the elevator boy looked him over carefully and then said, "Yeah, but it's kind of elite and you have to be known to get in!" Here's an item that should give the good people of Hollywood as much of a laugh as it does New York. Down on Canal Street is a very famous Chinese restaurant called Lon Fong's. And as you scan the Chinese menu, dunn derr, the first thing that meets your eye reads: "Woong Tong, (Kep'sch soup.")

Oakie In 'Cornered Moon'

Paramount has assigned Jack Oakie a featured role in the B. P. Schulberg production, "Three Cornered Moon," with Claudette Colbert, Mary Boland and Richard Arlen in the top spots. Elliott Nugent will direct

Skouras-FWC Deal Disclosed at Hearing

C. A. Buckley, official of Fox West Coast Theatres, was examined at yesterday's hearing in the bankruptcy of the circuit before Referee in Bankruptcy Samuel McNabb.

Under the questioning of Major Frank Hutton, attorney for Alexander Pantages, Buckley outlined the four loans secured by FWC and subsidiaries from Chase Bank, and the stocks that were put up as collateral. Buckley testified that the claim of Fox Film against the bankrupt circuit was about $2,500,000 and this amount covered cash advances and film rentals.

Buckley traced the formation of Wesco, which he declared was done to get the owners of Fox West Coast from under the California laws through formation of the holding company in Delaware. The Skouras Brothers were engaged to operate all theatres in subsidiary companies controlled by Wesco, and held a contract to manage FWC at $3,000 weekly besides a cut of profits.

With FWC in bankruptcy, Buckley stated that Spyros Skouras arranged with the trustees to represent the circuit in New York for $1,000 per week, but part of this amount would be allocated to the now-bankrupt Fox Rocky Mountain and Midland circuits.

Salaries of officers of present subsidiary companies of FWC were revealed by Buckley. He received as vice president, $375 per week;; treasurer Fred Metzler, $250; film buyer J. J. Sullivan, $560; P. R. Kent, vice president in charge of real estate, $212.50; secretary Leeds $137.92 and the latter's assistant, Betero, $109.37. This was after heavy cuts in salaries, explained Buckley.

Following this line of questioning, Hutton uncovered the preliminary steps taken prior to the bankruptcy action of both FWC and Pacific Northwest Theatres, and the formation of subsidiary companies prior to the action. He then delved into the contract held by the Skouras Brothers for the operation of Fox West Coast, which was signed by Wesco in January, 1932. Buckley could not state whether or not that contract had been cancelled since the circuit went into bankruptcy, but declared Charles Skouras was not now drawing any salary from the company as general manager.

The hearing will be continued next week, and Major Hutton stated he wanted to examine Charles Skouras, Spyros Skouras and other officials of the company.

Percentage Bookings

(Continued from Page 1)

won out eventually and got their percentage deals. And those deals cost the distributors over 7,000,000 last year, (by their own estimate), in balancing what the theatres wanted to pay in rental and what they eventually received as their percentage.

It is doubtful if the theatre owners will permit the distributors to drop the percentage gag so easy. One big operator stated:

"They sold me last year on the idea that they were entitled to a just percentage of the amount of money their pictures brought in at the box office, no more and no less. I finally fell for it and they received their percentage. If they think they are going to sell me away from that this year, causing me to give them guarantees of straight rentals that will close my houses, they are just silly."

Another big operator of an independent chain told this publication, "So they want guarantees, eh? When they can give me a guarantee of quality product and show me where their expenditures have been put on a business basis, I will discuss this guarantee proposition with them, not before.

"They worked for years to sell us on the idea of percentages, we recognized their rights in getting their share of the ticket sales, we tried to fight it because we did not want them to know too much of our business, but once we gave in, we have found it the most equitable way of buying pictures. If they make winners they get winning tickets, if they make flops, they get no dough, nor do we.

"The independent exhibitor has been tossed around too long. We are willing to play ball with the producers and distributors, but we want them to catch as well as throw the ball, and they will have to, this year."

So far, Paramount and United Artists are the only two organizations that have issued instructions on percentages without guarantees and a preference for straight rentals, with the refusing of any straight percentage deals other than with the big circuits. They argue:

"When we put the pictures in without any definite cast, exhibitors would lay back and do little work on the exploitation and selling to their patrons. If they know they have to pay a certain amount for the picture and that picture has to earn it, they will get out and hustle to get that money in. The percenage deal has ruined showmanship, so we are stopping it."

Wampas Will Stage Caliente Shindig

Most of the membership of the Wampas will start out Saturday morning for Caliente for a week-end of fun and frolic. The management of that resort have offered them a room for a couple, dinner and cocktails for two at a combined rate of $5 for each day they remain. And brother, that is SOME rate.

Ward Wing Shorts To Ben Zeidman

New York.—Ward Wing has made three shorts, "Weeping Trees," "Roping 'Em Alive"and"Typhoon Waters," which Ben Zeidman has arranged to distribute through a major distributor. Zeidman will start work on "Undine" as his first new picture for Universal, on his return to the coast.



Mary Carlisle, MGM Player

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THE Hollywood REPORTER

Vol. XV. No. 9. Price 10c. TODAY'S FILM NEWS TODAY Saturday, May 27, 1933

WHITNEY MONEY IN PIX

TRADEVIEWS by W. R. WILKERSON

•THIS producer-writer situation will never be right until a percentage contract for good writers and their work is arranged by the producers.

At present both sides are hurting the industry and themselves. Money is being lost, brains are going to waste, bad stories are being written and the business suffers.

•

Here is a common studio situation. A writer, having had a couple of bad seasons in New York, accepts $500 a week to come here. He knows that thirty or forty other writers, whose best work could not match his poorest, one being paid twice as much. But he is up against it, needs the money and the company knows it. They take advantage of his position.

He arrives, is given an assignment, takes weeks on it, delivered nothing of any great value; then he refuses to attend conferences arranged with his supervisor, the net result being, his contract is bought and the writer goes back to New York.

Less than four weeks after he arrives in New York the season's greatest hit is opened and his name is on the program as the author. That story was written in the studio while he was being paid $500 a week. What he was being paid to do, he did not do, because he felt he was being underpaid.

•

We could name you 15 other writers, working on contracts at major plants, who have one or two stories in production at other studios, stories they have written but tagged with another authorship, BUT written on some other studio's time.

That's bad. It should not occur and will not occur if the writer situation is handled as it should be.

Producers think they are smart, they refuse to consider percentage deals for writers of proven merit. But they can't and will not out-smart the average writer. Both writer and producer are hurting this business trying to outsmart each other and it should not be.

Writers who ARE writers, want no more than they are justly entitled to. One of the best writers in Hollywood had a season in New York two years ago where his total earnings on the season were $2.18. He did not beef. He did not attempt suicide. He borrowed money from his friends and stood the gaff, knowing that he was

(Continued on Page 2)

Lynch Stops Para. Salt Lake Sale

New York.—S. A. Lynch, representating a large group of creditors in Paramount-Publix, stopped the sale to the Salt Lake houses of Publix for a bid of $50,000 for a half interest when it came up for review in the Furthermore hearings will be held in June 6.

Lynch told the referee that the acceptance of such a small bid for such a big piece of property that millions have been spent on was absolutely assinine and protested against its consideration. He added that the Irving Trust Co., and the receivers of Paramount could work out a successful plan of operation if given time.

Doane Gets Ticket As 'U' Shorts Head

New York.—Warren Doane has been given a ten-year contract by Universal as head of short subject production. Company will make thirty-two shorts next season.

Hollaender In America

New York.—Friederich Hollaender, European composer, arrived in New York yesterday on his way to Movietone City to write for Fox. Among other things, Hollaender wrote the score for "The Blue Angel."

Millionaire's Firm Will Use New Technicolor Process—Cooper To Produce Pictures

New York.—John Hay Whitney, heir to the Whitney millions, and his cousin, Cornelius Vanderbilt Whitney, will enter the production field on a large scale through their newly formed company, Pioneer Pictures Corporation.

In addition, the Whitney pair have purchased a large block of stock in Technicolor and the Pioneer pictures will be made in the new three color component process which is now being used in the Technicolor Silly Symphonies for Disney.

The John Hay Whitney pictures will be produced by Merian C. Cooper, head of production for RKO-Radio.

(Continued on Page 2)

Jerry Horwin Signs The Model Isobel

London.—Jerry Horwin, here on a business and pleasure trip, copped the one big London bet for pictures in Isobel. This gal is the toast of the town and is the famous model of Epstein's.

Irving Thalberg is having a test made of her with an eye to her appearance in MGM pictures.

Fox N.Y. Houses To Be Reorganized

New York.—The Fox Metropolitan Theatres will not be turned back to their original owners as has been the intention for the past four months. The firm of Dwight, Hughes and Shurman, representing Fox, have worked out a plan for a reorganization of that big circuit of theatres with the plan to be placed in effect in 60 days.

That portion of the circuit that has been turned over to Sam Rinzler, Skouras, Frisch and Shine will remain in their hands, with the law firm contending, "Those circuits are being successfully conducted because of the men running them."

Milton and Vorhaus Signed By Br. Int. Pict.

London.—British International Pictures has signed two more American directors. Robert Milton will make a naval comedy tentatively titled "Contraband."

Bernard Vorhaus has been engaged to do a mystery thriller.

L. B. Mayer and Party Back

San Francisco.—Louis B. Mayer, John Zanft and Ricardo Cortez arrived last night on the Malolo from Honolulu. The party picked up former president Hoover at Palo Alto and proceeded to Hollywood.

Vera Allen Heads West

New York.—Vera Allen is en route to Hollywood to play the leading role opposite Will Rogers in "The Last Adam."

'U' Signs Jan Kiepura

New York.—Universal has signed Jan Kiepura, star of "Be Mine Tonight," to a long term contract.

ACAD. READY TO FIGHT AGENTS ON CONTRACT

All licensed agents now doing business with the various studios, have been invited to attend a conference at the Academy next Thursday night, at which time the organization's Producer-Artist-Agent Contract and Code Committee headed by Frank Capra will listen to suggestions of the agents on the drafts of the standard Agent-Artist Contract and Code, before the latter go to the Academy branches for adoption.

The agents will receive copies of the two agreements prior to the meeting for study, and are expected to present suggestions only. It is known the Academy committee will not stand for any attempts of the agents to organize opposition to either the Code or standard contract, and if such should develop, the committee will disregard the agents and send the two agreements on to the five branches for individual votes.

Towell Fox Treasurer; Clark Heads Distribution

New York.—S. R. Kent yesterday announced the election of Sydney Towell as treasurer of Fox, succeeding C. E. Richardson. Towell was formerly comptroller. John D. Clark was made general manager of distribution.

'Tattle Tales' Opening In New York City

Frank Fay and Barbara Stanwyck will open their show "Tattle Tales" at the Broadhurst Theatre, N Y., next week.

Hazzard En Route

New York.—Larry Hazzard leaves today for the coast to report at Columbia.

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TODAY'S PLAN WITH TODAY

W. R. WILKERSON.....Editor and Publisher
FRANK POPE.....Managing Editor

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RAMBLING REPORTER

"Doc" Giannini laughs at the N.Y. reports that his bank is hooked for $1,500,000 in Paramount. He said, "We have on loan to them less than $400,000, amply secured—so it looks as if we will continue our reputation of never losing a penny in our motion picture financing" . . . Charlie Chaplin was one of the original (modern day) bondholders in Fortnum-Mason of London and claims it is his best paying investment. . . . Rouben Mamoulian and Mona Maris are on fire and may look for a minister any minute.

Walter Harvey, Lilian's brother, is the ace photographer for British International Pictures. . . . Vanity Fair is running a double-page photographic spread of business enterprises outside of pictures, conducted by our stars. . . You should get a load of the Brothers Selznick arguing about the J. P. Morgan testimony . . . If you look like John L. Sullivan, go to the casting office at Radio.

•

Percy Weltmost tells a great story about a Jewish nudist colony. . That gal who was given a vacation to get her away from that young local playboy, is back from London with an accent, having spent four days there. . . An MGM writer who had lead a double life for a long time is now doing triple time with two gals and his wife. . . Have you seen that Irish wolfhound of Dick Bennett's? . . That Western star who won't learn to pull his punches, having sent four to the hospital on his last picture, had better watch out He's going to get it and has it coming to him. . . A promoter trying to sell George Kauffman a gold mine piped, "You don't even have to dig for it, it's right on the ground." To which Kaufman replied, "Don't tell me you have to reach for it."

•

Rita Kaufman to New York soon to look over the styles for Fox . . Bill Howard will tell any and all that Spencer Tracy is the best actor in ALL pictures. . . . Leland Hayward East for a quick trip to bring back to big surprise package. . . . That big studio exec scandal has been squelched at a heavy cost to the exec. But he'll be in again soon with another blonde.

New York REVIEWS

"SOLDIERS OF THE STORM"

Columbia prod.; director, D. Ross Lederman; writers, Thompson Burtis, Charles Condon, Horace McCoy

Mayfair Theatre

American: A mad little picture that for all its faults emerges as a swift-moving entertainment that ranks with the better programmers of the season.

Sun: There is a serviceable enough melodramaic plot underlying it—serviceable in the sense that variations of it have already seen a great deal of service—but its dialogue is so crudely written that it loses much of its effect.

News: "Soldiers of the Storm" is full of melodramatic happenings. The title, as far as I could make out, means nothing to the picture, but the action is exciting and interesting.

Times: "Soldiers of the Storm" is a popular type of melodrama, which, the way of subtlety, has plenty of action.

Mirror: The picture has speed and thrills a noble hero, and a righteous triumph for the U. S. Border Patrol. It is a frank and unpretentious action movie, the kind designed to provoke cheers from the little boys and provide pleasing entertainment for the family.

Herald-Tribune: While the story is by no means original or refreshing, including, as it does, much trite melodrama and hackneyel situations, it moves along at a lively pace and in the less audible sequences has a touch of that old time silent suspense that used to make Pearl White's periols so breathtaking.

Journal: "Soldiers of the Storm" is frank and unabashed melodrama. There is no attempt at subtlety, psychology or symbolism. And taking it for what it is, it's good entertainment of the old-fashined action era.

"THE GIRL IN 419"

Paramount prod.; directors, John Somnes, Alexander Hall; writers, Jules Furthman, Allen Rivkin and P. J. Wolfson, Manuel Seff.

Paramount Theatre

World-Telegram: As average program pictures go, "The Girl in 419" formerly known as "Dead on Arrival," is satisfactory enough, but it most assuredly does not measure up to Broadway requirements.

American: A moderately pleasing program picture, distinguished by good acting and weakened by an implausible story, indifferent direction and unconvincing dialogue.

Post: That elusive quality known as punch is lacking in "The Girl in 419," and in spite of Mae West's reputed indorsement we found it unnecessarily flat. This, in spite of an interesting story idea and a theme that invited vigorous treatment. "The Girl in 419" has the makings of an excellent picture. It should have had racy dialogue and a director who could kick life into it.

Times: It would be most interesting to have the opinion of hospital surgeons and nurses on the picture, "Girl in 419," for most of the extravagant incidents occur in an emergency hospital.

News: We hope James Dunn will get a good story, a director who will curb his over-acting and proper leading lady, and we are sure that he will turn out something worth while instead of a mediocre picture like this one.

'White Horse Tavern' Likely In Winter Garden

New York.—"The White Horse Tavern," an English stage production which for some time had been eagerly sought after as an attraction to go into the RKO-Roxy, if that house had gone to legit plays, has been brought over to America and will be presented on Broadway by Leo Singer, a legit showman. Shuberts will probably make a deal to put it into the Winter Garden.

'Sorrell and Son' B and D Talkie

London.—Herbert Wilcox intends to make "Sorrell and Son" this side. Herbert Marshall will probably get a stellar role.

Tradeviews

(Continued from Page 1)

being PAID ALL HE WAS WORTH with that $2.18, for his three shows were all flops.

So it is here. The real writer, the good writer, the writer who can and will make something of this industry, only wants what he is worth. If he has a flop attraction he gets no money. If he authors a big success, he wants HIS SHARE of it.

Most writers are getting twice as much as they are worth at present, because they are delivering only half of what they can really do. They are writing plays, loafing or doing stories on their own that they hope to sell when they find themselves without that weekly pay check.

The whole industry will be greatly benefitted if the good writer is put on a percentage. The other fellows should receive a small weekly salary until they prove themselves.

How about it, Mr. Producer?

Chevalier-Kong Laurel-Hardy Top Big London Bus.

London.—Although the critics gave "A Bedtime Story" a fair panning, the popularity of Maurice Chevalier told a good box office story for that picture in its play here the past week.

"King Kong" still continues big, as is the case with the Laurel-Hardy musical, "Fra Diavalo". The popularity of George Raft sent "Pick Up" to higher grosses than it deserved.

The business disapointment of the week was Chaliapine's "Don Quixote". The critics did a rave over the picture but business was poor at the Adelphi, indicating no box office appeal for the star or the story.

"Wax Museum" replaces "42nd Street" at the Regal, with the short run of that Warner Musical, a suprise. "Cavalcade" it its last two weeks after a swell long run. Evelyn Lane in Gaumount's "Waltz Time" succeedes "Cavalcade." The Regal has Novarro's "Night in Cairo," and the BIP "Radio Parade" double-featured at the Empire ."Lady's Profession" goes into the Empire.

Whelan and Forde Complete Pictures

London.—Walter Forde and Tim Whelan, Gaumont directors, established precedents here by bringing their pictures home on time and within the budget cost.

Walter Forde has completed "Orders are Orders," with Charlotte Greenwood and James Gleason and Whelan kicked in with "It's A Boy," with Leslie Henson and Edward Everett Horton.

Sailings To Europe

New York.—Sailing for Europe on the Ile de France today are Sydney Smith, Robert Hurel, manager of the Canadian Motion Picture company of Montreal, and Mrs. Sam Eckman, wife of MGM's London manager.

DO YOUR SUNDAY
DINNER
at the
VENDOME
6666 Sunset Boulevard
HOllywood 1666
Served from 5:30 until 9:30

WRITERS GUILD WILL GIVE FILMS THEIR OWN RATING

3 Classes; Good Fair and Rotten

The Screen Writers Guild are expected to vote through a ruling permitting the board of directors to appoint a special preview committee each week for the purpose of attending all previews, with the idea of giving new pictures their own rating and to cause such ratings to be broadcast throughout the country in both the press and otherwise.

The Guild is of the opinion that there is too much ballyhoo for bad pictures, that the public is tired of being fooled, and that some honest and fair opinion should be given pictures as a guide to possible ticket buyers, thereby safeguarding the industry against the major companies' desire to try and sell the public anything and as one writer stated, "sell them nothing."

The plan now being discussed is to grade the pictures in three classes, with class one being tops, class two fair entertainment and the third class no entertainment at all.

Whitney In Pix

(Continued from Page 1)

with release via RKO-Radio Distributing Corp. Whitney has been a close friend of Cooper for several years, and was out here last January making a detailed survey of picture production with a view to investing on a heavy scale, in fact contracts were drawn at that time for Cooper to produce for Whitney, with the unit taking over the RKO-Pathe lot for production.

The deal blew up when David Selznick left Radio and Merian Cooper was drafted for the job of production head at Radio. It is understood Whitney was disappointed at that time when the deal did not go through, and recently was sold the idea on Technicolor features by Cooper, especially for adventure and outdoor pictures which would be greatly enhanced if shot in color.

"Green Mansions" may be the first Whitney feature to be made for Radio, while the balance of pictures to be produced the first year for Whitney will undoubtedly be adventure melodramas shot by expeditions in various parts of the world. Cooper is known to have an expedition somewhere in the South Seas at the present time headed by Ernest Shackleford, and there is a good chance that the latter will be the first to make a Whitney-Technicolor picture for the new organization.

In "buying in" for a large block of Technicolor stock, Whitney undoubtedly is sold on the new three color process developed by that company, and figures his own pictures made by Technicolor will force other producers to go to color.

Hounding Eddie

Someone put an ad in yesterday's Times to the effect that Eddie Buzzell was looking for a spotted dog and poor lil Eddie almost fainted when he arrived at the studio yesterday and found a crowd of people with all sorts of dogs awaiting his arrival.

Para.-Columbia Clash Over 'Mike'

Paramount is protesting Columbia's use of the title "Mike" on an original story that will go into production in about two weeks.

Columbia purchased the title from the Liberty Magazine about a year ago and recently had an original yarn written to fit the title, while Paramount purchased the story of "Mike," by Grace Perkins from Liberty Magazine also.

Columbia's yarn will go into production in about 2 weeks under the supervision of Felix Young with Paramount's starting date not yet set and the former plans to use the title claiming the first purchase.

Coward Gives Self Big Farewell Party

New York—One of the gayest parties ever held in these parts was given by Noel Coward, for himself, as a farewell affair prior to his sailing for London.

Among those present were Elsa Maxwell, Douglas Fairbanks Jr., the Nelson Doubledays, Adolphe Menjou, Tallulah Bankhead, Edna Ferber, Ernest Truex, Ellen Berlin, Max Gordon, Clifton Webb, Sam Katz, Francine Larrimore, George Metaxa, Dudley Field Malone, Margalo Gilmore, Eugenie Leontovich, Richard Barthelmess, George Fontanna and about two hundred others.

Del Ruth Set To Cast

Roy Del Ruth returned yesterday from San Francisco and will start casting on "The Bureau of Missing Persons" for Warners Monday. Warren William has been set for the top spot.

Ken MacGowan Spotted

Kenneth MacGowan will act as associate producer on "Hide In The Dark" at Radio Picture was originally assigned to William Goetz, who resigned recently.

No Vacash For LeBaron

William LeBaron will forego his vacation and will start in on his new contract at Paramount on June 1, at which time he will have four stories ready for immediate production.

Stahl Tests MacKellar

John Stahl is testing Helen MacKellar for a featured role in "Only Yesterday," which he is producing for Universal.

Last Torchy The Funniest

"TORCHY'S LOUD SPOOKER"
C. C. Burr-Educational

Direction ..... C. C. Burr
Story ..... Sewell Ford
Screen Play ..... George Jeske
Cast: Ray Cook, Marion Shockley, Edmund Breese, Iris Lancaster, Franklyn Pangborn.

The last of the Torchy series for the year is very likely the funniest of them all. Story, as usual, is nothing more than an excuse on which to tie the gags, which in this case manage to get over with a degree of ease.

Torchy's boss is ordered away by his doctor. The office gang accompany their boss to a country house. It is supposed to be haunted. A drunken radio engineer installing a hidden radio set makes it seem that the place is filled with ghosts when he tests out his set and the antics that result are the customary haunted-house gags. They get over, however, so when all is said an ddone the exhibitor need have no worry concerning the picture's reliability as a program builder.

Myrna Loy, Stephens For 'Worst Woman,' Fox

Fox has set Myrna Loy and Harvey Stephens, the latter recently brought out from New York on term deal, for the top spots in "The Worst Woman In Paris," which the Jesse L. Lasky unit produces. It will be a Monta Bell production, and starts une 15.

Helen Hayes In Dual Role As Next MGM Picture

Helen Hayes' next picture for MGM will be one in which the actress will play a dual role.

Josephine Lovett has been borrowed from Paramount to write the story and Robert Z. Leonard is slated to direct.

Ingster On Powell Pix

Warners have signed Boris Ingster to collaborate with Pierre Collings on the script of the next William Powell picture, "The Agent," which Robert Presnell will supervise. The Schulberg-Feldman office handled the deal.

Arnold In 'Blue Room'

Edward Arnold has been borrowed by Universal from B. P. Schulberg for a featured role in "Secrets of the Blue Room" with Paul Lukas and Gloria Stuart. Kurt Neuman will direct.

'U' After Vicki Baum Yarn

New York.—Universal is negotiating with Vicki Baum for an original story and it is reported that the deal will be closed within a day or two.

May Robson In 'Doctor'

May Robson goes to Radio for a featured part in "The Doctor," which will star Lionel Barrymore

Yesterday in NEW YORK with HELEN GWYNNE

What fun the photographers had trying to get a picture of Ruby Keeler on her arrival in town with Al Jolson! They were most anxious to get some pictures of Ruby, solo, on account of the recent tremendous hit she made in "42nd Street" and because of the forthcoming "Gold-Diggers," and so they asked her to pose alone. Whereupon Al got a bit peevish and said "All right" in THAT tone of voice and told Ruby he's see her at the hotel. Under the circumstances, Ruby refused to do any posing. Well, the upshot of it was that the boys did get one picture of Ruby and Al together, but it came out all Al with just Ruby's head peeking over his shoulder so the reproductions suffered from sins of omission. They didn't do one bit of retouching, in fact the Jolson double chin in the Mirror was rather neatly accented by a black line. With hips and legs like Ruby's you can imagine what a bitter disappointment it was to the tabloids not to get a portrait of her.

•

Don't know whether you've heard of it or not, but there's been a murder mystery on the front pages of the New York papers for quite some days now, that has the town all hot and bothered. It's called the Ridley case and is one of the most fascinating so far unsolved crimes that has ever happened. The other day a group of people were discussing it when one person asked another, "Do you know who did it?" And the questioned one, remembering the vogue for making headlines into pictures, promptly replied, "Sure, Warner Brothers." . . . With the break between Lew Brown and Ray Henderson, the old firm of DeSylva, Brown and Henderson is just another memory of the boom days. . . . A. C. Blumenthal eating up at the Colony these days and looking very dapper.

•

One day, a week or so ago, a boy was told to deliver a paper to a picture star making a personal appearance and was told to make sure that it got into her hands. When he got to the theatre, he was told the star was out to lunch, so he asked for her maid. "She ain't got no maid, her husband's her maid!" said the doorman and we haven t been able to figure out yet whether he was being funny or literal. . . . Ina Claire entertained a group of people in her dressing room the other night and finally when there was a lull in the conversation, one of the men, who had been standing around thinking up something to say and dying to say it, inquired, "By the way, Miss Claire, how long was it that you played in 'The Man Who Came Back'?" Heh, heh, he must have had her confused with Janet Gaynor!

WHAT 1933 DEMANDS

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EASTMAN

SOUND RECORDING FILM

THE Hollywood REPORTER

Vol. XV. No. 10. Price 10c. TODAY'S FILM NEWS TODAY Monday, May 29, 1933

B-O TAKE SPOTTY BUT FAIR

TRADEVIEWS by W. R. WILKERSON

•THOSE of you who may require further proof of the greatness of Metro-Goldwyn-Mayer as a production organization, have a look at "Dinner At Eight." Look up and down the list of those names in the picture, EVERY-ONE of which are sufficient to carry a picture to fair success; then figure the combination of all, then the cost of the picture, THREE HUNDRED AND SEVENTY THOUSAND DOLLARS and start your own figuring from that point.

•

Any studio that could place Marie Dressler, Wallace Beery, John and Lionel Barrymore, Jean Harlow, Madge Evans, Karen Morley, Phillips Holmes and ten or twelve other important players in one cast WITHOUT GOING OUT OF THEIR OWN STUDIO, is a great organization.

Such was the case with MGM with "Dinner At Eight." And more important, each of those stars, each of those important supporting players, will not miss a picture from their present program as a result of their appearance in this production. That's HIGHLY important. The rest of the starring program of those box office draws will not be disturbed because of this production. If they had six pictures to make for the year, those six will be made, not five, including "Dinner At Eight."

•

No other studio in pictures could have assembled such a cast and if they could, that cast would have cost them so much money, it would have made it virtually impossible for the picture to break even. But MGM makes it for $370,000, a sum that is ordinary in the average, important-picture channels.

David Selznick, in his debut as an MGM producer, grabs the spotlight of the industry with this one. True, he had everything and everybody to pick from. He had a great piece of story property, he had great draw names to select from, he had a list of writers to use that is the most important in the industry.

But because of all this, we say that his accomplishment was even greater in bringing in the picture at that cost, for when you start to fool with such important people, such temperament in stars, such really important writing, you generally bump up against a time element that runs into heavy dough.

(Continued on Page 5)

No Reporter Tomorrow

Tomorrow being Memorial Day and a legal holiday, there will be no issue of the Hollywood Reporter.

S. A. Lynch Heads Advisory Board

New York.—Adolph Zukor and George Schaeffer, general manager of Paramount-Publix, has appointed S. A. Lynch chairman of a new committee, whose duties will be to advise the three trustees of the corporation on all matters pertaining to theatre reorganization.

Lynch was a big factor in pictures, particularly in the South, until he sold out his interests to Paramount, some years ago.

Carl Laemmle To N. Y.

Carl Laemmle Sr. pulled out for New York Saturday night, planning to spend a few days at the Chicago Fair enroute. The Universal head goes East for the company's annual regional sales conventions, the first of which will be held in New York early in June. He is also slated to attend similar meetings in Chicago and San Francisco, returning to the studio in July.

Hits Still Get Top Money But Average Picture Good and Bad; Summer Estimate Much Better

New York.—The good pictures are still getting good money, but the average attraction is showing more good results than bad. As a consequence, business throughout the country is a bit better than was estimated sixty days ago, with distributors and exhibitors feeling that the summer will not be as devastating as has been assumed.

Disturbances in the big circuits are playing more havoc with the grosses in those houses than the quality of the pictures themselves. The bottom is falling out of many an ace house throughout the country, as a result of the low morale of the house managements, with the operators giving more

(Continued on Page 2)

$213 Net Loss By 'U' For Quarter

New York.—Universal's net loss for the quarter ended January 28 last after all charges had been deducted, was $213, as contrasted with a net income of $181,000 last year.

Goldwyn Clears 'Nana'

New York.—Samuel Goldwyn has obtained final European rights to the Zola novel, "Nana," which is Anna Sten's first starring vehicle. This clears the story for the world.

Modern 'Cyrano' With Barrymore

Radio is going to make a modernized screen version of Edmund Rostand's "Cyrano De Bergerac," in which John Barrymore will be starred, as his next vehicle for that studio.

The idea was conceived by Kenneth MacGowan ten years ago when he produced "What Price Glory," by Laurence Stallings. He told his idea to the author at that time and not until recently did Radio accept the idea. MacGowan will supervise and Stallings will write the screen play, fitting all the situations of the original story into a yarn of the world war.

Stallings will work on the story while in London with Harry Cohn and Lewis Milestone.

Yale Professor At MGM

Phillip Barber, the Yale professor signed to a term writing ticket at MGM, arrived here and has been assigned to write an original story about school teachers as his first job.

Jackson Will Do Original

Before Horace Jackson left for his three months' trip abroad, he gave Jesse L. Lasky an outline of a story he had in mind and the producer asked Jackson to write the story for him while abroad.

Morehouse Flying West

Ward Morehouse arrives tomorrow via plane from New York to write the dialogue for Universal's "One Glamorous Night," based on his original story, "Bagdad on the Hudson." Robert Wyler will direct the picture.

Sternberg Starting

Josef von Sternberg is scheduled to start shooting his first picture for MGM, "The Prize Fighter and the Lady" this week. Joan Crawford, Clark Gable and Franchot Tone have the top spots.

ERPI TO BUILD STUDIO IF PARA. L. I. DEAL FLOPS

New York.—ERPI is going ahead with plans to build its own studio on Long Island, despite the fact that the company has been back of Captain Baynes's lease on the Paramount Long Island plant, fearing that the bondholders of Paramount-Publix will compel Paramount to terminate the Baynes' lease.

Up to now Erpi has acted on the theory that they were preferred creditors of Paramount and so in a favored position. The trustees' suit coming up this week to nullify the deal with Film Productions Corp., in which the banks are preferred creditors, may possibly have an unfavorable repercussion on the Erpi-Paramount studio set-up. For this reason, Erpi is keeping its own studio plans alive.

Mexican Government Okays 'Viva Villa' Script

Wallace Smith has returned from Mexico with the approval of the government there on the script which he wrote with Oliver H. P. Garrett for the Wallace Beery production, "Viva Villa." MGM is closing the deal for the story purchase with Wertheim & Norton. Jack Conway directs under the supervision of John Considine. David Selznick is associate producer of the picture.

Cantor, Lederer Here

Eddie Cantor and Francis Lederer arrived in town Saturday, making the trip from New York via the Panama Canal.

MERVYN LeROY Directing 'TUGBOAT ANNIE' for MGM

THE Hollywood DAILY REPORTER

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FRANK POPE . . . . . Managing Editor

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Acad. Constitution Up In Branches Next Week

Each of the five branches of the Academy will meet next week at separate gatherings to vote on adoption of the new constitution of that organization. The first branch meeting will be set for Monday night, with the other four following on succeeding nights.

The new constitution of the Academy is sweeping in its reorganization of the old constitution which many members felt was inadequate to cover present and future situations. It strengthens the organization of each of the five branches, giving the latter autonomy in jurisdiction and operation. The branches are federated by the general Academy set-up to enable them to cooperate with each other and to set up a partnership relation with producing companies on industry affairs.

Production executives are to continue as individual members of the Academy within the producers' branch. The companies themselves, however, will be eligible to corporate memberships, without either vote or participation in the management of the Academy. The corporate memberships will allow the companies to become parties to joint Codes of Practices, Contracts, Agreements, etc., which may be adopted from time to time.

In the reorganized set-up, each branch will set up its own personal and professional qualifications for membership, although these qualifications will include all established persons of standing in the industry. In order to receive the benefits of the Academy, all persons eligible must join before the organization can recognize those persons in the filing of any complaints.

As soon as the new Constitution is adopted, each Branch must establish fair and systematic regulation of problems in its particular field, besides codes of ethics and practice for its membership. Each Branch will fix penalties for violations of its code, and fair hearings must be guaranteed.

If the new Constitution is passed by all the branches at next week's meetings, it is expected that a new election of Academy officers and Branch executives will be called immediately.

Judgment vs. Big Four

New York.—The Corn Exchange Bank has obtained a judgment of $12,600 against Big Four Film Corporation, due on loans made to the company.

Jungle Film To Monogram

New York.—Ray Johnston has acquired "Taming the Jungle," produced by Paul Wyman Productions, for Monogram release. Wyman will handle the roadshows on the picture, which will be released June 15.

Preview Mobbed

The preview of "Dinner At Eight," Saturday night, was broadcast all over town with the result that the Alexander in Glendale was sold out by 7 P.M. All those not arriving by that hour were turned away unless they had the special preview coupon issued by MGM.

The turnaway at this showing could have filled every other theatre in Glendale.

Doane Will Try Out New Idea In Shorts

Warren Doane, shorts producer for Universal, starts production this week on an experimental short which will include five acts of vaudeville and a master of ceremonies. The sample subject will be shown at Universal sales conventions, and if the sales department okays a series of similar shorts, Doane will produce them here for next season release.

Writers Will Have Bar

The Writers Club will install a bar as a part of the program of improvements and activities voted by the board at its last meeting presided over by Rupert Hughes and attended by Madeleine Brandeis, Mary O'Connor, Lee Shippey, Preston Sturgis, John Jasper, Frank Woods and John F. Goodrich.

Morgan Wallace Signed

Morgan Wallace has been spotted into the cast of Paramount's "Mamma Loves Papa."

Grosses Spotty

Continued from Page 1

of their time to financing, matching wits with creditors and trustees and trying to grab, than to the actual operations of their circuits. This situation is causing the greater portion of the present lack of theatre attendance rather than the poor pictures that are being released.

Indications throughout the nation are toward a gradual loosening of the purse strings of the public coupled with a greater demand for entertainment, but with lack of showmanship, with inefficient selling, with run-down conditions in many big theatres, patrons are not being offered the right inducements to buy what they really want.

Such a condition is hurting distribution, production and exhibition because the "take" is really smaller than it should be under the circumstances. Unless something to correct this demoralized state of the theatres is done by the banks, by trustees and by all those elements that are figlating to grab what they can, much of the money that should and would be diverted to picture entertainment will go to other channels and the industry will sink to lower levels.

THE LOW DOWN

The recent infatuation between a well-known femme star and a famous director rather leaves a certain attractive young man out in the cold . . and we mean it literally. The man in question has been the star's best beau for a long time—and her best "star boarder" too. In fact, her home was his home—if you catch on. Maybe it still is—some of our best players these days are so agile. But even if the man has really gotten the air, he won't find it too chilly—because from what the girls about town tell us, they would be only too glad to have him back in circulation.

•

Add bright sayings of producers: A certain agent in town has been trying for a long time to sell major studio-head a story. He finally got into the producer's office the other day with his script, and told the producer to read it immediately because it was a great yarn, and also one of the greatest novelties in entertainment that had come his way for a long time.

"Well," said the producer (whose initials are the same as those of another producer, only he's taller) "it's my opinion that the public is sick of novelties!" (!)

•

A young lady, who stenogs when not acting in pictures, has been taking a sun bath on the roof of her office building in one of the major studios, but she doesn't know to this day that the grips and carpenters have spent their lunch hours the past week peeking through the spaces in the ventilator in the building opposite. Others are soliciting space for next week's program between 1 and 2 o'clock on the roof.

•

A well-known leading man and his non-professional wife are the last people in Hollywood you'd expect to hear divorce rumors about—but the air, at the moment, is full of tales about these two. They've been married for years and have an adopted child, but evidently they have a lot of other things, too. Like lusty battles, temperamental clases, f'instance. There doesn't seem to be any third party involved in the rift, but the divorce suit is expected to pop any minute.

Yesterday in NEW YORK with HELEN GWYNNE

Believe it or not, in spite of all the fuss that's been made recently about unethical agents who go in for raiding someone's else talent list, we saw a letter this week from a contract writer on the coast to his agent here, asking him to please answer for him a letter he was enclosing. And the enclosed letter was one of those pep talk things about how the undersigned "agent" would like to sign him up because he was sure he could do so much better for him, a man of such talent, etc., etc. Really, when it gets to the point where a man on the coast has to cry for help to his real, genuine agent in the east, it seems to us that something ought to be done about the evil. We never before quite fully understood the meaning of the phrase, "agents provocateurs" before, but now we know they're the French words for chiselers and that the California climate would be a lot healthier without them.

•

Remember when the Yale Puppeteers used to be in Olvera Street? Well, you should see what they've done for the walls of an old barn on West Forty-sixth Street. Their intimate little theatre is one of the gayer places in town and all the very best people ask the very same questions about the puppets each night that the kiddies do. And they have more fun. Its really a toss-up which place gave the boys more famous signatures, Hollywood or New York. And a complete knowledge of the breadth and limitations of puppets has been the secret of their success and in a way we wonder if the same or some of it doesn't apply to picture houses. It's so much more enjoyable to sit in an entirely filled small house than to wait for a few scattered laughs to echo through the rafters of a motion picture cathedral. It seems to us there's a much greater chance and field for satire, pure comedy and high comedy in houses that are a bit more intime and where the laughs don't have to travel so far to catch. Maybe if it were possible to pick spots for different types of pictures and give them longer runs there would be more genuine successes. After all, that's one major reason for hit plays.

•

Regina Crewe and Herb Cruickshank sailed on Saturday on the Ile de France for the races as Ascot. They'll be gone four weeks and expect to do a lot of traveling. . . . The town is chuckling over something that it's not considered politic to print, i.e., Waxy Gordon was finally apprehended by the police, (federal), and it just so happens that the hit songs from "Strike Me Pink" read: "It's Great To Be Alive"; "Let's Call It A Day" and something about "Home to Harlem." Which makes quite a collection of theme songs.

DeMille Adds Two

Mickey Daniels and Gene Morgan have been engaged by Paramount for C. B. DeMille's "This Day and Age."

MGM'S 'DINNER AT EIGHT' PROVES UNUSUALLY POWERFUL ATTRACTION

Greatest Cast Ever Assembled — Cukor's Direction Always Outstanding

"DINNER AT EIGHT"
MGM

Direction ..... George Cukor
Play by ..... George S. Kaufman and Edna Ferber
Screenplay ..... Frances Marion
Photography ..... William Daniels
Cast: Marie Dressler, John Barrymore, Wallace Beery, Jean Harlow, Lionel Barrymore, Billie Burke, Madge Evans, Karen Morley, Edmund Lowe, Lee Tracy, Jean Hersholt, Phillips Holmes, Louise Closser Hale, May Robson, Grant Mitchell, Phoebe Foster, Elizabeth Patterson, Edwin Maxwell, Harry Beresford, Hilda Vaughn.

What should prove one of the greatest box office attractions of modern times, has been fashioned by Metro-Goldwyn-Mayer, under the supervision of David O. Selznick, in the production of "Dinner At Eight." The attractiveness of this picture rests solely on the shoulders of a cast the like of which, in draw names and acting ability, has never been assembled before to be photographed by a camera.

Look over the list—Marie Dressler, Wallace Beery, Jean Harlow, the two Barrymores, Madge Evans, Edmund Lowe, Karen Morley, Lee Tracy, Billie Burke, Jean Hersholt, Phillips Holmes, and ten or fifteen others; everyone almost sufficient to carry any picture on his or her own shoulders.

What this business needs, what theatres must have, what fans rush to pay their money for is an ATTRACTION and Metro-Goldwyn-Mayer have certainly gone the limit in giving them one with this production. That the industry will be better off as a result of it, that exhibitors will be able to pay off other weekly losses by playing it, that fans will be lured out of their hideaways and brought back to the theatre to see it, goes without saying. It's a great attraction, a satisfying picture and a credit to any and all who had anything to do with it.

And because of it, the motion picture industry owes a great debt of gratitude to Metro-Goldwyn-Mayer for producing it.

Some of the best performances ever seen in pictures are given by the cast of "Dinner At Eight." There will be arguments and fights for the next few months as to who is the really big star in this picture. Any and all selections can be easily defended. Accordingly, it comes down to your own opinion, based on who your favorite player is, as to which one reaches the greatest heights in this greatest of all casts. From where we sat, we pick Marie Dressler as the bright particular star of the piece, without taking away one ounce of credit from any of the twenty or more outstanding parts.

How that Dressler girl does troupe! It is worth the price of admission alone to see and hear her read the tag line of the picture to Jean Harlow at the fadeout. Boys and girls, there is not another person in pictures or on the stage, in the opinion of this reviewer, who could have gotten as much out of those few words as Miss Dressler.

Harlow tells Dressler, as they both go into dinner, "I've been reading a book. It's a nutty kind of a book. The man says that machinery will take the place of every profession." And Dressler looks her up and down, mostly down, and chirps: "Well, my dear, that's something you should never worry about."

John Barrymore gives an inspired performance as the has-been picture star. Little Harlow shows astounding improvement in this vehicle. Wallace Beery is Wallace Beery and where can you find another?

Billie Burke is the surprise hit of the show. Lionel Barrymore, as always, does things with his part that only Lionel Barrymore can do. Eddie Lowe, Lee Tracy and Madge Evans are distinct in their characterizations.

The finest thing that can be said about the casting of this picture, with all its star names, is that every star fits into his or her part like a glove. It was not a question of taking a lot of big names and throwing them into a story with the majority of them reading a line or two and then bowing out. There are big, meaty parts for everyone of the performers and how they take advantage of them!

In the case of "Dinner At Eight," the picture is far better than the play, if for no other reason than the polishing Frances Marion, Herman Mankiewicz and Donald Ogden Stewart have given the George S. Kaufman and Edna Ferber script, particularly in the last few sequences. The play was rather drab at the end. Audiences got the feeling that it was unfinished, and the final curtain left you sunk.

With the picture, some of the best bits of the whole production come at the finish, thereby lifting it to greater peaks of entertainment than was the case with the stage play.

George Cukor did a mighty job with his direction, one that would be hard to duplicate. Handling a cast of such important names, manoeuvering them in and out of scenes with each other, and successfully combating every bit of temperament, is a job that requires not only excellent direction but a diplomacy that most directors do not possess.

In addition to the job of handling all that temperament, Cukor had a tough assignment with a narrative essentially episodic. Even though the play was almost perfectly written for the stage and the screenplay was all that could be asked for, the picture had to be kept moving and that movement from one episode to another called for everything that Cukor had and that many directors lack.

Put "Dinner At Eight" down as an exceptionally fine directorial job and place Cukor higher on your list of directors as a result of it.

The story itself is probably too well known by this time to need space for its telling. The play has been a big hit in New York. Theatrical columns throughout the country have dwelt on it at great lengths. But the fact remains and stands out like a sore thumb that MGM have made a greater attraction out of it than Sam Harris, George S. Kaufman and Edna Ferber did as a play. The shortcomings of the stage hit have been mended for picture purposes. It's a cinch that all who go to see "Dinner At Eight" as a picture will be given more entertainment than they paid to see.

William Daniels, who has many extremely fine photographic accomplishments to his credit, comes through with another bit of creative photography. The sets by Hobe Irwin were a treat.

To write a box office angle on this picture, with all those names to draw ticket buyers, with a big stage hit for the story and a production such as only MGM could give it, would be like telling you that this is the year 1933. Everything has been given you as a showman to make money on If you miss out on those opportunities, then your theatre is really sunk and should be turned into some other business.

PICTURES Now SHOOTING

Columbia

"THE WRECKER"

Cast: Jack Holt, Genevieve Tobin, George E. Stone, Sidney Blackmer, Ward Bond, Harrison Green, Irene White.
Director .....Albert Rogell
Original .....Albert Rogell
Screen Play.....Jo Swerling
Cameraman .....Ben Kline

"MADAM LA GIMP"

Cast: May Robson, Warren William, Glenda Farrell, Guy Kibbee, Ned Sparks, Nat Pendleton, Halliwell Hobbs.
Director .....Frank Capra
Story by.....Damon Runyon
Screen Play.....Robert Riskin
Cameraman .....Joseph Walker

"BRIEF MOMENT"

Cast: Carole Lombard, Gene Raymond, Monroe Owsley, Arthur Vinton, Reginald Mason.
Director .....David Burton
Play by.....S. N. Behrman
Screen Play.....Brian Marlow

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Fox

JESSE L. LASKY
"BERKELEY SQUARE"

Cast: Leslie Howard, Heather Angel, Valerie Taylor, Irene Brown, Colin Keith-Johnson, Betty Lawford, Alan Mowbray, Beryl Mercer, Juliette Compton, David Torrence, William Morris.
Director .....Frank Lloyd
Story .....John Balderston
Screen Play.....Sonya Levien
Cameraman .....Ernest Palmer

"LIFE IN THE RAW"

Cast: George O'Brien, Claire Trevor, Warner Richmond, Greta Nissen.
Director .....Lou King
Story .....Zane Grey
Screen Play.....Stuart Anthony
Cameraman .....Robert Planck

"THE MAN WHO DARED"

Cast: Preston Foster, Zita Johann, Irene Biller.
Director .....Hamilton McFadden
Original and Screen Play .....Dudley Nichols
Cameraman .....Arthur Miller

"THE DEVIL'S IN LOVE"

Cast: Loretta Young, Victor Jory.
Director .....William Dieterle
Screen Play.....Howard Estabrook

"PADDY, THE NEXT BEST THING"

Cast: Janet Gaynor, Warner Baxter, Margaret Lindsay, Fiske O'Hara, Joseph Kerrigan, Frank Atkinson, Una O'Connor, Merle Tottenham, Harvey Stephens.
Director .....Harry Lachmann
Novel .....Gertrude Page
Screen Play.....Edwin Burke

MGM

"TUGBOAT ANNIE"

Cast: Marie Dressler, Wallace Beery, Robert Young, Maureen O'Sullivan, Charles Giblyn, Marilyn Harris, Frankie Darro, Willie Fung, William Burgess, Jack Pennock.
Director .....Mervyn Le Roy
Original and Dialogue by.....Norman Reilly Raine
Adaptation.....Zelda Sears, Eve Green
Cameraman .....Gregg Toland

"NIGHT FLIGHT"

Cast: John Barrymore, Clark Gable, Lionel Barrymore, Helen Hayes, Franchot Tone, Myrna Loy, Robert Montgomery, William Gargan, Harry Beresford.
Director .....Clarence Brown
From Novel by.....Antoine de Saint-Exupery
Screen Play.....Oliver H. P. Garrett
Cameraman .....Oliver Marsh

"ESKIMO"

Cast: All native.
Director .....W. S. Van Dyke
Story by.....Peter Freuchen
Cameraman.....Clyde De Vinna

"ANOTHER LANGUAGE"

Cast: Helen Hayes, Robert Montgomery, Irene Catell, Margaret Hamilton, Allan Dawson, Minor Watson, John Beal.
Play .....Rose Franken
Director .....E. H. Griffith
Cameraman .....Ray June

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Paramount

"GAMBLING SHIP"

Cast: Gary Grant, Benita Hume, Jack LaRue, Roscoe Karns, Arthur Vinton, Charles Williams, Cliff Thompson, Harry Shutan, Spencer Charters, Edwin Maxwell, Evelyn Selbie, Sid Saylor, Hooper Atchley.
Directors .....Louis Gasnier, Max Marcin
Original by.....Peter Ruric
Screen Play: Seton I. Miller, Max Marcin, Claude Binyon.
Cameraman .....Charles Lang

"DISGRACED"

Cast: Helen Twelvetrees, Bruce Cabot, Adrienne Ames, Ken Murray, William Harrigan, Charles Middleton.
Director .....Erle C. Kenton
Original and screen play.....Alice D. G. Miller
Cameraman .....Karl Struss
Music and Lyrics.....Steve Pasternack, Sam Coslow

"MAMA LOVES PAPA"

Cast: Charlie Ruggles, Mary Boland, Lilyan Tashman, Walter Catlett, Ruth Warren, George Barbier, Tom McGuire.
Director .....Norman McLeod
Original .....Keene Thompson, Douglas McLean
Screen Play.....Nunnally Johnson, Arthur Kober
Cameraman .....Gilbert Warrenton

"ONE SUNDAY AFTERNOON"

Cast: Gary Cooper, Fay Wray, Frances Fuller, Neil Hamilton, Roscoe Karns, Sam Hardy.
Director .....Stephen Roberts
Original .....James Hagan
Scenarists.....Grover Jones, William Slavens McNutt
Cameraman .....Victor Milner

"HER BODYGUARD"

Cast: Edmund Lowe, Wynne Gibson, Edward Arnold, Marjorie White, Johnny Hines, Fuzzy Knight, Zoila Conan.
Director .....William Beaudine
Original .....Corey Ford
Scenartists... Ralph Spence, Walter De Leon, Frank Partos
Cameraman .....Leon Shamroy
Music and Lyrics.....Arthur Johnston, Sam Coslow

"MAN OF THE FOREST"

Cast: Randolph Scott, Verna Hillie, Harry Carey, Barton MacLane, Dewey Robinson, Guinn Williams, Rockcliffe Fellowes, Tom Kennedy, Vince Barnett, Duke Lee, Frank McGlynn, Jr.
Director .....Henry Hathaway
Original .....Zane Grey
Scenarists .....Harold Shumate, Jack Cunningham
Cameraman .....Ben Reynolds

"THIS DAY AND AGE"

Cast: Charles Bickford, Richard Cromwell, Mari Colman, Harry Green, Eddie Nugent, Ben Alexander, Lester Salkow, Bradley Page, John Stuart, George Barbier, Oscar Rudolph.
Director .....Cecil B. De Mille
Original .....Bartlett Cormack
Cameraman .....Peverell Marley

RKO-Radio-Pathe

"DOUBLE HARNESS"

Cast: Ann Harding, William Powell, Henry Stephenson, George Meeker, Lucille Browne.
Director .....John Cromwell
From play by .....Edward Poore Montgomery
Screen Play.....Jane Murfin
Cameraman .....Roy Hunt

"HEADLINE SHOOTERS"

Cast: William Gargan, Frances Dee, June Brewster, Wallace Ford, Mary MacLaren, Hobart Cavanaugh, Franklyn Pangborn, Jack LaRue, Ralph Bellamy.
Director .....Otto Brower
Original Story .....Agnes Christine Johnstone, Allen Rivkin
Cameraman .....Nick Musaraca

"THE DEATH WATCH"

Cast: Warner Oland, Florence Lake, Dorothy Wilson, Gertrude Hoffman, Gregory Ratoff.
Director .....Irving Pichel
Original Story.....Edgar Wallace
Screen Play.....Marion Dix

"FLAMING GOLD"

Cast: William Boyd, Mae Clarke, Helen Ware, Pat O'Brien, Rollo Lloyd.
Story .....Houston Branch
Screen play....Malcolm Stuart Boylan
Cameraman .....Charles Rosher

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Universal

"IN THE MONEY"

Cast: Lew Ayres, Ginger Rogers, Merna Kennedy, Shirley Grey, Charles Grapewin, Tom Dugan.
Director .....Murray Roth
Original and adaptation .....Murray Roth, Howard Emmett Rogers
Cameraman .....Jackson Rose

"SALT WATER"

Cast: Slim Summerville, Zasu Pitts, Una Merkel, Warren Hymer, Berton Churchill, George Marion.
Director .....William Wyler
Play by.....John Golden, Dan Jarrett
Screen Play.....H. M. Walker, Earle Snell, Clarence Marks
Cameraman .....George Robinson

'SHE HAD TO SAY YES' LOOKS LIKE BOX OFFICE LEMON

Sour Story Licks Cast, Directors

"SHE HAD TO SAY YES"
Warner Bros.

Direction ..... George Amy and Busby Berkeley
Original Story ..... John Francis Larkin
Screen Play ..... Rian James and Don Mullaly
Photography ..... Arthur Todd
Cast: Loretta Young, Lyle Talbot, Winnie Lightner, Hugh Herbert, Regis Toomey and Helen Ware.

Between you and me and the box office, "She Had To Say Yes" is just so much waste matter.

Warner Brothers took a long time to make up their minds to release this opus, and if they had thought once more, they would have buried it and tried to forget it.

Proper advertising might bring in a few Loretta Young fans, but they would remember the film no longer than it takes them to grumble over their ill-placed admission price

The story is all about a girl in a cloak and suit house who is forced to entertain out-of-town buyers. It goes round and round in catastrophic circles, each circle reaching the same dramatic level and getting exactly nowhere, until the entire cast is dizzy and the audience is suffering from repetitive blues. It is a futile, tiresome attempt at sexiness, provoking only acute ennui.

Loretta Young is the girl; Lyle Talbot is one of the buyers, and Regis Toomey is the sales manager of the firm. Winnie Lightner has little to do.

There are plenty of laughs in this picture . . . all in the wrong places.

Two directors, George Amy and Busby Berkeley, in this case, proved no better than one. The plot odds were stacked against them. Rian James and Don Mullaly adapted John Francis Larkin's story, "Customer's Girl," not very brilliantly. Arthur Todd's camera was apathetic.

About the only thing to do with this picture is keep your fingers crossed and play up the sex angle.

Perelman Bows Out On 'Love, Honor, Baby'

After working for the past week on the script of the Summerville-Pitts story, "Love, Honor and O Baby" for Universal, S. J. Perelman decided that it was not the type of story that he could do justice to and so requested his release from the studio, which was granted. The studio will place another writer on the job next week.

Stephens With Gaynor

Fox has assigned Harvey Stephens a role in "Paddy, The Next Best Thing" with Janet Gaynor and Warner Baxter in the top spots. Harry Lachman directs.

Oscar Apfel Cast

Oscar Apfel has been spotted into the cast of Radio's "Death Watch."

Warners Can't Stop 'Gold Digger' Title

New York.—Warners lost the suit to prevent Majestic Pictures from using the title, "Gold Diggers of Paris," when Judge Patterson in the Southern District Federal Court awarded the decision to Majestic.

Ruggles Will Make Five At Paramount

Paramount has signed Wesley Ruggles to a new 52-week contract to make more than five pictures.

Ruggles has just completed "College Humor" and will direct Mae West in "I Am No Angel" as his next to be followed by the Gene Fowler novel, "Shoe The Wild Mare." The Selznick-Joyce office handled the deal.

Zeidman Gets Ready To Make Two For 'U'

Ben Zeidman moves into offices at Universal on June 1 to produce two features for that company on an independent basis similar to the Rogers and Schulberg units at Paramount. The producer's first will be a remake of "Undine," an underwater drama which was first made in 1915. Zeidman has plenty of underwater shots for the picture which were made by an expedition he sent to the South Seas several months ago.

Albright Joins 'Moon' Cast

Paramount has signed Hardie Albright for a featured spot in the B. P. Schulberg production, "Three Cornered Moon" with Richard Arlen, Claudette Colbert, Jack Oakie and Mary Boland. Elliott Nugent will direct.

Stephenson May Stay

Radio is talking terms with Henry Stephenson to extend his deal to include one more assignment. He is featured with Ann Harding in "Double Harness" and is wanted for similar billing in "Fogbound."

Mack Original For MGM

MGM accepted an original story by Willard Mack Saturday It will be a filmusical and the writer will direct it, following "March of Time," his present assignment.

Borzage Testing

Frank Borzage is making extensive tests of Sally O'Neil and William Cagney for the leading roles in "A Man's Castle," which the director is making for Columbia

Brewster In 'Sweet Cheat'

June Brewster has been assigned a part in Radio's "The Sweet Cheat," next Ginger Rogers feature for that company.

Rogers Will Make 'Arrow' In Color

"Swift Arrow," which Charles R Rogers will make for Paramount release this fall, is slated to be filmed in Technicolor, with the producer using the new three color process recently announced by Technicolor Harry Joe Brown will act as both associate producer and director on the picture, which will have Richard Arlen in top spot.

2 From Stage 'Language'

The second player to be taken from a stage version of "Another Language" was signed Saturday by MGM when Maidel Turner went into a featured role. Al Kingston set the deal. John Beal is the first player.

Conover For 'Moment'

Theresa Maxwell Conover has been set by the Beyer-MacArthur office for a featured role in "Brief Moment." Felix Young is supervising for Columbia, Dave Burton directing.

Tradeviews

(Continued from Page 1)

That's what he avoided and that's the reason we say the spotlight is shining in his direction.

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A few facts may interest you

The story cost $110,000. From the day it was purchased to the last shooting day of the picture, the entire work of writing, adapting, casting and shooting required but eight weeks. Not more than eight hours of each day was used in shooting. Miss Dressler was dismissed after four hours daily work. The actual shooting time was TWENTY-FOUR DAYS.

An estimate of a $2,500,000 gross is rather modest even in these hectic times. So chalk up $370,000 for the production, another $370,000 for distribution and home office charges and you will find that "Dinner At Eight," even with this low estimate, should earn Metro-Goldwyn-Mayer a cool MILLION AND A QUARTER.

And, ladies and gentlemen, that's earnings during these days.

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If MGM earns over a million with the picture, what do you think exhibitors throughout the country will make on its play? Even though they pay the outlandish percentages and guaranteed rentals that Felix Feist will ask? And what do you think will be the benefit to the whole picture industry because of the fashioning of such an attraction?

We congratulate MGM, David Selznick, George Cukor and any and all who had anything to do with the making of "Dinner At Eight." The industry needs pictures of this kind made at that price.

Korda Incensed At Reporter Story

Alexander Korda, head of London Film Company, cables this publication to emphatically deny that there is anything wrong with the financial structure of his production company as was rumored in these columns on May 15.

Korda writes: "Am absolutely astonished about the mendacious report in your issue of the fifteenth of May on the subject of my company and myself. London Film Productions Ltd have increased its fully paid up capital to over 175,000 pounds and have started new production program which will be distributed throughout the world by United Artists. The first picture which is "The Private Life of Henry VIII" with Charles Laughton is nearing completion."

Lombard, Ruggles, Young In 'She Made Her Bed'

Carole Lombard, Charlie Ruggles and Roland Young will have featured spots in Charles Rogers' final picture for Paramount's 1932-33 program, "She Made Her Bed" Picture gets into production June 5, with Ralph Murphy driecting.

The locale of the story has been changed from Greenwich Village to Paris as investigation shows that the Village has lost its glamor during the past five years.

New Lakeside Manager

Jim Crawford took over the duties as manager of Lakeside Golf Club yesterday, succeeding R. L. Anderburg, who retired because of illness

The new Lakeside manager is well known to members of the film colony golf club, as he was manager of the Masquers for several years.

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Fay Wray
Reginald Owen
Lilian Bond
Minna Gombell

directed by

George Archainbaud

from an original story by

Sidney Bartlett

An RKO Release

THE Hollywood REPORTER

Vol. XV. No. 11. Price 10c. TODAY'S FILM NEWS TODAY Wednesday, May 31, 1933

FOX SHOOTING AT EUROPE

TRADEVIEWS

•IN 1900 the steel business was chaotic. Costs had been rising, sales were dropping off, big steel contracts were going abroad because they were turning out better steel at lower prices. The late J. P. Morgan, D. O. Mills, H. H. Rogers, Marshall Field, Norman B. Ream, Roswell P. Flower, Elbert H. Gary and others were in Federal Steel. Andrew Carnegie, running his company, was upsetting price schedules and production practice.

Morgan was worried about conditions and at a meeting at his home in New York he told Charles M. Schwab and John W. Gates that it was necessary to preserve a "great money-making machine" by putting a merger together.

•

And that is precisely the view that has been actuating the financial groups now in pictures. They're not so concerned with public service; not even so much interested in getting 100 per cent of their loans back, as they are to preserve "a great money-making machine" with which to produce profits. Banks earn money in several ways. One is by way of loans; another—now in disfavor—was to organize a left-hand in the form of a security company and sell stocks and bonds, and, incidentally, extract a bonus in addition to commission. And that was the big end. And it has not been abandoned—except on the surface. There are still ways by which bonuses and commissions can be extracted for the benefit of the leaders of the financial interests of America.

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The formation of U. S. Steel was beneficial because it permitted lowered production costs, more economical sales and distribution, and closer control. Unprofitable or unnecessary production plants were closed; more modern ones improved and new production processes developed.

Exactly that procedure would benefit motion pictures. Not less than $20,000,000 a year could be lopped off in the form of unnecessary executive charges. Probably three Hollywood studios could handle all major production with one New York office running them. Refinancing would be necessary under a new corporate setup and the impossible task of a single studio trying to turn out fifty or sixty

(Continued on Page 2)

Sennett Will Make 40 For Columbia

New York.—A deal is practically set by which Mack Sennett will make forty pictures for Columbia release. Signatures probably will be affixed within the next few days. The deal calls for forty comedies, all with big names featured.

'Mark of Zorro' Will Be Next Fairbanks

New York.—Douglas Fairbanks has abandoned the idea of his Chinese picture again and sailed for Europe last night, planning to remake "The Mark of Zorro" as his next production. He made this as a silent in 1920.

Fairbanks, accompanied by Tom Geraghty and several others, sailed on the Europa, bound for Spain, Italy and Northern Africa. He and Geraghty will work on the story during the trip and will shoot exteriors in the countries which they will visit. They anticipate spending a month abroad.

'Blossom Time' Sold To 'U' By The Shuberts

New York.—Universal has bought the screen rights to "Blossom Time," one of the Shubert musical hits, and also has purchased "Ma Cinderella," a story by Harold Bell Wright which Harper's will publish.

'Garden of Allah' Remake

New York.—"The Garden of Allah," which was made as a silent by MGM in 1927, will be remade as a talkie by that company.

Success of 'Cavalcade' and Others Causes Concentration On Films For Foreign Market

New York.—Fox Film has decided to aim directly at the foreign markets with a large percentage of its coming product. This decision was reached after Sidney Kent and other officials had scanned the results of the foreign sales of "Cavalcade" and "Zoo In Budapest" and, with these figures in mind, had estimated the probable returns from abroad on "Berkeley Square," now in production.

Kent is greatly pleased with the recent results of the distribution of the Fox product abroad and believes that that market can be built to be vastly more important and lucrative than it has been for a long time. This is especially true of England, France, Germany and Australia.

The new program has been set with this idea in mind. The production department is beginning to show its strength, some of the recent pictures being on their way to most satisfactory grosses.

From reports coming to the home office, Jesse Lasky has another smash hit in "The Power and the Glory,"

(Continued on Page 4)

Raft-Lombard In 'Shoe Wild Mare'

George Raft and Carole Lombard have been selected as the leads in the Gene Fowler story, "Shoe The Wild Mare," which Wesley Ruggles will direct for Paramount.

Pettijohn To Confer At London Meet

New York.—Charles C. Pettijohn, the right hand of the Hays office, sailed last night for Europe. He will attend the World Economic Conference as representative of the motion picture industry, so delegated by President Roosevelt and the Hays organization.

Pettijohn will look over Berlin and Paris before the sessions start on June 16, and it is understood he will remain permanently in London as the motion picture ambassador of all Europe.

George White Here For Conference At Radio

George White, producer for several years of the "Scandals" and whose latest productions were "Melody" and "George White's Varieties," arrived in Hollywood by plane last night for conferences with Merian C. Cooper at Radio.

Mr. White would not talk of the object of his visit except to say that he was here to discuss "production plans" with Mr. Cooper. He came alone and said he would remain only a few days.

Chester Morris Signed By 'U' On Long Term

Universal has signed Chester Morris on a long term ticket and has set out to secure valuable story material for him. This is but the second ticket Morris has had since entering pictures five years ago. His first was with Roland West, and recently expired.

George Bancroft May Return To Paramount

Paramount is reported to be closing a deal with George Bancroft to return to the fold to take the top spot in "Lone Cowboy."

Paul Sloane is directing and producing, Jack O'Donnell writing the screen play.

WALKER DECLINES TO BE THEATRE MEN'S WILL HAYS

New York.—Jimmy Walker has turned down the offer of the Independent Motion Picture Theatre Owners Protective Association to become the Will H. Hays of that organization. Harry Brandt, president of the theatre men's group, talked to Walker at Cannes by trans-Atlantic phone and, while Jimmy was extremely pleased by the offer, he felt that he could not accept. He said:

"I believe that your organization is ripe for a reconstruction campaign right now. I deeply appreciate your compliment in offering me the position, but I regret to say that I shall be

(Continued on Page 4)

Goldwyn Buys 'Barbary Coast' For Anna Sten

New York.—Sam Goldwyn has bought "Barbary Coast" for Anna Sten. The story is by Herbert Asbury and has been done for the screen by Frances Marion.

Frank Walker May Be In Cabinet If Woodin Quits

New York.—Frank C. Walker, treasurer of the Democratic National Committee and counsel for the Comerford circuit, may become secretary of the treasury if Secretary Woodin resigns.

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FRANK POPE Managing Editor

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RAMBLING REPORTER

The Frank Joyces will chaperon Al Kaufman on his Eastern vacation. They will drop off at the World's Fair before hopping to New York. . . . . What diminutive assistant director was given the gate at a local studio because he was an inch taller than the studio head, but talked twice as much? . . . Gail Patterson, who was shot in his office at the Illustrated Daily News the other day, was a picture pioneer, having been the right hand man of H. O. Davis at the start of Universal. . . . In the review of "Dinner At Eight"our reviewer neglected to credit the sets to Fred Hope together with Hobe Irwin. . . . Jimmy Grainger is returning to America June 20, and will then announce which of the many offers he will accept.

•

Sally Blane no more than got off the boat than she was signed by Irving Ascher for a Warner-London production. . . . If there was a rift in the latest Charles Chaplin romance, it has been healed. . . . The whole Fox organization is talking "Power and Glory" which Jesse Lasky produced and Bill Howard directed. . . . If that production head who ordered the still department to take shots of him getting into the plane asks for the photos, he will learn that there are none, because the still man forgot the plates and shot the producer with an empty camera . . . MGM is all a-jitter trying to dope out "what will Thalberg do when he returns here next month?"

•

Life's biggest moment: She is now a famous film star, but not so long ago she was unknown and as such was brutally treated by a studio boss who used to make her cry her eyes out over petty things. She swore never again to work for the company in which the studio boss was a high mogul. But recently she decided to break her oath for one moment's exultation. She has accepted a contract to star in one picture for the company and is breathlessly waiting for the studio boss to show up on her set so she can demand he be thrown off or she'll walk out. And, believe you us, the bird will be given the gate before they'll let her walk. Her moment is near at hand.

New York REVIEWS

"THE NUISANCE"

MGM prod.; director, Jack Conway; writers, Chandler Sprague, Howard Emmett Rogers, Bella and Sam Spewack.

Capitol Theatre

Journal: Moving almost as fast as Tracy can talk, the story written around him is a well-knit series of lively episodes, directed at a breezy pace and punctuated with crisp dialogue.

Post: It is a skilfully written and constructed tale, and Jack Conway has directed it with variety and a lively tempo.

Mirror: More than an hour of solid, exhilarating fun is provided by this movie, a picture filled with laughs, drama and surprises. The story is a cleverly constructed one, briskly paced and baffling, culminating in a series of ingenious surprises.

American: A perfect pip of a picture! Swell story, ace acting, mile-a-minute direction, and, indeed, everything that goes to make superb screen entertainment.

News: Ably directed by Jack Conway, the interest never lags a minute. It is filled with comical situations that furnish one surprise after another, causing uproarious laughter and applause from the audience. Every finesse in this film is carried off with perfection by the cast with the aid of the director.

Herald-Tribune: A fast-moving, lively story well salted with humor. It overreaches its mark and its attempt to give the customer his money's worth, due to excess baggage in the quantities of incident. But even so, one is likely to remain entertained to the end because of the excellent performances, the snappy dialogue and the fast action.

"INTERNATIONAL HOUSE"

Paramount prod.; director, Edward Sutherland; writers, Lou Heifetz, Neil Brant, Francis Martin, Walter DeLeon.

Paramount Theatre

Journal: A goofy collection of gags that resemble nothing more or less than a cinematic jig-saw puzzle. But when the pieces are put together, the picture emerges as an amusing comedy.

Post: For those who like the madcap variety, a wild and crack-brained goofiness, we urge the offering this week at the Paramount. It is a melange of idiocies, a gorgeously irreverent jamboree which could not possibly be developed except within the ample limits of the motion picture medium.

News: The picture is like a vaudeville program. Some of the skits and stunts are highly entertaining, but in between the bright spots there are stretches of dullness that take the snap out of the picture as a whole.

Times: Measured in laughs, this potpourri of unrelated talents is surprisingly good.

World-Telegram: At once the most insane and the funniest picture that has drawn up on Broadway in months.

Sun: Mr. Fields, in short, makes "International House" humorous quite a bit of the time—but no credit goes to the authors or the director. It belongs entirely to Mr. Fields.

"THE LITTLE GIANT"

Warners-First National prod.; director, Roy Del Ruth; writers, Robert Lord, Wilson Mizner.

Strand Theatre

Journal: Blessed with a really funny idea, the picture, which is called "The Little Giant," is developed with brisk and flavorous dialogue, a keen sense of burlesque and fast-moving direction. It's fresh, lively and at all times grand fun.

American: The new Eddie Robinson picture would be an amusing attraction even without the whirlwind of hilarity that marks its finale. But with this ending it almost, if not quite, enters the class of uproarious comedy, for the plot is basically sound and the idea possesses the potentialities of great entertainment.

Herald-Tribune: "The Little Giant" is an amusing bit of fluff which gives Mr. Robinson a chance to reveal unsuspected comedy talents and which has a plot that produces several spontaneous laughs.

Sun: Edward G. Robinson undoubtedly finds himself with another success on his hands. This is in "The Little Giant," a rowdy, unsubtle, but occasionally quite funny farce.

Times: If the comic doings are often rather obvious and seldom restrained, they chance nevertheless to be incidents that will amuse most persons. The fundamental idea is a good one and the dialogue is quite bright. There is social luminary, essays polo.

Post: "The Little Giant" is a pointed and fast-moving comedy and one of Robinson's most entertaining vehicles.
no gainsaying that it is decidedly humorous when Ahearn, as an aspiring

World-Telegram: This fast-moving and thoroughly entertaining picture shows Mr. Robinson at his best and is one of the really worthwhile films that have come along during the last few weeks.

Mirror: Packed with hilarious gags, "The Little Giant" concludes with one of the merriest ever filmed, a polo match staged by the visiting Chicago boys, among whom you will recognize that distinguished polo enthusiast, Mr. Tammany Young.

Acad. and Agents Will Discuss Code

All licensed agents and personal representatives have been invited to attend an open meeting of the Academy Committee on Artist-Agent-Producer Relations, which will be held tomorrow night at the Roosevelt Hotel.

The meeting has been called by the committee specifically to enable the latter to secure the point of view of agents and representatives on the proposed Code of Practice and standard contract for agents with clients.

According to the announcement sent out by the Academy committee, the agents will be allowed to discuss the proposition, and will not be required to vote on adoption or rejection of the two measures. Following tomorrow night's meeting, the committee will present both the code and the contract to the five individual branches of the Academy for adoption. After that, the Academy will seek acceptance of the code from the producing companies and the agents individually.

William DeMille On 'Emperor Jones'

New York.—William DeMille has been engaged by Krimsky and Cochrane to work with them and Dudley Murphy on the screen version of Eugene O'Neill's "Emperor Jones," which will be made in the Paramount-Astoria studio.

The screen treatment of the story contains much more material than was in the original play. Exteriors will be shot at White Plains and in Haiti.

In addition to Paul Robeson, who has the title role, the cast includes Dudley Digges, Ruby Elzy and Taylor Gordon. Rosamund Johnson will compose the musical score, and Herman Rosse is art director.

Fox Houses In Midwest To Resume Stage Shows

New York.—The Skourases are to resume stage show presentations in the Fox theatres in Detroit, St. Louis, Indianapolis and Milwaukee. Production headquarters will be in Detroit, with Alexander Oumansky in charge of staging the presentations.

Tradeviews

(Continued from Page 1)

features each year abandoned.

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And exactly such plans are being discussed in the inner financial circles today. They may be nebulous at the moment, but solidification will take place because the present situation is more dangerous than the steel tangle was in 1900. History seldom turns out any novelties, but goes on repeating. Watch for the repetition of the solution of steel troubles in the motion picture whirligig.

KARL STRUSS and JULIAN JOHNSON
We Thank You For Your Patronage
RICHARDSON & MARTIN, Inc.
THE MUSIC LOVERS' SHOP
LOS ANGELES

"BED OF ROSES" FRAGRANT; "GERHARDT" GOOD PROGRAM

LaCava and Kelton Highlights of Pix

"BED OF ROSES"

Radio

Direction ..... Gregory LaCava
Story by ..... Wanda Tuchock and Eugene Thackery
Dialogue by ..... Gregory LaCava and Eugene Thackery
Photography ..... Charles Rosher
Cast: Constance Bennett, Joel McCrea, John Halliday, Pert Kelton, Samuel Hinds.

The Radio production of "Bed of Roses" is made interesting because of the direction of Gregory LaCava and the stand-out performance of Pert Kelton, who just about steals the picture. Constance Bennett looks beautiful, does everything that is called for in her role as Lorry, but that role is not ample enough to cause any patron to leave a theatre and label the entertainment "a Connie Bennett picture."

The story is one of those things that bears the earmarks of having been thrown together as a final effort to furnish screen material for a star on the lot and then, after it was written, was rewritten to fit the needs of a budget and work into the pace of an expert director. Without that direction, we believe the picture would have missed even the program variety, but with it, the program is hit with a little plus.

Audiences not over-exacting will like "Bed of Roses." It's a little tale of two molls getting a ticket out of a prison for another start. One gets herself married to almost the first acquaintance out of jail, and the other attempts to tie some brains on to her pretty shoulders and gets herself kept by a prominent publisher, but falls later, for the young captain of a cotton barge, gives the publisher the air and moves onto the barge as Mrs. Captain. However, not before a religious element has been dragged into the yarn, to the embarrassment of the story and the picture. But much of this can and probably will be cut, making of it a better picture.

Pert Kelton steals the picture in a Mae West characterization and you can watch this girl from now on, providing a wise producer or two takes her in hand. She has the stuff that will make a good attraction.

If any other name than Constance Bennett were on the cast sheet in the part she played, the role and player would hardly get more than a passing notice. Joel McCrea on for a few short shots is okay, as are John Halliday and Samuel Hinds.

Charles Rosher's photography is excellent.

Rate this one as fair entertainment with the name of Constance Bennett to pull them in.

Chas. Beymer At MGM

Charles Beymer has joined the MGM scenario staff and is awaiting an assignment.

Martin Beck Walks Out of RKO Top Spot

New York—Martin Beck has resigned as managing director of RKO vaudeville because of disagreements within the organization on matters of policy. He remains, however, a director of the Orpheum Circuit and the Palace, and will go to Europe in August to find new talent.

'Big Squeal' Dull Andy Clyde Comedy

"THE BIG SQUEAL"

Educational

Direction ..... Charles Lamont
Story ..... Ernest Pagano, Ewart Adamson
Cameraman ..... Dwight Warren
Cast: Andy Clyde, Dorothy Christy, Billy Bevan, Ethel Sykes.

The poorest picture seen to date with Andy Clyde, "The Big Squeal," owes its dullness to the paucity of laughs in the story material. Charles Lamont, the director, the entire cast and Al Christie, the supervisor, share the blame, since blame-sharers are needed.

There is little change from the routine Andy Clyde story. The fact is, his stories are becoming pretty much "typed," one or two successful ones preceding this one having apparently inspired the procedure common to pictures. Clyde is a millionaire hog-caller who gets involved with a friend over a girl he believes is the friend's wife. The situation is worn and the comedy bits, especially a duel with the friend, are done in the oldest of old-fashioned styles. If you feel you have to play it, Mr. Exhibitor, slip it in and forget it.

Healy Starting At Col.

Ted Healy and his stooges' first short for Columbia, titled "We're In The Money," will get under way next week. Ralph Staub will direct and produce. James Mulhauser wrote the yarn.

Hepburn Due Tomorrow

Katharine Hepburn arrives from New York tomorrow after a three weeks trip East. Her next starring picture for Radio will be "Little Women," which is slated to start June 8 with George Cukor directing.

Schulberg Signs Two

Clara Blandick and Edward Gargan were signed by Paramount for roles in the B. P. Schulberg production, "Three Cornered Moon," which Elliott Nugent will direct.

Banks Back To Radio

New York.—Leslie Banks, who was in "The Most Dangerous Game" for Radio, has been signed for two more pictures by that company. The Leland Hayward office handled the deal.

Sylvia Sidney Scores In Slow-Paced Yarn

"JENNIE GERHARDT"

Paramount

Producer ..... B. P. Schulberg
Direction ..... Marion Gering
From novel by ..... Theodore Dreiser
Screen Play: S. K. Lauren, Frank Partos, Josephine Lovett, Joseph Moncure March.
Photography ..... Leon Shamroy
Cast: Sylvia Sidney, Donald Cook, Mary Astor, H. B. Warner, Louise Carter, Theodor von Eltz, Cora Sue Collins, Edward Arnold, Gilda Storm, David Durand, Greta Meyer, David O'Brien, Betsy Ann Hisle, Dorothy Libaire, Walter Walker, Frank Reicher, Jane Darwell, Gene Morgan, Lillian Harmer, Rose Coghlan, Ernest Wood, Morgan Wallace.

Comparing "Jennie Gerhardt" with the average programmer, "Jennie" comes out ahead. In view of the fact that the plot is hoary with age, that all of the situations are threadbare and that Theodore Dreiser's story in the beginning had nothing to recommend it but a mellow familiarity, this Paramount picture is a miracle to hold the attention as well as it does.

The film is honest. It doesn't pretend to be anything but what it is,—the old, old story of a woman who loved not wisely but eternally. It smacks, therefore, a little of "Back Street." It is slow, sometimes even ponderous, but it has a molasses ruthlessness in movement.

Sylvia Sidney is Jennie, who is betrayed by a rich senator, Edward Arnold, and then is unable to hold real love when it comes to her. Her strange beauty, emphasized by the fantastic coiffure of the early 1900's, is undoubtedly ninety per cent of the picture's scant charm.

Donald Cook is the man who won't marry her, but who can't live without her. Cora Sue Collins aids the film as Jennie's daughter.

The cast is large and, for the most part, apathetic. But then, so is the picture. Marion Gering directed it quietly, only occasionally letting any real emotion enter in. Four writers struggled with the Dreiser story—S. K. Lauren, Frank Partos, Josephine Lovett, and Joseph Moncure March.

Leon Shamroy bent an intelligent camera upon the film, and the early, costumed scenes are convincing.

This picture will be liked by some as well as disliked by others. Play up Sylvia Sidney and woman's "eternal love" theme.

Three For Col. Cast

Donald Cook, Jameson Thomas and Herbert Evans have been added to the cast of "Brief Moment" for Columbia. David Burton is directing and Felix Young is supervising.

Travelers Return

The Richard Wallaces and the George Marion Jrs. returned from their trip abroad Monday.

Yesterday in New York by HELEN GWYNNE

My goodness, how many of you bright boys and girls know that none other and no less a figure than Mr. Otto H. Kahn is financially interested in the success or otherwise of Eisenstein's picture? And naturally hopes it will be a success. . . . Mr. Kahn had a private showing of the picture this week before a very select group of friends and critics. But the reason his interest interests us, is because of the fact that Kahn and Eisenstein represent probably the most diametrically opposite interests in the world and it's curious what strange bedfellows movies make. . . . Also, Mr. Kahn gave the newspaper readers quite a chuckle a few weeks ago when he came out in favor of Capitalism in a special interview, (as who shouldn't) in the press of New York. Made the front page, too, when it would really have been news if he had come out against it.

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The Park Avenue re-opened for the summer season this week and a very gay party it was too. That's another spot in New York that has always kept up the good work and where you can be sure to find a lot of people you're interested in seeing. . . . Charley Carnaval, Jack Rumsey, Marie Hammons, the Nate Spingolds, Al Scott and Ruth Selwyn, Olive McClure, Danny Winkler dancing around. Ruth Selwyn, by the way, goes down to Spring Lake for a summer stock season shortly. . . . And Olive McClure is the attractive gal who has a number of picture companies all in a dither at the moment over whether or not she'd photograph well enough to be a new star. She's the Hepburn type. And Bert Taylor likes her too. In fact, he's coming back to town to escort her to the opening of the Atlantic Beach Club.

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And just as the colyumists were wondering whether Sid Smith had done the disappearing act, he shows up on the passenger list of the Ile de France—going out—and it is assumed that Lily Damita won't be too lonely from now on. Birdies tell us that her picture career would be a whole lot smoother and more consistent if she and Sid Smith could make up their minds. . . . Conrad Nagel and Irene Purcell will be appearing in "There's Always Juliet" down at Atlantic City just about the time you read this, or the week of June fifth anyway. . . . That revival season in New York hardly gave itself a chance to get started. With the exception of "Of Thee I Sing," they all closed within a week. Union trouble with some and the old trouble with the rest—no audience. . . . The weather has been so veddy hot so suddenly that people are spending their pennies looking for fresh air. S'awful.

Two For Wallace Clark

Wallace Clark has been signed by Columbia for a spot in Frank Capra's production, "Madame La Guimp," and upon completion of his work in that picture, swings over to Radio for a role in "Double Harness."

CREDIT ASSN. TO MAKE ALL FINANCIAL STANDINGS PUBLIC

'Fly-by-Nights' In Panic Over Plan

The plan of the Motion Picture Industries Credit Association to make public the financial statements it has received from the producing companies is creating a panic among some of the smaller fry, especially those of the "fly-by-night" variety. The plan is only in the discussion stage as yet, but it seems certain that it will be put into effect.

It will not affect the majors in any way, because their credit is fairly well established, but many of the indies cannot stand close scrutiny. The credit combine demanded these statements from the small producers because this class hops around so much there is no other way of keeping any constant check on their financial standing.

When these statements were demanded by the Association, it was understood that the information received would be confidential, but it is planned now to notify all producers of the intention to publicize it.

"We've got to do it," said the head of one of the large servicing companies. "With the information in our hands we can protect the members of our group, and we feel it is only fair to extend the same protection to non-members who are doing business with the smaller producers.

"We've got to keep these fly-by-night outfits on a cash basis. The servicing firms have lost a couple of million dollars through these outfits and it is time it stopped.

"Any producer who is on the level has nothing to fear. He can keep right on with his business and we will help him in any way we can. But we are after the gyp outfits and we are going to get them."

The Credit Association plans to issue a bulletin listing all those producers who are entitled to credit. Those who refused to furnish statements of their financial standing will not be on the list.

Mrs. Cummings Abroad

New York.—Mrs. Kate Cummings, mother of Constance Cummings, sailed last night on the Europa to join her daughter in London.

Irene Ware To Col.

Irene Ware finished her term contract at Fox last week, and was signed by Columbia Monday for a featured part in "Brief Moment." The player was set by the Nat Goldstone office.

Fox Aiming At Europe

(Continued from Page 1)

which Director William K. Howard is just completing. The Fox studio is doing raves over this production. Lasky wanted $20,000 more for retakes and added scenes. This was refused at first, but when the studio officials saw the picture, they tore down all bars and placed the entire plant at his disposal.

Marx Enterprise

Chico Marx is withdrawing "Canvas-back" Cohen from pugilistic encounters. Chico says: "He bleeds so easy we have decided that we can make more out of renting him for blood transfusions than for ring engagements."

Leslie Howard On Warner Term Deal

Leslie Howard has signed with Warners as a star, on a contract calling for three pictures the first year, at a figure said to be in excess of $50,000 per picture. Warners also hold options for the same number of productions over each of the following two years, with substantial salary tilts at option time.

The player will not report to Warners until late in the fall, as he still has to appear in one picture in England for Gilbert Miller, and "Of Human Bondage" for Radio when he returns from abroad. Negotiations were handled by M. C. Levee for Howard. A total of 48 hours elapsed from the time Levee and Jack Warner first discussed the idea, until contracts were signed by Howard and the producer.

Ratoff In Rogers' Paramount Picture

Gregory Ratoff has been added to the cast of "She Made Her Bed," which will be made by Charles R. Rogers for Paramount, under the direction of Relph Murphy.

Others already announced for the cast are Carole Lombard, Roland Young and Charles Ruggles.

Zanuck Back To Start Work With New Outfit

Twentieth Century Pictures will swing into active operation today with the return of Darryl Zanuck, its production head, William Goetz and Ray Griffith from their ten-day sea trip on the Howard Hughes yacht.

Miller Loaned To Col.

Seton I. Miller has been borrowed by Columbia from Paramount to write the screen play of Chester Erskin's unproduced play, "Men of Steel," which Robert North is supervising.

New Amkino Picture

New York.—Amkino will soon release a new Soviet film titled "Island of Doom," which is a romantic picture with music. Pudovkin has completed "Deserter" in Moscow, after two years work.

Baily and Pine Return

Tom Baily and William Pine, Paramount publicity directors, arrived yesterday from New York, where they attended the Paramount sales convention.

Fox Settles Suit Over 'Delicious'

Fox studio has made a settlement with Corinne Swanson, writer, who was suing for $50,000, charging plagiarism on a story that was submitted some three years ago, titled "Lucky Molly Baun." She claimed that similar situations were used in "Delicious."

Fox settled the suit by purchasing the story from Miss Swanson for $5,000. Attorneys Leroy Anderson and William E. Reiley acted for the plaintiff.

'Blue Room' Starting At Universal Today

William Janney is the latest addition to the cast of "Secrets of the Blue Room," which gets under way today at Universal under the direction of Kurt Neumann.

The cast includes Paul Lukas, Gloria Stuart, Onslow Stevens, Lilian Bond, Russell Hopton and Elizabeth Patterson.

Second West Picture Booms Trade For First

Following the great success of the Mae West picture, "She Done Him Wrong," Paramount reports 4000 return bookings of "Night After Night," the first picture in which she received featured billing.

Box office reports so far show the picture doing bigger business now than on the first showing.

Schulberg Leaving For Europe In July

B. P. Schulberg will leave early in July for a two month vacation abroad.

By the time he pulls out, he will have completed his first eight pictures for Paramount. On his return on Labor Day, he will take up his new deal for eight more.

First Division Changes

New York.—Harry Thomas has appointed Budd Rogers general sales manager of First Division Pictures. Jules Chapman is assistant to Rogers, and David Sohmer is manager of the New York exchange.

Eddie Cline Returns

Eddie Cline is back from a vacation at Lloyd Bacon's ranch, Baconia, at Mountain View, California. Cline returned because of negotiations with a major company for him to direct a series of pictures.

Dee In 'Oh! Doctor'

Radio has set Frances Dee for an important spot in its production of "Oh! Doctor," which John Robertson will direct with Lionel Barrymore the star.

Ward Morehouse Here

Ward Morehouse has arrived from New York by plane to work for Universal.

Warners Will Go On Grand Opera

New York.—The Warner Brothers are secretly trying to tie up all the most famous grand operas for picture production with the idea of producing a big catalogue of these musicals for posterity.

The Warner organization feels that good operas, well produced, will catch a big demand year in and year out for many years to come, with the original cost and additional print and distribution costs the only expense and with years of play to grab that amount and huge profits.

To date, it is understood, they have at least seven of the most famous operas in the bag with no announcement to be made until they get eight others they are after.

Former Cutter Turns Out Novelty Short

Duncan Mansfield, former film cutter for Howard Hughes and Lewis Milestone, has produced and directed a two-reel novelty drama and hopes to grab a directing job as a result.

The picture has the eyes of the camera acting as the lead, and was made in sound at Educational studios. Pat Somerset, Ruth Fallows and Allen Conners are in the cast.

Local Yachtsmen In Early Start

Most of the local picture yachtsman, headed by Commodore William Slavens McNutt, weighed anchor on their boats over the holidays and set out for Catalina. This port was packed with sail and motor boats of all descriptions. Among others seen and heard were Charles Chaplin, Harvey Thew, Bill Koenig, Charles Kenyon, Hal Wallis, King Vidor, (with Miriam Hopkins), William Seiter, Grover Jones and Charles Furthmann.

Original For Col.

Columbia has purchased an original story from Robert J. Hogan, titled "Gulf Stream Plunder," and it is now being adapted by Horace McCoy. Irving Briskin will produce.

KBS Moves N.Y. Offices

New York—KBS has moved its offices out of the Paramount building and is now located at 729 Seventh avenue.

Two For Fogbound

John Miljan and Fred Sullivan are latest additions to the cast of "Fogbound," which Ernest Schoedsack directs for Radio.

Walker Refuses Job

(Continued from Page 1)

detained in Europe for a couple of months more on an assignment for American interests at the coming peace conference.

"I think that your association should select a forceful representative immediately. Whenever conditions permit, you will have my help, and I will cooperate with you immediately upon my return. Give my regards to the gang."

THE Hollywood REPORTER

Vol. XV. No. 12. Price 10c. TODAY'S FILM NEWS TODAY Thursday, June 1, 1933

MARY DENIES U.A. RUMORS

TRADEVIEWS

•MR. WILL H. HAYS, in his many speeches and statements to and about the motion picture industry, always emphasizes two main points—the necessity of eliminating dirt from pictures and the necessity for co-operation within the industry. Co-operation, he contends, will not only make for economy, but will create more friendly relations, a better feeling among all classes in the business.

Mr. Hays is undoubtedly right in both instances. Pictures should be cleaned up and better relations should exist. But he seems to be getting about as far with one as with the other—and that is nowhere.

Co-operation, friendly relations, must be built on trust, on the trust of one group in another, on the certainty that there will be no unfair treatment no double-crossing.

•

There was an example of co-operation as it is practised in the picture business seen recently in the case of the cameramen. A year ago last March the cameramen agreed to accept a ten per cent cut FOR ONE YEAR ONLY. The cut was to be restored last March. Instead of doing that, the producers asked further concessions from the unions and, when these were refused, arranged conferences in New York with the IATSE heads and the business representatives of the cameramen and the other studio locals. Salary reduction demands, so far as the unions were concerned, rather concentrated on the cameramen as the highest paid branch of the organized labor.

Well, the representatives of the studio locals went to New York, to go through the usual discussions and recriminations, knowing that there could be no satisfactory solution reached. And, almost as soon as these men whose duty it is to fight for the rights of their members reached New York, attempts were made in some of the studios to split the union by inducing cameramen to sign "rat" contracts, to agree to affix their names to agreements which excluded the clause protective of the members' obligation to the union. Most of these offers were of two-year contracts, with the present salary kept intact for the first year and a promise of an increase for the second.

But the salient point was the weak-

(Continued on Page 4)

Warners Planning To Roadshow Two

New York.—Warner Brothers announce that they will roadshow the Leslie Howard-Douglas Fairbanks Jr. picture, "Captured," and probably will also make a roadshow attraction of the George Arliss picture, "Voltaire."

Both Fairbankses In 'Mark of Zorro'

New York.—At the last minute Douglas Fairbanks Jr. decided to join his father on the trip to Spain, Italy and Africa. He will actually take a hand in the writing of the sound version of "The Mark of Zorro" and also appear in the picture.

Doug Jr. will play the son and Doug Sr. will play Zorro, the father.

Diana Wynyard London Stage Show a Floppo

London.—The production of "Wild December" with Diana Wynyard in the starring role, did a beautiful fold here after six performances. Those interested claimed the story was too non-commercial for the stage.

Hervey To Do Story For Browning Picture

MGM has assigned Harry Hervey to write a treatment of the Louisiana story which Tod Browning will direct as his next picture.

The director is now in Louisiana shooting exterior scenes.

Not Planning New Company, She Says, And Is Not Out of Sympathy with U.A. Policies

New York.—Both Mary Pickford and United Artists issued statements today denying rumors that have been floating up and down the Rialto for the past three days that Mary would leave United Artists and form a new producing and releasing organization with Frances Marion, Frank Lloyd and George Hill as a nucleus. Miss Pickford also denied that she was out of sympathy with the new policies of United Artists due to the Schenck-Zanuck set-up.

The hottest rumor here on this subject, until this denial, was that Miss Pickford made the trip here to confer with a banking group relative to financing this new company, but on her arrival found that the funds were not so easy to get. It was talked that she had assurances of raising $2,000,000 for this purpose before she left Hollywood, but while she was traveling East something happened. Miss Pickford stated:

"I consider the contract with Darryl Zanuck of the greatest possible advantage to United Artists and to all its production and distribution members. Mr. Zanuck is one of the greatest producers in this business and I only hope that he may find time to supervise some of my productions."

Green On 'Red Meat'

Alfred E. Green starts production June 19 on "Red Meat" for Warners. Edward G. Robinson is starred, and Charles Kenyon is doing the script.

Crawford Will Do 'Dancing Lady' Next

MGM has postponed "The Prizefighter and the Lady" as Joan Crawford's next starring vehicle and will put "Dancing Lady" into work immediately instead. Josef von Sternberg, who was signed to direct the former picture, will remain on the lot to work on the story.

Robert Z. Leonard will direct "Dancing Lady," from the script by Allen Rivkin and P. J. Wolfson, and Franchot Tone may get the top spot opposite Crawford.

'Shoot The Works' Cast For Universal Complete

New York.—The five names topping the cast of "Shoot the Works," the production which Rowland and Brice, Stanley Bergerman and Karl Freund are making here for Universal, are Mary Brian, Roger Pryor, William Frawley, Leo Carrillo and Bobby Watson. There will also be several radio stars.

Bobby Connelly is rehearsing the chorus for the ensembles which go into production next week.

Ostrer To Visit Here

New York.—Maurice Ostrer, managing director of British Gaumont, is sailing for the United States very soon and will visit both New York and Hollywood.

New Deal For Tom Reed

Universal has re-signed Tom Reed on a one picture deal to write an original story. The writer has just completed the adaptation of Elmer Rice's play, "Left Bank."

Beery Going Abroad

When he completes "Viva Villa," his next production for MGM, Wallace Beery will take a furlough, planning a trip to Europe.

EIGHT STORIES ALREADY SET BY 20TH CENTURY

With Darryl Zanuck, production head of Twentieth Century Pictures, ducking out for a hunting trip immediately after his deal with Joe Schenck had been signed and, on returning from that, going away for a ten days sail, insiders were led to believe that the actual start of this company's production plans would be delayed as a result. But they did not know Zanuck.

The Schenck-Zanuck organization is definitely set on the first eight stories it will do in pictures and has a fairly good idea for the next four, all

(Continued on Page 3)

Walter Winchell Here

Walter Winchell breezed into town yesterday on The Chief. He will stay here several months and is thinking of taking a trip with his family to Honolulu.

Monogram Undecided

New York.—Monogram has not yet decided whether it will join the Hays organization. The question will be settled at the directors' meeting on June 15.

Now In Preparation 'BAIL BOND' by ROWLAND BROWN

THE Hollywood DAILY REPORTER
Today's Film News Today

W. R. WILKERSON. Editor and Publisher
FRANK POPE .... Managing Editor

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RAMBLING REPORTER

RAMBLING IN LONDON

Those Hollywood boys and girls, expecting to make expenses through an engagement at a London studio for their trip through Europe and a vacation, should listen to Bebe Daniels yell. . . . Elstree is 45 minutes from London. They don't start to look at the rushes until after seven in the evening, by the time she gets home and has dinner it's ten o'clock, and she is so tired, right off to bed for an early morning call. So far she has seen Piccadilly Circus and the scenery to and from the studio. . . . And Bebe is lucky, because she has a clause in her ticket that prohibits her from working after 7 P. M. . . . Others not having that clause find themselves forced to work 16 and 18 hours a day.

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Bill O'Bryen goes about the town now referring to Clarence Brown as "—my good friend Clarence." Wasn't so a few months ago when Clarence was directing "Looking Forward," with Mrs. O'Bryen (Elizabeth Allen) in the cast. The London agent claimed Brown was high hat, etc., etc., and a few more things, all because, it is said, Brown was to busy to say Good Morning to Mrs. O'Bryen.

•

The lowdown on Sally Blane's trek from Hollywood to London does not find the Earl of Warwick in the picture, but a young golf amateur champion, by the name of Bobby Sweeney, whom she met in Hollywood recently. She is seen in and about London in his company and is having a swell time. . . . Polly Ann Young is in Paris staying with friends and tells us that Sally gave Bruce Cabot a lot of her time because she thought sister Loretta was unfair in airing him so quick.

•

After Thelma Todd got over being robbed of $500 at the Dochester, she set out to have herself a grand time. Dennis King and Jerry Horwin are getting her divided attention. . . . Everyone in London, the real swank, are eating smoked salmon. And to think, not so long ago, it was known as "lochs." . . . Mrs. Samson Raphaelson has gone social and seems to like that Lord and Lady stuff.

New York REVIEWS

"HOLD ME TIGHT"

Fox prod.; director, David Butler; writers, Gertrude Rigdon, Gladys Lehman.
New Roxy Theatre

Herald-Tribune: It is simply dull stuff about people leading dull lives. It would, indeed, be difficult to imagine a drabber midst than that which comprises its scenes. The film's greatest merit is the emphasis it lays upon the commendably sleep-inducing chairs at Radio City.

Mirror: The ringing reality of the story, the plausibility of the problems, the spontaneity of the simple dialogue combine to give the picture the fierce wallop of actuality. You will be moved by the living problems of Dunn and Eilers, an unbeatable combination in presenting accounts of life as it is. Not since "Bad Girl" have they had a more interesting story than "Hold Me Tight."

News: A nice little comedy-drama that has the benefit of good acting, able direction and dialogue that sounds natural, although the plot is not distinguished by any original turns.

Sun: "Hold Me Tight" is typical of the endless little series of romances about the working poor. This latest one, however, gives evidence that some author should take a new attitude. Or it might be still better to drop the series altogether, for just a little while, anyway.

"ELMER THE GREAT"

Warners-First National prod.; director, Mervyn LeRoy; writers, Ring Lardner, George S. Kaufman, Whitney Bolton, Tom Geraghty
Radio City Music Hall

Herald-Tribune: We didn't have hysterics at its premiere showing yesterday at the Music Hall, but we were, so far as observation was possible, about the only occupant of the dedans who didn't, and in such a nicely balanced case we are perfectly ready to take the enthusiasm of the majority at its face value.

Journal: Ther e isn't much plot to the piece. It is, rather, a collection of diverting incidents, skilfully tailored to Brown's individual type of clowning. This version has been given a new treatment, but the laughs are still there.

American: If the cavern-mouthed comic burlesques the part somewhat more than may have been intended by the Messrs. Lardner, Cohan, Bolton and Geraghty, he, at least, gets every bit of merriment out of the piece, and manages to pull a sob or so, besides.

Sun: I am certain that the more unsubtle "Elmer the Great" has become, the more it will register in the rural districts.

Post: The story unfolds slowly and is obviously padded. There isn't the snap which Mervyn LeRoy usually supplies in his direction. It is well acted, though, with a particular pleasant performance by Patricia Ellis as the home-town girl.

Times: "Elmer the Great" is a good-natured, farcical affair which is done well enough to hold anybody's attention. Elmer is a caricature, but he is quite entertaining

World-Telegram: It has been jazzed up so that at times it is slightly ridiculous and altogether lacking in the human and affecting comedy-drama which the authors brought to the original. Mr. Brown is, of course, the whole film, but there are capable supporting performances.

Mirror: The picture has some laughs, a mild heart interest, and good authentic baseball scenes. It's timely.

News: Mervyn LeRoy, the director, kept the comedy moving along at a fairly fast clip and has made an exciting event of that last game, which is played in the rain. An excellent cast assists the star.

"WHEN STRANGERS MARRY"

Columbia prod.; director, Clarence Badger; writer, Maximilian Foster
Mayfair Theatre

Times: A wild melodrama which starts in Paris and leaps thereafter to Java. Although the incidents are scarcely probable, the players do their utmost to make them exciting.

Post: The story has a certain directorial vigor which, however, does not compensate for its banality nor for the indifferent writing and acting. The picture itself is unworthy as a vehicle for this unaffected and wholly likable player, Jack Holt.

Mirror: Jack Holt plays a characteristically stalwart role in this jungle melodrama. Thanks to him, and his impressive ability to put sincerity into fantastic stories, the picture is a moderately entertaining one.

World-Telegram: Rather unexciting and conventional outdoor stuff. However, if you like vigorous open space films, done in the popular adventure fashion which forgets plausibility in favor of good old-fashioned melodrama, then I think you may enjoy the Mayfair's new tenant.

Herald-Tribune: The story is a trite combination of engineering feats in the Malay jungle, revolt by the natives, an outbreak of malaria and some Indian magic. A notch or two above the "quickie" standard, the film still has many of the earmarks of haste and stagy settings. We think Mr. Holt deserves better material than this, but he inoculates a poor part with vigor and glamour.

Journal: The good old tropics with their heat and monotony and quinine serve as a movie background once again in the new ofering at the Mayfair Theatre. It's an agreeable little program picture. What it may lack in subtlety, it makes up in action.

Help For Farmers Aids Film Business

Chicago.—Exhibitors in the Middle West states are seeing a ray of sunshine in the business outlook for next season, after three years of hard sledding which saw hundreds of theatres close as the result of heavy losses sustained.

The vigorous measures instituted by the Roosevelt administration to assist the farmers in getting better prices for their products has spread optimism throughout the midwest. The recent rise in prices of wheat and other farm products makes the farmers feel that there will be dollar wheat by fall, which would swiftly revive business conditions throughout the states affected, which include the Dakotas, Minnesota, Wisconsin, Iowa, Michigan, Illinois and Nebraska.

Institution of government farm loans to distressed farmers, combined with mortgage moratoriums, has had a healthy reaction on business in those states, with the exhibitors reporting a small but satisfactory increase in receipts during the past two months.

Cawthorns Going East

Mr. and Mrs. Joseph Cawthorn are leaving for the East next week to visit their grandchildren and other members of the family. They have not been East since 1929 and they plan to stay about three months.

THANKS

To: The publication, "Flashes," published here in Hollywood by local No. 683 IATSE, for stating: "The Hollywood Reporter, by the way, is the only trade paper in the motion picture industry which, day after day, dares to tell the truth about the inner workings of the Hollywood oligarchy."

To: Art Arthur in the Brooklyn Daily Eagle for patting Time on the back thusly: "To Time for describing the much-quoted Hollywood Reporter as 'The Talmud of the film industry,' and thanks to Billy Wilkerson for such a frank and honest sheet."

To: The publication Manhattan, for their many complimentary remarks.

To: Walter Winchell for grabbing whatever he wanted of the Hollywood Reporter and CREDITING the Hollywood Reporter.

To: The Oakland Tribune for their many pats on our back and the crediting of material used in their motion picture column.

To: John McClain in the New York Evening Sun for stating: "The Hollywood Reporter is a true reporter of motion picture affairs."

To: The Cleveland Plain Dealer for constantly referring to us as "The publishing mirror of the motion picture industry."

To: Time, for causing us to use a dictionary to find out what Talmud really meant.

To: The San Francisco Chronicle for reprinting our views on the importance of fan mail and for saying that we are "heart and soul for the motion picture industry."

RALPH KOHN TESTIFIES OF PARA. THEATRE PURCHASES

Repurchase Plan Proved Boomerang

New York.—Ralph Kohn, treasurer of Paramount-Publix, was the principal witness at the investigation into the company's afairs yesterday. He was examined with relation to the many purchases of theatres and chains by Paramount in 1929 and 1930.

The reason that the company bought so many properties and issued stock in payment, with a guarantee to repurchase at $75, $80 or $85 eighteen months after the purchases were made, was because Paramount stock was then selling at between $65 and $75 and was expected to go substantially higher. With this guarantee to repurchase the stock, Kohn said, Paramount was able to issue less stock than would have been necessary without the guarantee.

Chains purchased without guarantees caused the company to issue between $40,000,000 and $50,000,000 worth of stock. Theatres bought with the guarantee cost Paramount $12,000,000 in stock. Kohn admitted that the company would have been better off if all the purchases had been made without guarantees.

Among the chains purchased were the Trendle-Kunsky, Great States Theatres Inc., the Dent Theatres, the William Morris Agency and a half interest in the Universal chain houses in Arizona, Nebraska, Iowa and Kansas.

In most cases Kohn showed where Paramount, during its operation of the chains it took over, had made substantial net profits and had greatly increased the film rentals from the chains.

New Picture Studio To Be Built At Prague

Prague.—The recently organized Collegia Film Producing Company has acquired several buildings near the Prague Samples Fair building and will turn them into a studio, fitted with the latest sound equipment.

The company has a program of eight features, to be made in Czech, German, French and English, all to be finished this year. The first two will be "Gypsy Baron" and "A Night In Venice."

Ford In Oakie Role

Paramount signed Wallace Ford last night for a featured role in the B. P. Schulberg production, "Three Cornered Moon," replacing Jack Oakie. Production on this picture started last Monday.

Ruth Donnelly Back

Returning from her vacation in New York, Ruth Donnelly resumes her long term ticket with Warners, going into the James Cagney filmusical.

Paul Muni On Way Here

New York.—Paul Muni leaves for the coast today on the S. S. President Pierce.

And The Villain Still Pursues Him

New York.—That woman who tried to blackmail Douglas Fairbanks Jr. booked passage on the ship he was supposed to take, but, when he found out about it, he switched to another boat.

New Pictures On B'way This Week

New York.—Broadway's allotment of new pictures is considerably cut down this week, only five being announced. They are:

"Study in Scarlet" at the Mayfair and "Cocktail Hour" at the Music Hall, both opening today; "Hell's Cargo" at the Rialto, "I Love That Man" at the Paramount, and "Hell Below" at the Capitol, opening tomorrow.

William Sully Joins Twentieth Century

William Sully has been signed by Twentieth Century Pictures to handle the special exploitation on all its product. He will work between the Hollywood studio and the New York office.

Sully is the man responsible for the "42nd Street" train. It was his idea, he promoted it from start to finish and managed the entire trip.

George Sidney Signed For 'Rafter Romance'

George Sidney has been signed by Radio for a featured spot in "Rafter Romance," which William Seiter directs. Ginger Rogers will be co-featured, and deal is now on with Lew Ayres to take top billing with Miss Rogers in the picture.

Two For Radio Cast

Henry B. Walthall and William Le Maire are latest additions to the cast of "Headline Shooters" at Radio.

Zanuck Has 8 Yarns Set

(Continued from Page 1)

to be made between now and January 1.

In addition to the selection of story material, writers are at work adapting, directors are being signed and even casting has been arranged for some of the first productions.

Both Schenck and Zanuck are most enthusiastic regarding this start and more so for the wonderful cooperation the other major plants have extended in the matter of loaning players, suggesting loans and even asking "What can we do?" The net result is that, in five weeks, the first Twentieth Century picture will be on the United Artists shooting stage, with two more to follow in that many weeks.

Zeidman Moves To 'U' For Two Pictures

Ben Zeidman moves into offices at Universal today, joining that company as an independent producer for at least two pictures. His deal with Universal is similar to the ones held by Charles Rogers and B. P. Schulberg at Paramount, with "U" completely financing the pictures and cutting Zeidman in for a percentage of profits.

His first picture is slated to be "Undine," an underwater spectacle which will utilize some of the marine backgrounds obtained recently by a Zeidman expedition to the South Seas.

Goldstone Completes 'Curtain At 8' Cast

Signing Natalie Moorhead, Jack Mulhall and Marion Shilling for featured assignments, Phil Goldstone has completed casting o n' 'Curtain at 8," his next for Majestic.

Others include C. Aubrey Smith, Ruth Stevens, Hale Hamilton, Dorothy Mackaill, Sid Saylor, Herman Bing, Russell Hopton, Dot Farley, Sam Hardy, William Humphries, Jane Keckley, Cornelius O'Keefe, Arthur Hoyt, Mathew Betz, and Joe Girard. E. Mason Hopper is directing.

Mike Levee's Son Under Knife; Doing All Right

Suddenly stricken early yesterday morning with an attack of appendicitis, John Levee, eight year old son of M. C. Levee, was rushed to Cedars of Lebanon hospital, where Dr. Marcus Rabwin performed an emergency operation. The youngster was doing well last night.

Bellamy and Louise For 'A Man's Castle'

Ralph Bellamy and Anita Louise have the inside tracks for the two leads in Frank Borzage's Screen Guild production for Columbia, "A Man's Castle." The picture is slated to go into production in about two weeks.

Kandel Here On Visit

Morris Kandel, head of General Film Library in New York, arrived Monday and expects to return East today. He was accompanied by M. M. Landres, president of the California General Film Library, who will establish permanent headquarters at the local offices of the company.

Schulberg Signs Two

William Bakewell and Hardie Albright have been signed for roles in the B. P. Schulberg production,"Three Cornered Moon," which Elliott Nugent is directing for Paramount

Jerry Safron Promoted

New York.—Jerry Safron, now in Los Angeles, has been made West Coast divisional sales supervisor for Columbia, replacing George Naylor.

Yesterday in NEW YORK with HELEN GWYNNE

There's at least one movement that has gained great favor and popularity around New York way and that's the "Back to the Farm" movement. All these here now city slickers have suddenly discovered that in times of stress and strife, there's really nothing like having a little place in the country. Not just a place to call "home" but a place that can provide food and drink, just in case. . . . Yes sir, the prices of farms and applejack are the real market leaders when it comes to the return of prosperity. Just take a look at all the people who have been looking ahead and taking no chances. . . . Bland Johaneson has had a place in New Jersey, we believe, for some time. Hiram Brown spends his summers, at least, down on his farm in Maryland. Heywood Broun has had a shack up Connecticut way since before the collapse of the boom. . . . Sinclair Lewis between trips to Europe lives in the country. Ben Hecht goes up to his house in Nyack, and Charlie MacArthur isn't far behind. Phil Reisman has a farm in Brewster. Ed Churchill is more than just proud of his excellent asparagus bed.

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Dick Rowland has a farm large enough to keep his numerous guests in fresh vegetables, (including a fine variety of scallions—enough to fill Winchell's weekly supply,) while they play on his estate. And Bernie Fineman has just bought himself a complete farm with tractors and everything, while Aben Kandel has been out shopping with a view to buying at the earliest possible moment. . . . We've just noticed the preponderance of authors in the above list. Well, they should realize better than anyone else the advantage of owning a place that they can live on—and off. Nothing commercial, just enough to keep body and soul from becoming confused. . . . The execs of course, have been most happy to have places to which they could escape—to get away from it all and to forget their financial and political worries.

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Rumor hath it and hath it pretty bad, that Paramount is financing the new Crosby Gaige show, "Shooting Star." . . . H B. Franklin took his new yacht out for an airing this weekend and Roxy took time out to give him a little friendly advice over the air about not going too near the water. . . . Elsa Maxwell started to give a party up in Harlem the other night that ended up at the Dick Barthelmess suite with Ina Claire and Prince Lichtenstein, Andy Lawlor and a coupla other fellas. Dick and the missus have left for a motor tour of New England just to look at the trees. They never realized how much trees meant to them until they broke down and wept at the sight of their first tree in Indiana coming across country.

M. P. CREDIT ASSN. DENIES IT WILL DIVULGE STANDINGS

Financial Data To Be Confidential

The Motion Picture Industries Credit Association, through its secretary, H. K. Bachelder, has sent to the Hollywood Reporter a general denial of the story published yesterday,which stated that it was the intention of the Association to make public the financial statements it had received from producers. Mr. Bachelder writes:

"Specifically, we have not at any time referred to any of the independent producers as "gyp" outfits. We have no indication that any present group or groups of independent producers have deliberately set out to defraud any of the tradespeople, who are members of this association, with whom they have been doing business.

"We are fully cognizant of the fact that the stress of circumstances and conditions has often made it necessary for some of these producers to default in a payment of their accounts but it has been generally evident to us that, while our members had to sustain serious losses from some of these producers, there was an effort at least, upon their part (the producers') to meet their obligations.

"The fact that they have not been able to do so demanded drastic action upon the part of our association, and in an effort to offset and avoid future losses of this character, we sent broadcast through the production field a letter asking for new and revised and up-to-date statements of financial worth, and in that letter we promised that information so given would be held confidential and strictly within the confines of our membership without any exception.

"This letter was drafted by a properly authorized committee appointed by our entire membership, and statements therein reflected the attitude, desire and intention of our entire membership, which statements certainly we will not betray.

"We do not deny, however, that it is going to be more difficult for inadequately financed producers to obtain credit. This is only the natural course of consequence of their past performance.

"The Motion Picture Industries Credit Association is an established institution. Its membership has increased and prospered because of our combined efforts, and I might add because we have in all instances kept faith with the trade. We intend to continue our rigid campaign for the establishment of a healthier financial condition for our customers and for our members, and in so doing we cannot see an outgrowth of any hardship for anyone concerned."

Hurst Team Victors

Brandon Hurst's team defeated one headed by Frank Craven at Lakeside Golf Club Tuesday by forty strokes. The losing members served the beer and sandwiches to the victorious divot diggers after the contest.

Skull Practice

While making a scene in "Salt Water" for Universal, Una Merkel socked Warren Hymer over the head with a picture frame that was supposed to be a breakaway and wasn't. This resulted in four stitches in Hymer's head—but he kept right on working.

Chester Morris Top In 'Invisible Man'

Chester Morris' first assignment with Universal will be a top spot in "The Invisible Man."

Instead of having a long term deal as previously announced, Morris has a two picture contract, with an option for one more, the arrangement permitting him to continue his free lance activity. The Rebecca and Silton office negotiated for him.

Biblical Musical Drama To Be Produced At Bowl

With William Farnum as Saul, the "Mad King," a Biblical musical drama, called "David, the Boy Shepherd who became King," will be produced at the Hollywood Bowl, starting June 9

Angelo Ross, who has been with the Civic Opera Company, will be the David, and there will be a chorus of 250, directed by Hans Blechschmidt, who also conducts the orchestra.

John Darrow At Radio

John Darrow has been signed by Radio for a featured role in "The Glory Command," which Christy Cabanne will direct.

Three For 'Fogbound'

Edgar Norton, Tom Ricketts and Zeffie Tilbury have been signed by Radio for parts in "Fogbound," which Ernest Schoedsack directs.

Radio Company Off For Naval Academy

Betty Furness has been handed the featured lead opposite Joal McCrea in Radio's "The Glory Commands." Director Christy Cabanne and Supervisor Glen Allvine expect to pull out tonight for Annapolis for location scenes, which will also include filming of graduation exercises at the Naval Academy.

Players making the trip include Betty Furness, Joel McCrea, Frank Albertson, John Darrow, Florence Lake, and Margaret Seddon.

Krasna The Champion Loan-out of Business

After being borrowed from Columbia by MGM on an eleven-month deal, Norman Krasna was yesterday borrowed from MGM by Universal.

He will write the screen play for "Love, Honor and Oh Baby," the Slim Summerville-Zasu Pitts vehicle which Eddie Buzzell directs. The deal is for four weeks, following which he returns to MGM.

Actors Dinner Guests of College Fraternity

Ralph Morgan and Samuel Hinds, actors, will be the guests of honor at a dinner to be given them by the members of their college fraternity, Phi Gamma Delta, at the Writers Club tomorrow night. Morgan was a member of the Columbia chapter and Hinds at the University of Pennsylvania.

Hole In One For Chuck

Chuck Lewis, secretary to Douglas Fairbanks, smacked a long spoon shot for a hole in one on the 210 yard fifteenth hole at Lakeside yesterday afternoon. Harold Lloyd, Alfredo Cartenga, Billy Fiske and Lonnie D'Orsa were witnesses.

Tradeviews

(Continued from Page 1)

ening of the union, the appeal to the selfishness of certain members to gain preferment for themselves at the expense of their comrades and their organization.

It didn't work. There may have been a few men who signed these "rat" contracts, but the majority of those to whom they were offered refused flatly. News of this attempt—which even Mr. Hays could hardly characterize as honorable—went to New York by telephone and precipitated a heated discussion and a lot of acrimony in the meetings being held there. Also the representatives of some of the locals immediately hopped a plane and flew back to fight the battle here.

Perhaps it is Mr. Hays' idea that co-operation consists of waiting until a man's back is turned and then trying to stab him. But perhaps we misjudge Mr. Hays. Maybe he didn't know anything about it. But the men who thought up this bright idea are members of the Hays organization and have heard many times his speeches on co-operation. Their form of co-operation with the Hays ideas does not seem to indicate that they take him very seriously.

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We would like to hear Mr. Hays' explanation of this "rat" contract attempt. Undoubtedly he can justify it to the satisfaction of himself and the members of his organization. But what the cameramen and the other employee branches of the industry think of it is probably something else again.

As we have mentioned, co-operation must be built on trust. Just how far can the cameramen or anyone else in the business trust executives who try such underhanded methods to injure them?

Shake-up In U. A. Advertising Dept.

New York.—There has been another shake-up in the advertising and publicity department of United Artists, with George Gerhard resigning, effective Saturday, the trade paper publicity work being taken over by Ed Finney.

Howard Lesieur has been engaged to handle trade paper advertising, Karl Krug will do the regional publicity, and Gertrude Smith will handle press books. Finney and Hal Horne will leave for the coast on June 20 for conferences on production.

Writers Guild Denies It Will Join Academy

The Screen Writers Guild has issued a formal denial that it has any plan to join the Academy as a body, although it is in favor of full co-operation with other employee branches of the industry.

The Guild also denies that it plans to preview and criticize current releases, stating that such a move would be entirely outside the functions of the organization.

Goldwyn Designer Here

John Harkrider, one of the most noted designers of stage costumes, is in Hollywood to start work on the costumes Eddie Cantor's "Roman Scandals," which Samuel Goldwyn will produce. He will also do some work on the Goldwyn production of "Nana."

Burr Plans New Deal

Completing his deal with Educational for the Torchy series of shorts, C. C. Burr is laying the groundwork for a state right venture. He is canvassing the exchanges, sounding out his proposition for features before concluding his plans.

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The Hollywood Reporter

Vol. XV. No. 13. Price 10c. TODAY'S FILM NEWS TODAY Friday, June 2, 1933

HAYS SEES NO UPSWING

Picture Business Static Or With Slight Downward Trend, Except In A Few Localities

New York.—Conditions in the picture business nationally are not getting any better, according to a report just made by Will H. Hays, president of the Motion Picture Producers and Distributors of America, to Secretary of Commerce Roper.

On the contrary, Mr. Hays believes that, generally, they are a little worse. He declares that conditions are "static or have a slightly downward trend," except in a few localities. In these places the downward trend seems to have been checked and an upswing is expected, although Mr. Hays does not believe that the favorable change will come before Fall.

The unsatisfactory conditions are ascribed both to the general unem-

(Continued on Page 4)

TRADEVIEWS by W. R. WILKERSON

•FAN magazines have played such an important part in the building of this business and will continue to influence many of their readers one way or the other on pictures, the personalities in them, etc., that, in future, the Hollywood Reporter will review the activities of those publications singly and in group, just as fast as their issues are made available.

This service starts in today's issue in another part of the paper. We will continue it, adding to or taking away, at different periods of each month as the books are released, in an effort to give our readers a brief outline of the entire contents of each magazine.

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Naturally there is a fight on by the publicity departments of all the studios for space, volume and position in fan magazines, for interviews for their stars, for favorable notices on their activities and on the finished pictures. This space is free and, because of it, there is the fight to secure as much as possible. With this service of reviewing the contents of the books, we will also measure up the free space given to each studio in the hope of stirring up a little more fight on the part of the publicity staffs to crash through with more and better space.

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Motion pictures need fan magazines. They are great box-office builders, exceptional star builders, are of great help in selling the picture business, as a whole, to the public. Those magazines must have material, art, stories and news; the more the better. And the better they are devised for fan consumption, the greater the help to the industry.

Studios, the publicity offices in New York, players, writers and directors should take this phase of our business a little more seriously. They should give some thought to this form of publicity, should bend every effort to give the fan magazine editors what they want and as fast as they want it. These editors are at the mercy of the industry, and the industry can do no better for itself than to grant every reasonable request in its effort to make the most of this contribution to get people into the theatres.

Nathanson Back in Para.-Canadian

New York.—N. L. Nathanson was re-elected president of Famous Players-Canadian at the annual meeting at Toronto, Adolph Zukor becoming chairman of the board. Arthur Cohen, managing director, is out, and I. W. Killam, George Bickel and R. S. McLaughlin were not re-elected to the board. The three voting trustees now are Nathanson, Zukor and Killam.

Menjou Signs With Lasky and Warners

Adolphe Menjou put his signature on two contracts yesterday. One is for the leading role opposite Myrna Loy in the Jesse L. Lasky picture, "The Worst Woman in Paris," which was written by Monta Bell, who will also direct.

The other is a three-picture deal with Warners, to be made within one year. It also allows him to make three outside pictures for major studios. The Joyce-Selznick office made the deals.

Joan Bennett Signed For 'Little Women'

Joan Bennett was signed by Radio yesterday for a featured part in "Little Women," which George Cukor will direct, with Katherine Hepburn starred.

Three-Way Deal For Howard Green

Howard J. Green was signed by Radio yesterday to a term contract, calling for his services as a writer, director and associate producer. He is writing the screen play of Aynesworth Morgan's novel, "Man of Two Worlds," in collaboration with the author.

Upon completion of this assignment, Green will take over the double duties of writer-supervisor for his next picture for the company.

Warner Supervisor Job Offered Jolson

New York.—In an attempt to pacify a rather rough sea, caused by Al Jolson and Ruby Keeler rocking the Warner boat on the latter's term contract, the Warners have offered "Mammy" a supervisor's portfolio in the Warner production cabinet.

It is understood that Warners now feel that Ruby Keeler is a star and Jolson has the same feeling, with Al demanding a revision of her contract. Knowing Jolson's soft spot—his desire to be a production supervisor—Jack Warner came through with that offer.

Kay Francis Set for Lead in 'Red Meat'

Kay Francis' first assignment on her return to Warners will be the lead opposite Edward G. Robinson in the Charles Kenyon story, "Red Meat," which Alfred Green will direct.

Genevieve Tobin has also been set for a featured role.

May Robson Loaned to Radio for 'The Doctor'

Radio completed arrangements yesterday with MGM for the loan of May Robson when she finishes work Saturday with Columbia in "Madame La Guimp." The player goes into the top spot opposite Lionel Barrymore in "The Doctor."

Ben Pivar to Universal

Ben Pivar has resigned his job as associate producer for Phil Goldstone and has gone over to Universal as a supervisor. His first picture will be "Tucson," from a story by Harrison Jacobs.

3 Plays for Wallace

New York.—Richard Wallace is closing a deal for three plays now running in Paris and, with that completed, he will start for the coast.

MANY BIG AGENTS IGNORE ACAD. CODE DISCUSSION

The majority of the agents are opposed to the Academy plans to install a Code of Practice between Agents-Producers-Artists and a minimum standard contract between artists and agents.

This fact was forcibly brought home to the Academy Agent-Producer-Artist committee which met a group of 32 agents last night at the Roosevelt for discussions on the proposed code and standard artist-agent contract being drafted by the committee.

A large majority of the leading agencies of the business were not represented at last night's gathering, despite the fact invitations were extended. One agent remarked that he was

(Continued on Page 4)

'Rigadoon' Second for Dupont at Universal

Following "Lilies of Broadway," E. I. Dupont's second directorial job for Universal will be "Rigadoon," the Charles Knox Robinson play of which John Francis Larkin is making the screen version. Sam Jacobson is supervising.

Hal Roach in N. Y.

New York.—Hal Roach has returned from Europe and will leave for Hollywood tomorrow. Through the Leo Morrison office, Roach has just signed a new writer, Royal King Cole, who leaves for the coast next week.

'GOLD DIGGERS OF 1933' World Premiere Chinese Theatre Tonight

THE Hollywood DAILY REPORTER

W. R. WILKERSON Editor and Publisher
FRANK POPE. ... Managing Editor

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Lloyd Fights Plan To Re-Issue Old Shorts

New York.—Embassy Pictures has made a deal with Pathe which will enable the former company to secure all the Harold Lloyd one and two-reelers made by Roach, synchronize them and re-issue them. That is, this will be done unless the Lloyd organization is able to prevent it.

Hollywood.—William R. Fraser, the Lloyd general manager, said last night that the company is definitely opposed to this idea and intends to seek an injunction to prevent it being carried out.

"There are nearly 100 of these old one-reelers," said Mr. Fraser, "and nine of the two reelers. We feel that it would be extremely injurious to have these synchronized with sound and possibly a few wisecracks and then have them go out as Harold Lloyd pictures. We intend to take all possible steps to prevent it."

Howard, Finished at Fox, Sailing Next Week

Leslie Howard finished retakes for Fox this week on "Berkeley Square," and is planning to leave with his family for New York and London next week.

He will star in Gilbert Miller's picture for Columbia, which will be made in London, returning to Hollywood early in the fall to star in one for Radio and then start his term deal with Warners.

Radio Seeking Titles

Radio has informed employees on the lot that new titles are needed for three forthcoming productions, now in preparation under titles of "Death Watch," "Pigmy" and "Son of Kong." Those submitting titles finally used for release get awards of $50 each.

Songwriters Signed

Lou Brock signed two song writing teams yesterday, Neil More and Harry Tobias, and Archie Gottler and Al Hoffman. Both teams will work on a series of musical shorts that Brock will produce for Radio.

New Job for Swanson

H. N. Swanson was handed the associate producer assignment on "Green Mansions" yesterday. Dolores Del Rio and Joel McCrea rate top billing.

'Smoky' for Wurtzel

The Sol Wurtzel unit at Fox-Western will produce the recently purchased Will James' book, "Smoky."

Film Prod. Co. Suit May Be Dropped

New York.—There is a good chance that the Paramount-Publix trustees will not prosecute their suit to break the Film Productions Corporation deal as there are indications that the banks will relinquish their preference in the matter of payments.

Benita Hume Cast in 'Only Yesterday'

Benita Hume goes to Universal on a loanout from MGM for a featured part in John Stahl's "Only Yesterday," which will have John Boles and Margaret Sullivan in top spots. Picture starts next Wednesday after several months' delay mainly due to decreased production at Universal.

Stahl's contract with the company expires June 16, and picture was put on the production schedule to start before that date so Stahl would make it under the terms of his present contract.

Billy Bevan at Para.

Billy Bevan today joins the cast of Paramount's "Midnight Club."

New Constitution of Acad. Held Up

Submission of the Academy Constitution to the members through the five branches of the organization will be held up for at least two weeks. Delay is due to desire of legal counsel of the Academy to study new amendments to the California corporation laws which were passed at the last session of the Legislature to be certain the new Academy Constitution is in harmony with the new regulations.

The Branch executive committees and the Constitutional committee which drafted the document are in accord with its provisions, but decision was made to obtain legal opinion that every clause conformed to the new state statutes.

Para. to Run Search Campaign for 'Alice'

Paramount is making plans for one of the biggest campaigns ever staged by any motion picture company in a world-wide search for a girl to portray the role of Alice for "Alice in Wonderland."

The campaign will be supervised by William Pine and this search will extend through several foreign countries.

Seff on 'Lowdown'

Manny Seff has been assigned to develop a story and write the screen play of "The Lowdown," which is slated to be a William Powell starring vehicle at Warners.

THE LOWDOWN

They tell us that the Warner studio in England is just a cozy little place—about the size of a big barn. But they also tell us that the studio has a girl under contract over there from whom they expect tremendous results. Her name is Ida Lupino—one of the famous family—and she's only fifteen years old. She's supposed to look something like Patricia Ellis, but she's considered a great bet. London, we hear too, is full of promising young girls (from the standpoints of beauty and talent, silly!) but the English producers are holding on to them for their own pictures . . . and you can't blame them for wanting new and fresh personalities for their pictures.

•

That star (male) who got mixed up in a public mess which he cannot alibi for the life of him, suffers under the illusion that he is a big shot with the women, we've learned. And what a sap he is can be seen in an incident that happened when a fan mag writer interviewed him. He spent two hours recounting his fictional escapades with the gals in his life, and got pretty dirty in the telling of it. The writer, disgusted, bowed out coldly and now the star, having realized what he's done, is trying frantically to buy the writer off, while the fact of the matter is that the writer has no intention of printing the stuff but is determined to keep him on tenterhooks for punishment.

•

When Dr. Bortonnsen leaves Lewis Milestone's employ, it's going to be awfully tough on "Milly" or his family in Russia—or both. You see, for years, Milestone has been carrying on a correspondence with his relatives abroad—the "correspondence" consisting of one or two dutiful letters a year. Well, when the good Doctor arrived in the Milestone household, he took over the letter-writing. He immediately wrote to every member of Milestone's family and even dug up a few aunts, uncles and cousins that the director had never heard of before. He told them everything that has been going on in Hollywood for months, and, of course, signed Milly's name. Well, the mail has been piling up to THERE, and the family far away probably think their son, cousin, in-law or wot not, is the most prolific letter-writer in the world. So, unless Milestone gets his writing arm in shape, he might just as well post his death notice, because it's plain to see what's expected of him from now on—thanks to Dr. Bertonnsen.

Do You Realize

that you must provide today for the comforts of tomorrow. To do this you should adopt a policy of placing a definite amount of your income in sound investments.

High grade Municipal bonds for years have been the choice of conservative investors who require safety of principal, together with a dependable income. They have stood the test of the past three years, and those fortunate enough to have placed their funds in such securities find themselves today with their investments unimpaired.

Are you following the same policy?

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NEW YORK SAN FRANCISCO

'LADY OF THE NIGHT' ANOTHER SUREFIRE SUCCESS FOR MGM

Young, Wellman Top in Fine Production

"LADY OF THE NIGHT"
MGM

Direction ..... William Wellman
Original Story ..... Anita Loos
Screen Play ..... Gene Markey, Kathryn Scola
Photography ..... James Van Trees
Cast: Loretta Young, Ricardo Cortez, Franchot Tone, Andy Devine, Una Merkel, Frank Conroy, Warren Hymer, Ivan Simpson, Harold Huber, Sandy Roth, Martha Sleeper, Charles Grapewin, Halliwell Hobbes, Robert Emmett O'Connor.

"Lady of the Night" is melodrama with a gangster accent; it is hokum, pure and unadulterated, but nobody at MGM has to be ashamed of this picture.

It breezes along with a fine, tense speed, and it will bury under a good deal of dramatic dust most of the films that have a more up-to-date story.

William Wellman, the director, gave "Lady of the Night" a swift, grand style all its own. The scenes slide into one another on ball bearings, and the whole tone of the piece is modern, brittle and brilliant.

And how Loretta Young can act! She turns in one of the surprise performances of the year. She hits a high level in the very first scenes and never drops for a moment.

She plays a girl who gets so used to tough breaks that she doesn't even bother to dodge them. Poverty, her mother's death, reform school, jail two or three times . . . and then the uneasy luxury of a gangster's apartment. Then a happy-go-lucky young lawyer, Franchot Tone, and a love so great that she kills a man to save Tone. And then the trial. . . .

Sure, it's old stuff. But it looms definitely above the mob because of directorial deftness, and a faultless cast, headed by the miraculous Miss Young.

Ricardo Cortez is the gangster, and never has he been better. Andy Devine, Una Merkel, Warren Hymer, Ivan Simpson, Charles Grapewin, Robert Emmett O'Connor, Halliwell Hobbes, Harold Huber, Sandy Roth and Martha Sleeper stand out in the cast.

Anita Loos wrote the original story, and Gene Markey and Kathryn Scola did a sweet job of adaptation. Hobe Erwin designed stunning sets, and by his camera.

James Van Trees didn't let a trick get
Play this picture up for everything. It's got it all, and a lot to spare.

Gateson in 'Fogbound'

Marjorie Gateson is the latest addition to the cast of "Fogbound" at Radio.

Trivers With Radio

Barry Trivers was signed yesterday by Radio to develop an original story which will be Myles Connelly's first as a Radio producer.

Zanuck Takes Cut—by Warner Barber

Darryl Zanuck had his hair cut yesterday. Friends found him in the barber chair in the Douglas Fairbanks bungalow at the studio, and who do you think was wielding the shears? No less a person than the former Warner studio barber.

New Records Being Set by 'Int. House'

New York.—Paramount's production of "International House," which Eddie Sutherland directed, is doing phenomenal business in many spots. Business has been so good at the New York Paramount that it is being held over for a second week.

It is clicking big, according to reports from Los Angeles, Salt Lake City, Middletown, Conn., and other places, doubling and, in some instances, even trebling the business done by any picture in recent weeks.

Cabot Replaces McCrea in 'Glory Command'

A last minute change at Radio gave Bruce Cabot the top spot in "The Glory Command," which Christy Cabanne will direct.

Joel McCrea, who was originally slated for the role, was taken out to remain here for retakes on the Constance Bennett picture, "Bed of Roses."

Fox Closes Deal for 'The Good Companions'

Fox has completed negotiations with British Gaumont to handle the distribution of "The Good Companions" in the United States. It is the English screen version of the J. B. Priestley novel, directed by Victor Saville and starring Jessie Matthews.

Brendel Assigned

Fox has assigned El Brendel the featured comedy lead in George O'Brien's next western, "The Last Trail." It is a Zane Grey yarn which Sol Wurtzel produces.

Riggs on 'Laughing Boy'

MGM has signed Lynn Riggs, author of "Green Grow the Lilacs," to write a screen treatment of 'Laughing Boy." The deal was made through the Edington-Vincent office.

Rex Bell Injured

Injury to an eye has caused Rex Bell to hold up production for several days on his western for Monogram, "The Fugitive." Harry Fraser, the director, is scheduled to start the production tomorrow.

'Strings' Novel and Interesting Short

"STRINGS"
Duncan Mansfield

Direction ..... Duncan Mansfield
Story by ..... Jack Wagner, Duncan Mansfield
Photography by ..... Byron Haskins
Cast: Ruth Fallows, Pat Somerset, Allan Conner.

Interesting from a technical angle, "Strings" is a two-reel novelty short of a mildly diverting nature. Its producer tells a story in the first person ,which takes the form, pictorially, of having the camera (which means the audience) playing the leading character.

A puppet-show owner has his dolls go through a sketch of the triangle type and goes home to find himself involved in an identical situation with his wife and another man. He is unconcerned about his wife and her lover, but when she smashes one of his puppets he attempts to kill her and is himself shot to death.

In the telling of it, the story appears more important than it actually is on the screen, the outstanding novelty of its screen treatment—the camera enacting the role of the husband—overshadowing it. Duncan Mansfield, its producer, deserves praise for pioneering a work which will one day bear greater fruit.

New Series of Shorts for Brock at Radio

Lou Brock has added another series of two-reelers to his short program for the coming year for Radio, in which he will feature June Brewster and Carol Tevis. It is temporarily called the "girl series." The yarns will be of the "Tillie the Toiler" type.

Schubert on 'Balloon'

Bernard Schubert has joined the Radio writing staff and was assigned to write the screen play of "Balloon Buster," which Lucky Humberstone will direct.

'Patrol' for Ford

Radio's deal with John Ford, which has reached the stage where it awaits signatures, will have the director handle the Phillip MacDonald story, "Patrol." Ford directs a picture for Fox first.

Joe Mank to do 'Alice'

Paramount has assigned Joe Mankiewicz to write the screen treatment of "Alice in Wonderland" on completion of his current assignment, "Too Much Harmony," for that studio.

Three for Asher

Eph Asher is acting as associate producer on three productions. They are "The Man Who Reclaimed His Head," "Only Yesterday" and "Kid Gloves."

Yesterday in NEW YORK with HELEN GWYNNE

More fun and more like the good old times having the Paramount Long Island studios open again. Of course, it isn't exactly like old times; f'instance the place doesn't look or sound quite the same without Ray and Arthur Cozine, but they're working up at the Eastern Service Studios on Chester Erskin's production of "Midnight" and undoubtedly will get back to the Astoria studios eventually. . . . There's a new man at the desk at the stage door, too, but you can recognize plenty of the electricians and carpenters around the place and they are still as critical as ever and a sure barometer of an actor's popularity.

•

Dudley Murphy has been having a panic on the "Emperor Jones" set. Seems they needed a coupla dawgs for a few scenes, so half way through the shooting, one that had been given the freedom of the studio, decided to keep on walking and walked right out of the studio and disappeared and couldn't be found. Thus necessitating a flock of re-takes. . . . On another occasion, Murphy wanted to demonstrate a love scene to the principals and picked on a very tall negro fellow and a little black girl. In the middle of the demonstration, the gal balked and said to the fellow: "Don't you dare kiss me." . . . And there's one enthusiastic lad in one of the sequences who seems to have his own version of "Emperor Jones." In fact, DuBose Heyward, after listening to him go through a scene, told Krimsky and Cochrane they made a big mistake in having him write a script. But wait till you see that Paul Robeson and listen to his voice! Migod, the whole tragedy of his race is written in his face and that magnificent, thrilling voice.

•

Upstairs is the Rowland-Brice outfit carrying on with "Shoot the Works." (Working title.) And carrying on is right. With a flock of booful girls being rehearsed by Bobby Connelly. . . . Monte Brice learning a lotta new camera tricks from Karl Freund and delighted to be working with him and all pepped up over Roger Pryor. Pryor got the lead after practically everyone in New York had been tested for the part and he looks like a brand new find. . . . As Monte modestly puts it, he's a combination Paul Muni, Jimmy Cagney, Eddie Robinson—in fact, the whole Warner staff of actors rolled into one. And frankly, the boy does look good, very good . . . Yes, indeed, it's fun to have the studio open again—ask the restaurant across the way and the drug store on the corner. And going around the place, constantly in touch with things, is Captain Baynes, very much the "little white father" of the studio.

QUOTAS AND NOT TALKIES RUINED EUROPEAN MARKET

Audiences Still Favor U. S. Films

London.—Robert Bachmann, of New York, who for years has been a close student of the motion picture industry, has just completed a leisurely tour of the Continent. During his trip he made a careful study of picture conditions in each country, and his observations, published herewith, are interesting. He says:

"All this cry of 'what the talkies did to the fat European market for American producers' is silly. Talk had little to do with it. The quota was the death knell and, until Americans can swing sufficient pressure to get those bars lowered, those European francs, pounds, marks, etc., will continue to be diverted to amusements other than pictures, or to the European producer and distributor who, by the way, has picked up quite a bit in the past twelve months through making a consistently better product and clarifying a distributing policy that needed just that and more.

"I have just completed a motor trip through Spain, Germany, Switzerland, Czecho-Slovakia, Denmark and Austria. American films are seen all over. Audiences in these countries wait for the showing of our pictures, rather than go to see the product of their own country. The most popular pictures in Europe during the past three months are 'I'm A Fugitive,' of Warners, MGM's 'Tarzan,' Paramount's 'Sign of the Cross,' and MGM's 'Grand Hotel.'

"Because of 'Tarzan,' Johnny Weissmuller is the idol of the French, German and Spanish flappers. How those girls did go for that boy! Gable, Beery, Fredric March and Gary Cooper are other great favorites.

'Conditions in Germany in the film industry are appalling. Dr. Alfred Hugenberg, the Minister of Commerce and Agriculture, a Gentile, is one of the principal owners of UFA, the largest German producing organization. Dr. Hugenberg is a violent Hitlerite and, as such has virtually expelled every Jew who has been in the employ of UFA, thereby crippling this important company. And, too, due to this influence, 85 per cent of the pictures now in preparation by that company are militaristic in trend, with much of the entertainment generally expected obliterated.

"Up to the time of the Hitler uprising, Germany was rapidly acquiring a constellation of stars. Among the more prominent, were: Dolly Haas, Louise Ullrich (a recent Universal find), Anny Ondra (a cute blonde supposed to be engaged to Max Schmelling), Jenny Jogu (a youthful Norma Talmadge), Martha Eggerth and Renate Mueller. There is not a male star in that country that would impress an American audience. Most of them look as though they ought to be in the chorus of a Jean Malin floor show.

"Practically all the better picture houses are on a two-a-day basis, with three shows on Saturdays, Sundays and holidays. And even with that, I did not see a theatre more than half full. The seats in these theatres are sold according to the location in the house.

"A large majority of the German women visiting the movies wear monocles. In Copenhagen they smoke cigars while viewing the pictures. Marlene Dietrich, please copy."

Should Be Seen Only on Half Shell

New York.—The Board of Censors has advised the Hays office that scenes showing clams propagating, as depicted in a scientific short, must be deleted. Hays was advised to inform coast producers that such scenes would not be passed by the Board

Male Lead Holds Up Garbo Picture

The selection of a male lead is holding up actual shooting on the Metro-Goldwyn-Mayer production of "Queen Christina," starring Greta Garbo.

Everyone in Hollywood of any importance has been tested for the part, with no one so tested measuring up to the requirements.

300 Entrants in MGM Golf Tourney Sunday

A record entry list of 300 will tee off at Rancho Sunday in the sixth annual golf tournament of MGM studios.

The committee in charge has rounded up more than 125 prizes for the Leo divot diggers to shoot at. Perry O'Brien, electrician, won the title last year and will be on hand to repeat Sunday.

Millard Webbs East

Millard Webb, director, and his wife, Mary Eaton, returned from New York Wednesday night. Miss Eaton has been making a 30-week personal appearance tour of the East in a condensed version of "Sally," and returned here to close negotiations for a filmusical. The Nat Goldstone office is handling both the director and player.

Joe McDonough to Wed

Joe McDonough, assistant director at Universal for ten years, will marry Betty Baker at the Wee Kirk of the Heather, Glendale, next Wednesday. James Whale will act as best man.

Collins to Monogram

Lew Collins has been engaged by Monogram to direct William Lackey's production, "Happy Landings."

'Forgotten Men' in Big Chi. Premiere

Chicago.—With an American Legion fife and drum corps as part of the ballyhoo, Samuel Cummins opened "Forgotten Men" yesterday in Orchestra Hall. Cummins had tried to secure space inside the Fair Grounds, but failed, so he arranged with Aaron Jones to put it in the hall, on Michigan avenue.

He hired Dan Roche to do the exploitation, spread an electric sign with eight-foot letters across the front, invited civic, society and Fair notables and was rewarded by a crowd at the opening that blocked traffic. Cummins expects the picture to duplicate its New York success and to stay in Chicago all summer.

Agents Ignore Meeting

(Continued from Page 1)

there only to listen to discussions and added that it was decidedly significant that most of the major agents ignored the meeting.

Discussions on the separate clauses of the proposed Code of Practice were then handled by Lester Cowan. During the cross-fire of suggestions and questions, a few 10 per centers got in plugs for their own abilities as representatives.

Answering one argument that the Academy would force the agents to sign the Code and use the standard form of contract, Lester Cowan declared if both were adopted by the five Academy branches, the organization would do nothing to prevent agents who had not signed the Code from doing business with the studios. He did not, however, explain that either the producers or artists might demand the agents work under the Code—or else.

The agencies not represented at the committee meeting included: Beyer-MacArthur, Bren-Orsatti, Collier-Wallis, Freddie Fralick, William Gill, Frank-Dunlap, Joy-Polimer, Joyce-Selznick, Lichtig-Englander, Jerry Mayer, Leo Morrison and Harry Weber.

Fox Closes Deals For 3 New Stories

New York.—Fox Film has just closed deals for the purchase of three new stories, two of which are originals written for the screen. One is by Hector Turnbull and was first called "The Road to Paris," but it has been revamped by Turnbull, Sig Herzig and Jay Gorney and is now titled "Puppet Show." The second is "Lottery Lover," by Sig Herzig and Maurice Hanline, in which Fox plans to star Edmund Lowe.

The last of the group is a novel by Richard Aldington, called "All Men Are Enemies," which will be published in England by Doubleday-Doran. This is being hailed abroad as the "greatest love story since Tristan and Isolde."

Polly Moran May Be in MGM 'Revue'

MGM is planning to use Polly Moran in a featured spot in "The Hollywood Revue," which Edmund Goulding will direct.

She agreed to come back to that studio for a picture at any time, when her release was granted by Louis B. Mayer.

New Yarn for Woolf

MGM has assigned Edgar Allen Woolf to write an original story dealing with the reforestation topic as his next job.

Hays Sees No Upswing

(Continued from Page 1)

ployment situation and to the usual seasonal slump.

Reports from various sections of the country are not at all encouraging, so far as theatre business is concerned. Business in the South is very bad, and this is also true of the northwest. The hot weather in the East and Middle West keeps people away from the theatres, most of them preferring to spend their money in search of coolness at the beaches or other resorts.

It is noticeable, however, that whenever a good picture comes along, the theatre playing it does business, whether the weather is hot or cool.

LEO F. FORBSTEIN

MUSICAL DIRECTOR

For All

Warner Bros.-First National Productions

THANKS

To my associates and any and all who had anything to do with the making of

"Gold Diggers of 1933"

CONGRATULATIONS

to Sid Grauman for a most effective prologue which will be seen tonight at his Chinese Theatre in conjunction with that picture.

DARRYL ZANUCK

MERVYN
LEROY

DIRECTED

"Gold Diggers
of 1933"

RAYMOND GRIFFITH

s

◆

The
SUPERVISOR

VARIETY

"BUSBY BERKELEY'S staging of the numbers in 'Gold-Diggers of 1933' is little short of sensational. One number particularly deserves raves—will draw femme gasps—and for sheer beauty, tops anything done so far. Berkeley's finale, 'Forgotten Man,' sung by Miss Blondell, winds up in a tableau with everything, including the flag, thrown in, it's a sock finish that will send them out yelling."

LOS ANGELES TIMES

"As 'Stage Director of Musical Numbers' BUSBY BERKELEY is Movieland's undisputed peer in the selection of lovely girls for the intricate pageantry of the cinema girl shows. He is the Flo Ziegfeld of the screen. He picks them—trains them—creates the numbers in which they appear, directs all the 'shooting' and supervises the cutting. He is virtually the only man in filmdom who takes the script, song manuscript and musical score, visualizes a presentation, and translates it to the screen."

HOLLYWOOD HERALD

"BUSBY BERKELEY has again topped his previous efforts in the staging of the spectacular ensemble numbers in 'Gold-Diggers of 1933.' This boy makes it tough for himself to outdo his past performances—but this time he has succeeded beautifully. These spectacular musical numbers are just about the best ever presented on either stage or screen—amazing—extraordinary—all excellent and all sufficiently different to give perfect balance. Real beauties become a procession of loveliness, and these kids sure do 'look'."

BUSBY BERKELEY

HOLLYWOOD REPORTER

"BUSBY BERKELEY shines with splendor as the creator and director of four spectacular number in 'Gold-Diggers of 1933'. His 'Forgotten Man' routine which tags the show—and will probably prove its biggest song hit—is quite a departure from the usual. Contrasting this is the exquisite violin number."

"42nd STREET"

"Kid From Spain"

"PALMY DAYS"

"Whoopee"

GINGER ROGERS

✦

as

"FAY"

in

✦

"Gold Diggers of 1933"

JOAN BLONDELL

✦

as

"CAROL"

in

✦

"Gold Diggers of 1933"

JAMES SEYMOUR

and

ERWIN GELSEY

SCREEN PLAY

TONIGHT at 8:30 The screen awakens to a new conception of spectacle and beauty!

WORLD PREMIERE

"GOLD DIGGERS of 1933"

Warner Bros. Present THE SHOW OF A THOUSAND WONDERS

AN ENDLESS PARADE OF THRILLS, including

The Dance of the Dollars
Dancing in the Dark
The Waltz of the Shadows
Parade of Forgotten Men

Plus the most novel Prologue **SID GRAUMAN** has ever produced

Cast of 100 .. Staged by Larry Ceballos

13 STARS INCLUDING

Joan **BLONDELL**
Aline **MacMAHON**
Warren **WILLIAM**
Ned **SPARKS**
Ruby **KEELER**
Guy **KIBBEE**
Dick **POWELL**
Ginger **ROGERS**

and 300 Gorgeous Girls

Prices for Premiere **$5**
including tax

Prices After Premiere
Mat. **50c** to **$1.00**, including tax
Eves. **50c** to **$1.50**, including tax

Directed by
MERVYN LEROY

Ensembles Created and Directed by
BUSBY BERKELEY

Grauman's CHINESE Theatre

GOLD DIGGERS OF 1933

was photographed

on

EASTMAN

SUPERSENSITIVE PANCHROMATIC

NEGATIVE

by

SOL POLITO



J. E. BRULATOUR, INC.

New York Chicago Hollywood

Reviewing the FAN MAGS

PICTURE PLAY

74 Pages and Cover

COVER DISPLAY.....Lillian Bond

Publicity Space (Approximate)

MGM	694 sq. inches
Fox	416 sq. inches
Warners	400 sq. inches
RKO	166 sq. inches
Paramount	148 sq. inches
Equitable	98 sq. inches
Columbia	78 sq. inches
Universal	24 sq. inches

Right now is the time for slaughter, says Edwin Schallert, outlining the salaried crazy-quilt of Hollywood in his "Going, Going, Gone."

A little more cheerful, but not so interesting, is Laura Benham's story, "Virtue Is Their Best Bet," in which she preaches that "an ounce of convention is worth a pound of lure." Anita Page, Loretta Young and her sisters, Dorothy Jordan and Mary Brian, are a few of her models.

The Crawford-Fairbanks, Jr., fade-out, which is occupying most of the fan magazines this month, is handled with care by Ben Maddox in his "Off with the Old Love."

Leslie Howard, who is also a popular July subject, is interviewed, and interviewed intelligently, by Margaret Reid, whose writing style is in fine mood with her subject. And Dickson Morley does right by Constance Cummings. Kay Francis talks about everything, including clothes, to Malcolm Oettinger, and the two Balinese dancers in "Goona-Goona" find themselves in print because of Edwinston L. Robbins who probably does something else better than he writes

SCREENLAND

90 Pages and Cover

COVER DISPLAY.....Janet Gaynor (Fox)

Publicity Space (Approximate)

MGM	1060 sq. inches
Paramount	580 sq. inches
Warners	530 sq. inches
RKO	350 sq. inches
Fox	275 sq. inches
Columbia	12 sq. inches

MGM runs away with most of Screenland's July space, but the story and picture interest is nicely spread over the major studios.

Edward G. Robinson's life story is started off well by Ida Zeitlin, and will be continued. Ruth Tildesley takes the little-publicized research department of three studios and writes a fine story, "What? How? When? Where?"

Delight Evans, editor, devotes her page to an open letter to Constance Bennett, imploring her to get over her mad and be nice, and Lee Tracy, Claudette Colbert, Myrna Loy, Marion Davies, and Dorothea Wieck are interviewed.

Louella O. Parsons manages another story on George Bernard's shawt visit to Hollywood. Or is it the same one?

And Jimmy Fidler tells how happy Janet Gaynor is now that she is free.

SCREEN..BOOK

74 Pages and Cover

COVER DISPLAY..... Lilian Harvey (Fox)

Publicity Space (Approximate)

MGM	760 sq. inches
Paramount	516 sq. inches
Warners	365 sq. inches
RKO	211 sq. inches
Fox	143 sq. inches

Screen Book announces "the news beat of the month," and prints someone's diary of what Greta Garbo ate, said and did on her trip from Sweden to San Diego. Readable and unrevealing.

J. Eugene Chrisman reports the results of his wanderings around Hollywood, asking various people, "What Is Sex Appeal?" and he also handles the fashion war between Hedda Hopper and Lilyan Tashman. Mary Francis interviews Franchot Tone.

Jack Grant's story on why Ann Harding wants to quit Hollywood stands out in Screen Book. The others are pretty routine.

Cartoonists Invited to Join Writers' Club

The Cartoonists Club of Hollywood, which takes in all the notable members of that profession here, has been invited to affiliate with the Writers' Club.

The cartoonists will gather for supper at the Club Thursday night and the matter will be discussed Lee Shippey will speak for the writers and Bert Levy for the cartoonists.

Keaton Undecided About Florida Deal

New York.—Buster Keaton has not yet okayed the proposed deal by which he will produce his pictures in Florida He is waiting until he has a chance to inspect the facilities of the studio at St. Petersburg before he decides what he will do.

New Titles for 'U'

"Scrappily Married" has been selected by Universal as the release title for the Summerville-Pitts picture made under the title of "Salt Water." Universal's filmusical now being made in New York as "Shoot the Works," gets the release title of "Moonlight and Pretzels."

Song Writers Loaned

Warners have borrowed Gus Kahn and Walter Donaldson from MGM to write the music and lyrics for the next musical production, "Footlight Parade," which will have an all-star cast. Lloyd Bacon will direct.

'Golddiggers' at Strand

New York.—The Warner production of "Golddiggers of 1933" is scheduled to open at the Strand on June 7 for a run.

VENDOME

"NICK"

Hollywood's most popular restaurateur will serve you at

The VENDOME INC

With a selection of foods fit for the table of any king, whether it be breakfast, lunch, dinner or supper.

If You Are Moving To The Beach

We suggest that you inspect our shelves for a selection of Fortnum & Mason products for your Summer pantry.

Prompt deliveries made to any part of Los Angeles, Beverly Hills, Santa Monica or Malibu.

6666 SUNSET BLVD.

HOllywood 1666

CAMERAMEN!
SOUND MEN!

The HOLLYWOOD REPORTER

will issue its first CAMERA AND SOUND EDITION on or about June 15th.

Questionnaires are being mailed you asking for information on your activities during the past twelve months in an effort to cause to be printed ALL THE CREDITS for photography and sound on all pictures made during that time. When you receive this questionaire, mail it back IMMEDIATELY, listing all the pictures you should be credited with.

The Camera and Sound Section

In addition to showing proper credits on that work during the past year, will have a series of articles, technical and otherwise, detailing the progress made in this branch of pictures during that time.

Out On Or About June 15

THE Hollywood REPORTER

Vol. XV. No. 14. Price 10c. TODAY'S FILM NEWS TODAY Saturday, June 3, 1933

EXHIBS IN A QUANDARY

TRADEVIEWS by W. R. WILKERSON

•ALL the Hays announcements emphasize his strenuous efforts to keep pictures clean, to eliminate the dirt. This is praiseworthy, of course, but after all there are more serious problems in the industry which Mr. Hays might solve. Dirt in pictures didn't put Paramount and the rest into bankruptcy.

Naturally, the Hays manifestoes against dirt please the churches and the women's clubs, the Parent-Teachers Assn., etc. But these people know nothing of the real troubles of the industry. They don't know of the waste in production and distribution, of the over-paid and over-manned executive staffs, of the relatives and friends drawing big salaries for nothing, of the exorbitant story costs, of the way those same costs pile up by the custom of using three, four or even a dozen writers on the same treatment.

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Why doesn't Mr. Hays call a spade a spade and see that many of the nitwits, now in control of production matters are eased out of the business, and men and women capable of real accomplishments given their places. It's astonishing what is really back of the manner in which some of the studios are conducted. It's unbelievable how little some of the executives care about ANYTHING other than their personal pay checks each week.

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The public will take care of dirt in pictures. Box-office receipts have shown that. Mr. Hays simply uses this dirt as a red herring across the trail to soft-pedal the financial difficulties, to save the faces and salaries of a lot of incompetents. The few recommendations that he made when here—the exchanges of artists, sets, etc.—would be almost negligible in their savings as compared to the salaries of the hangers-on, the production waste, etc.

Why should people in the picture business, who couldn't make a fair living anywhere else, get double, treble, sometimes ten times the salary of the president of the United States? Taking dirt out of pictures won't remedy that condition, it won't save the sinking ships on many lots.

Para. and RKO Bonds Listed In Default

New York.—The New York Stock Exchange has listed the Paramount-Famous-Lasky and the RKO Corporation bonds in default because of the non-payment of interest, due Thursday. These bonds hereafter must be dealt in flat, or without any expectation of interest payments.

Cineglow Sound To Be Launched Here

New York.—Al Mannon and Burgi Contner, of the Blue Seal Sound Devices, are leaving here by automobile on June 10, their objective being Hollywood, where they will launch the Cineglow sound system, owned by Blue Seal.

Mannon was formerly president and general manager of the Tec-Art studios, which was equipped with RCA sound system.

Brown and Henderson Partnership Splits

New York.—Lew Brown has incorporated himself to produce plays, his first to be a revue this coming fall. This is the final split of DeSylva, Brown and Henderson. De Sylva pulled away first, and now Brown and Henderson have separated.

Question of What to Buy and When to Buy It Has Them Up a Tree as Selling Season Nears

New York.—Exhibitors, North, East, South and West, claim they are approaching the toughest buying season this year they have ever experienced, due to the uncertainty of product brought on by two years of bad pictures from almost every company, and because of the puzzle about business possibilities, which makes them unable to set a fair figure on a picture or group of pictures.

The advance guard of salesmen is already making the rounds, feeling out important indie operators on contracts for their year's product. This visit is just a feeler, with the results to be reported at the regional sales conventions that are to be staged during the present month. From present indications they will have to report, "nothing doing right now" on almost every location.

There is hardly a question that the actual selling season this year will be later than ever, possibly the bulk going over until mid-September because

(Continued on Page 4)

Jimmy Cagney's Brother Signed By Radio Studio

William Cagney, brother of Jimmy, has been placed on a long term contract by Radio Pictures and will be given featured billing in his first picture, with hopes of stardom later.

$6,000,000 Company To Finance Plays

New York.—A new company wtih a capitalization of $6,000,000 has been formed to finance theatrical productions on a large scale and to act as a theatrical bank clearing house for both the legitimate stage and motion pictures.

It is called the National Theatregoers Association Inc., and its president is Crosby Gaige. Other officers are L. E. Detwiler and Earle Boothe, vice-presidents; Rudolph Spreckels, chairman of the board; Lewis L. Clarke, a retired banker, chairman of the finance committee; Sam H. Harris, chairman of the producers' committee; Jane Cowl, chairman of the professional committee.

The organization is now preparing to float its $6,000,000 stock issue.

Sylvia Sidney Gets Lead With Chevalier

Paramount has taken Sylvia Sidney out of the cast of "Chrysalis" to give her the lead opposite Maurice Chevalier in "The Way To Love," which Norman Taurog will direct.

Edward Everett Horton has been signed for a featured role.

Warners Want LaCava

Warners are negotiating with Gregory LaCava to direct Ruth Chatterton in her next picture, to be selected by the studio on the star's and director's approval.

Al Kaufman East

Albert Kaufman, Paramount exec, leaves tomorrow for New York on a combined business and pleasure trip. Mel Shauer will take over his duties until his return.

Hurst Novel For 'U'

New York.—Universal has bought Fannie Hurst's latest novel, "Imitation of Life," for its coming program.

GEORGE ARLISS SIGNED BY TWENTIETH CENTURY

George Arliss, now in London, has affixed his signature to a contract with Twentieth Century Pictures, the newly-organized Joseph Schenck-Darryl Zanuck company. Negotiations were completed by trans-Atlantic phone, and the veteran star of the stage and screen will work exclusively for the Zanuck company hereafter. His first picture will start about September 1 and the title will be announced shortly.

The signing of Arliss is quite a feather in the cap of the new company for not only is he a great drawing card, but he knows exactly what he can and should do to make him box-office. He has worked for Warners ever since he made "Disraeli," his contract with the

(Continued on Page 4)

Karloff Free For Two Months Stretch

Boris Karloff and Universal have worked out an agreement which will provide for the character actor to take two months off from Universal, and he is privileged to work for any other studio during that time.

Menjou-Hepburn On Air For Fleischman Hour

Adolphe Menjou and Katharine Hepburn went on the air Thursday afternoon on the Fleischman Yeast hour and made an excellent impression. Radio received a big plug for its "Morning Glory." Both Menjou and Hepburn were in that picture.

Camera and Sound Edition Out on or about JUNE 15

DAILY
The Hollywood REPORTER

W. R. WILKERSON .....Editor and Publisher
FRANK POPE .... Managing Editor

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RAMBLING REPORTER

When Mervyn LeRoy returned to his apartment in the Colonial House Thursday night and found the Zeppo Marxes had been robbed, he was that scared that he got Bobby Agnew to come sleep with him. . . . Lew Schreiber was sooo seasick during the yacht trip with the Zanuck party. . . . A director, noted for his extreme extravagance, made 21 takes of an unimportant scene and ordered everyone printed.

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The real reason why that western star is so troublesome temperamentally is that there is a bullet at the base of his skull which never was extracted. . . . The Shrine shindig fell flat the other night when Ben Bard and Ruth Roland failed to appear after they were much advertised . . . A certain studio on Poverty Row is about to be investigated by the police because it ain't a studio no more, although it pretends to be. . . You know what

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Harry Holman's insatiable yen is about to make him the victim of a practical joke that will split the town's sides when it becomes known. . . Reports from London that Constance Cummings is engaged to Benn W. Levy have the player's press agent going goofy, because she started it as a gag and it now seems true. . . Mary Brian and the Walter Lantzes (he's head of Universal's cartoon department) are building houses at Toluca Lake. . . . Sid Grauman and Larry Ceballos came to blows the other night on the stage at the Chinese, but everything okay now.

•

E. H. Griffith will hop a boat for France to join Horace Jackson, on completion of "Another Language" for MGM, and will collaborate on a play with the writer. . . . Estelle Taylor may get the lead in "Twentieth Century" for Henry Duffy at the El Capitan. . . . Lee Tracy will board a train for Hollywood tonight. He says he can get more rest here than in New York . . . and besides Isabel Jewell is here.

Reviewing the FAN MAGS

SCREEN PLAY

74 pages and cover
COVER DISPLAY.....Mae West (Paramount)

Publicity Space (Approximate)

MGM	**702 sq. inches**
Paramount	**688 sq. inches**
Warners	**478 sq. inches**
Fox	**19 sq. inches**
RKO	**12 sq. inches**

All the magazines are going West for July, but Screen Play so far has the best May break with Grace Mack's "Men and Mae West," which starts in this issue and will be continued. Miss Mack writes as Miss West acts, and the result is swell reading.

Jack LaRue is getting the next biggest break this month, and J. Eugene Chrisman's story on him is different and interesting.

Jack Grant's colorful yarn, "Hollywood's City of Forgotten Men," is a grand piece of writing. Read it.

Ramon Novarro writes "My Eleven Years of Stardom," and Jack Jamison tells amusing tales about Gloria Stuart.

HOLLYWOOD MOVIE NOVELS

66 Pages and Cover
COVER DISPLAY. . .Clark Gable and Jean Harlow

Publicity Space (Approximate)

Paramount	**625 sq. inches**
Warners	**619 sq. inches**
MGM	**561 sq. inches**
Fox	**458 sq. inches**
RKO	**421 sq. inches**
Universal	**32 sq. inches**
World Wide	**12 sq. inches**

Still another Garbo revelation. She has an uncle who is a taxicab driver in Stockholm, and whom she doesn't recognize any more, according to Peter Joel. Take it or leave it.

The usual fictionized scripts are "Melody Cruise," "The Song of the Eagle," "Pilgrimage," and "Private Detective."

Cheers for Clark Warren's story on Marie Dressler.

This magazine isn't hard to read this month.

MOTION PICTURE

90 Pages and Cover
COVER DISPLAY.....Glenda Farrell (Warners)

Publicity Space (Approximate)

Paramount	**760 sq. inches**
MGM	**725 sq. inches**
Warners	**577 sq. inches**
Fox	**156 sq. inches**
RKO	**67 sq. inches**
Columbia	**22 sq. inches**

Motion Picture gives Paramount the acreage this month, with MGM a close rival.

The magazine, via Jay O'Brien Chapman's pen, pushes forward Mae West as Garbo's greatest rival, at least in b.o. terms.

The open letters to Clark Gable from his former wife, Josephine Dillon, smell like printed bombs. These letters, criticising Gable's mannerisms, dimples and voice, will step hard on the corns of Gable fans, and give loud chuckles to those who can get along without him in their pictures.

Read Gregory Joyce's intelligent article, "What Will Happen to Movie Stars' Big Salaries?" And Dorothy Spensley's story on Dorothea Wieck is well done.

The Tashman-Hopper style tilt (also in Screen Book, by the way) is too vitriolic to do either side any good, and its relative unimportance only adds to its bad taste.

Johnny Weismuller and Eleanor Holm, interviewed by Dorothy Manners, dispute about athletic girls, and Jack Grant tells about "Gold-Diggers of 1933."

Jean Harlow grabs off a good deal of space answering fans' questions, and George Raft, Leslie Howard and Lionel Atwill are written about by Dorothy Calhoun, Jack Grant and Faith Service, respectively.

MGM Installs Record Translucent Screen

MGM is installing seven translucent process screens made by Sid Sanders. One of these is the largest of its kind, 25 by 35 feet. It is a solid seamless sheet of celluloid and made entirely by manual means. The second largest of the kind is at the Fox studio and measures 18 by 24 feet.

New Composer At Fox

Frederick Hollaender, Ufa musical director, has joined the Fox organization as a member of the music staff. His first assignment will probably be the music for Lilian Harvey's next picture.

Royer Buys Original

Fanchon Royer has just bought "Neighbors' Wives," an original story by Jack Natteford, and will put it into production within ten days.

Jay Whidden and Band To Open Miramar Room

Jay Whidden and his band will open the Terrace Room at the Miramar Hotel at Santa Monica next Wednesday night. There will also be an extensive floor show.

The Terrace Room, formerly the supper room, has been remodeled to give an outdoor garden effect, and the dance floor has been enlarged so that there can be dining and dancing on the Terrace, which overlooks the hotel's tropical gardens.

Old Planes Sought

New York.—Oliver C. Le Boutillier has been sent to New York by Cliff Reid, of Radio, to search for two SE5 type airplanes still remaining in this country. They are to be used in "The Balloon Buster," which Lucky Humberstone is directing.

Maurice Allen Here

Maurice Allen, former editor of the MGM exchange house organ, The Distributor, has arrived from the East and is now dickering with a major company to get a post as a writer.

'Avenger' Goes Into Work At Monogram

Edwin L. Marin started work yesterday on Monogram's "Avenger," with Ralph Forbes in the ace spot. Tristam Tupper and Brown Holmes contribute the screen play, and Sid Hickox was borrowed from Warners for the camerawork.

Lou Ostrow supervises and the cast includes Adrienne Ames, Claude Gillingwater, Arthur Vinton, J. Carrol Naish, Charlotte Meriam, Boothe Howard, Berton Churchill, Murray Kinnell, Thomas Jackson, Paul Fix, James Donlin and Leonard Carey.

George D. Baker, Veteran of Film Business, Dies

George D. Baker, veteran film director and producer, died yesterday, following an illness of two months. Services will be held Monday at the Baker home, 1203 S. St. Andrews Place, with the Masquers Club in charge.

Baker joined Vitagraph as a director in 1913, following many years as a stage producer. Fifteen years ago he was director-general of Metro production. He retired from the business about nine years ago, spending much of his time in Europe.

Gregory Ratoff to Star in New Duffy Play

Gregory Ratoff has signed to play the male starring role in "Twentieth Century," which Henry Duffy will open at the El Capitan on Sunday, June 18.

The New York cast is being brought out here with the exception of Eugenie Leontovich, who would not come out for the money offered, and Ratoff, her husband, agreed to join the cast.

Cunningham Head of Sound At Two Studios

General Manager Marshall, of the Western Service studios, has appointed Lodge Cunningham, formerly with Caddo, in charge of the sound department at both the Metropolitan and Educational lots. The new head will completely reorganize the department.

Invincible Starting

Maury Cohen starts his first Invincible production for the new year today at Sennetts, under the title, "After Office Hours." Frank Strayer directs, with Lew Cody, Aileen Pringle and Sally O'Neil. Robert Ellis wrote the screen play.

Jack Haskell Here

Jack Haskell arrived in Hollywood yesterday, the dance director being brought from London for a deal which the Joy and Polimer office have on the fire with a major lot.

Jackson For 'Avenger'

Thomas Jackson has been added to the cast of "The Avenger," which Eddie Marin will direct for Monogram.

'FLYING DEVILS' FALLS SHORT; 'GAMBLING SHIP' WEAK SISTER

Writing and Acting Poor; Air Stuff O.K.

"FLYING DEVILS"
Radio

Direction ..... Russell Birdwell
Original Story ..... Louis Stevens
Screen Play ..... Louis Stevens, Byron Morgan
Photography ..... Nick Musuraca
Cast: Arline Judge, Bruce Cabot, Eric Linden, Ralph Bellamy, Cliff Edwards, June Brewster, Frank LaRue.

What few thrills there are in Radio's "Flying Devils" are clogged up and dulled by a silly story, sillier dialogue and poor acting. The picture takes off to a fair start with a good setting, the flying field of a carnival air circus. The principal characters, Bruce Cabot, Ralph Bellamy, Eric Linden and Arline Judge, are daredevil flyers whose business it is to thrill the carnival crowds each afternoon.

From the moment that Eric Linden joins the troupe and falls for Ralph Bellamy's wife, the story becomes slower and harder to swallow, until at last Eric and Arline, wandering innocently through the sky, run out of gas, make a lucky lahding in the fog, and find an unoccupied but well-furnished cabin in the woods, where they spend the night, waiting to be rescued

There is real suspense and excitement toward the last of the picture when the girl's husband takes to the air with the intent of killing the boy in a dual stunt they have planned Bruce Cabot, discovering the plan, goes up to save the boy, his kid brother, and crashes with Bellamy in the attempt. With this thrill as a basis for exploitation, the audience may be drawn into your houses. Although most of the air stuff is old, Russell Birdwell does manage to achieve a certain amount of suspense in leading up to this final scene.

No amount of good acting could have pepped up the senseless dialogue of the picture. The preview audience helped by supplying its own lines at opportune moments. But there wasn't any good acting. Cliff Edwards, as the comedy relief, pulled a lot of old ones, mostly with a bottle, and there was more relief without him.

Photography by Nick Musuraca was not outstanding The most thrilling air scenes did not disguise the faking, but got their thrills in spite of it. For an audience of kids the picture might be great fun—not for adult minds. And on second thought, it's tough, to fool kids these days.

You have no star names, so play the air stuff for all it's worth. The idea will appeal, flying devils in a carnival air circus, and will pull them in for a day or two anyway.

Cummings With Ryan

Hugh Cummings has been set by the Leo Morrison office with the Phil Ryan unit at RKO-Pathe where he will write screen plays for Paramount shorts.

Heavy Losses May Close Old Roxy

New York.—Federal Judge Caffey reports that H. S. Cullman, receiver for the Seventh Avenue Roxy Theatre, admits losses of $71,000 at the house in the past five months. A meeting of stockholders will be held June 13 to decide whether or not to close the theatre.

New Company Will Produce At Ft. Lee

New York.—Starmark Pictures Inc. has been organized with English capital and will produce a series of six pictures to be distributed through Regent Pictures. The company has taken a long lease of the Metropolitan studios at Fort Lee, New Jersey.

Leonard J. Matchan is president of the company, and Grover Lee, formerly in Hollywood, will direct the pictures, with T. Lloyd Richards as production manager.

The titles of five of the six pictures are "The Unwanted Venus," "Lipstick," "Street Corners," "The Blonde Menace" and "Fast Money." Production will start June 15.

Twentieth Century Signs Three Writers

Twentieth Century Pictures signed Elmer Harris yesterday, and also John Huston and James Gleason on one picture deals.

Huston and Gleason will collaborate on a yarn. Both assignments are being kept under cover The Selznick-Joyce office made the deals.

Devine Loaned To Fox

Universal having ironed out the contract difficulties with Andy Devine, the studio loaned the played to Fox for a comedy role in the next Will Rogers picture, "Life Worth Living," which John Ford will direct.

Houston With Futer

Completing work on his original script, "Frivolous Sal," for Radio, Norman Houston swings over to the Futter organization to produce "Windjammer," a sea special, part of which was made by A. J. Villiers.

Muriel Kirkland To 'U'

Muriel Kirkland was signed by Universal yesterday to replace Lilian Bond in a featured role in "The Secret of The Blue Room," with Paul Lukas and Lionel Atwill. Kurt Neumann is directing.

O'Neill On 'Glamour'

Universal assigned George O'Neill to write revisions on the script of the Edna Ferber story, "Glamour."

Unimpressive In All Departments

"GAMBLING SHIP"
Paramount

Direction... Louis Gasnier, Max Marcin
Original Story ..... Peter Ruric
Screen Play: Seton I. Miller, Max Marcin, Claude Binyon.
Photography ..... Charles Lang
Cast: Cary Grant, Benita Hume, Roscoe Karns, Glenda Farrell, Jack LaRue, Arthur Vinton, Charles Williams, Edwin Maxwell, Harry Shutan, Frank Moran, Spencer Charters, Ortho Wright, Evelyn Selbie, Kate Campbell, Edward Gargan, Jack Grey, William Welsh, Sid Saylor, Hooper Atchley, Mary Alexander, Louis Natheaux, Gum Chung

As far as "Gambling Ship" goes, you exhibitors can take it or leave it. It won't much matter which.

It is a melodrama with a comedy complex. It is a gangster opus with a sense of humor that someway does not ring true. It attempts to bring drawing-room manners into a gangsters' brawl. And at first glance, it looks as if Paramount were trying to clean up underworld films. This one is certainly washed behind the ears.

There are two plots, both old. One is mistaken identity—and the other is the usual racketeer trouble, this time on two gambling ships.

Cary Grant plays a notorious New York gangster, who comes to California for a vacation and is drawn into a battle with an old rival, Jack LaRue. On the train he meets Benita Hume. She mistakes him for a gentleman, and he thinks she is a lady. But no, indeed . She's a gangster's moll.

Roscoe Karns and Glenda Farrell offer individual comedy that is welcome, as contrasted with the collective overtone of comedy the picture struggles under.

Louis Gasnier and Max Marcin directed. Seton I. Miller, Max Marcin and Claude Binyon adapted Peter Ruric's story, and Charles Lang photographed it.

Your audiences will titter pleasantly where they should, refuse to be stirred by the battles, remain unimpressed by plot, direction or acting, and will probably be unable to restrain that nursery impulse to say "Ah, Boo!" at the whole thing.

Quinn Quits Nat. Screen

Bill Quinn, western manager for National Screen Service for the past year, handed his resignation to the general sales manager, Morton Van Praag, this week, following the latter's arrival from the East. Van Praag expects to appoint a successor next week.

Oliver In Cukor Cast

Radio has signed Edna May Oliver for a comedy role in "Little Women," which George Cukor will direct. The cast to date includes Katharine Hepburn, Paul Lukas, Joan Bennett, Frances Dee, Helen Mack and Eric Linden.

Yesterday in NEW YORK with HELEN GWYNNE

The bes' dam' Decoration Day parade seen around these parts in many and many a day was the half-planned, mostly impromptu one staged by Arthur Loew and a group of friends. The planned part was the costumes that were dragged out of the Mayhew Costume Company. . . . First the party unexpectedly attacked Nick Schenck's estate down on Long Island After they had clowned around there, they marched back to the yacht and steamed into the Yacht Club in New York, where, with great dignity they lined up on the dock and gave their very best salute. . . . Thence to Tommy Meighan's home, (and Tommy hasn't figured out yet what they came as,) and from there back to the yacht and from there right into the water, uniforms, (!) and all. . . . And they must have stayed u pall week-end to get that early twelve o'clock start. The rain must have been the very least thing to dampen their spirits. And all in the spirit of good, clean fun.

•

The difference between major and independent production procedure has finally been completely cleared up for us by a studio manager around New York. We called him up the other day to get some production data and, in the course of the conversation, inquired into the shooting time on a certain picture. . . . Not wanting to seem too ignorant we ventured to ask if the picture had been shot in three weeks. "Three weeks!" came the reply, "Why, that would be a major production. The shooting time on this one was eight days!" . . . And that's probably counting the four hour difference in time between here and California, too.

•

It gets more and more difficult to put new life into old jokes and, if you don't think so, take a look at some recent moom picture comedies. They have even reached the stage where they're repeating on the tag lines of dirty stories. Still, it is sorta cozy to meet up with old friends, in a nice way. . . . Strange as it seems, the following story is not publicity, but one stumbled upon by your least humble correspondent who was amazed, to say the least. Walking into the MGM publicity office the other day, we noticed a very handsome, aristocratic old lady and her companion were seated at a table, going through reams of publicity stills. Naturally we were curious and asked who she was. . . . . Nobody knows her name but it seems she comes in once a week and buys any and all stills of Ramon Novarro—and this has been going on for years. . . . The last time Novarro was in town, it was arranged to have him there when the lady came in, and this very handsome, aristocratic person and her companion were so flustered and thrilled that they almost passed out and the excitement almost proved to be too much for them. And they're equal to at least six fans on account of they go to see every Novarro picture at least three times!

SHORTAGE OF MAJOR PRODUCT BOON TO THE INDEPENDENTS

Good Pictures Can Write Own Tickets

The dearth of box-office pictures has jockeyed the market on releasing deals into a position where it is wide open for the independent picture maker who is betting on his own ability to make a hit picture for sale to a major release.

A point has almost been reached where the independent is able practically to dictate his own terms and draw up his own contracts. This is due to the pressing need of the major releasing channels for a grade of product that will protect their interests in giving their exchanges product to serve the exhib because of the delay in their own production departments.

Examples of the very lenient terms granted the independent by the majors are evidenced in the two most recently made—Walter Futter's deal with Radio for "India Speaks," and Ben F. Zeidman's with United Artists on "Samarang." Each wrote his own ticket.

Futter's pictures originated with film made by Richard Halliburton, Futter buying it outright. Joseph M. Schenck, of United Artists, advanced $41,000 to complete the picture. In its finishing stages, the picture was seen by Radio and a competitive bid made. Futter's deal with Schenck would have given him a negative guarantee, twenty-five per cent for distribution, and the remainder split sixty per cent for Schenck and forty for Futter. When the latter asked Schenck to withdraw, he agreed, receiving the sum he had advanced. Radio then gave Futter a $30,000 advance, negative guarantee and charged him thirty and thirty-five per cent for distribution without sharing in the producer's profits.

Zeidman's ticket with United Artists is said to be equally lenient, the producer having made his picture for Educational-Fox and then getting Earle Hammons to withdraw in the face of United Artists' competitive bid.

Two For 'Fogbound'

George K. Arthur and Olaf Hytton were signed yesterday for roles in "Fogbound," which Ernest Schoedsack is directing for Radio.

Arliss With Zanuck

(Continued from Page 1)

company expiring when he finished his latest picture, "Voltaire," which was supervised by Mr. Zanuck.

When he left for England it was said that he might produce there hereafter, but the Schenck-Zanuck combination induced him to change his mind. The Arliss name is the first of a number of noted stars, writers and directors who will be announced by Twentieth Century soon.

Italian Film Star A Niece of Pope Pius

London.—Sandra Ravel, a Continental beauty who is appearing in Italian-made pictures in Europe, turns out to be the niece of Pope Pius XI. Her real name is Sandra Ratti, and before being allowed to enter pictures she was commanded to change it.

'Gold Diggers' Has Chinese Premiere

Warner Brothers' newest musical production, " Gold Diggers of 1933," had its world premiere at the Chinese Theatre last night before an audience which included scores of film notables. The reception accorded the picture was most enthusiastic and it obviously takes its place in the entertainment world beside its predecessor, "Forty-second Street."

The picture was preceded by a novel prologue, staged by Sid Grauman, which drew as much commendation as did the feature.

'Giant Swing' For Green

Howard J. Green's first assignment under the producer-director-writer contract, which Arthur Landau negotiated for him at Radio, will likely be "The Giant Swing," which the company recently acquired from Fox.

French Actress On Way

New York.—Jacqueline Francelle, a French actress, who is set for the next Chevalier picture, arrived here yesterday on the Berengaria and will leave for Hollywood at once.

Warners Plan to Use Vaud in Many Spots

Anticipating an upswing in the demand for vaudeville during the summer months, Warners are quietly paving the way by easing this type of entertainment into their string of houses here on a two to three-day-a-week basis.

Company has sixteen theatres on the coast and is analyzing the situation with a view to putting a number of acts in houses wherever it is deemed advisable. Warners Downtown and Hollywood have gone in for policies that have six-act units playing full week bookings. Other houses having acts on part time are the San Pedro, Santa Barbara, Fresno and Huntington Park theatres.

Union Office Help To Meet Again Thursday

Encouraged by the results of the first open meeting last week, Office Employees' Local No. 15251 will hold another at the Alexandria Hotel Thursday, at 8:00 P. M. They extend a special invitation to all studio and theatre clerical employees.

Among the speakers will be Belle Cooley of the State Industrial Commission, and Lew Blix, vice-president of the California State Federation of Labor.

Gerstad With Stahl

Universal has signed Merritt Gerstad to photograph the John M. Stahl production, "Only Yesterday." Gerstad was chosen from several cameramen who were tested for the job.

Rosen For Monogram

Phil Rosen has been signed by Ben Verschleiser to direct "The Devil's Mate," which the producer is making for Monogram.

Buying Problem Puzzles Exhibs

(Continued from Page 1)

of the showmen's effort to get some line on company product and size up business possibilities before they sign their names to a ticket.

As one prominent New York State exhibitor expressed it: "I don't know what to buy or what to pay for it. There is only one organization with whose product I would care to chance signing a contract at present, and that is MGM. But I will, very likely, go through the entire year without playing one of its pictures. It wants more dough than we can take in. Of the rest of the studios, who has any idea of what they will turn out, and that includes the studios themselves.

"Another important angle," continued this exhib, "is, what kind of business are we going to get? Are the fans coming back to the movies, even though we get surprisingly good product? Because of this uncertainty, we can't place a fair valuation on pictures, and the exchanges have shown a tendency to do away with percentage bookings. You can hardly blame them for that, because they took an awful licking with us last year, but they received their share.

"Whether they get more next year, either in straight rentals or percentages, depends on the box-office take, because no wise showman is going to sign his name to any contract that will give the exchange any better break than it is justly entitled to, and the showmen will have little indication of what to pay until after Labor Day. I'm just going to sit tight and book picture by picture on the best basis I can."

Facing this condition, local distributing offices are cutting trade advertising to a minimum, when it is clear to be seen that the coming year, above all other years, should see them using more advertising space than ever before in an effort to sell customers at the best possible price.

Exhibs Must Back Association Or Quit

Exhibitors of Southern California will be called on Tuesday to back the Independent Theatre Owners Association in its moves to stabilize conditions in the territory, and if the owners of the smaller houses do not make a definite stand to support the policies of the organization's leaders, the latter will suggest disbanding the present organization. If such a move were made by the independents, a new association would immediately be formed to include only those exhibitors willing to work for the benefit of the organization and who will pay their dues.

Leaders of the indie group, who were successful in restoring single bills to practically every theatre in the territory and who are working hard to establish a uniform zoning and clearance plan for next season, have met opposition and criticism from operators of smaller houses who decline to assist in negotiations for various reforms and who squawk after things are accomplished.

Al Herman To Florida On Deal With Kennedy

Al Herman is planning to postpone production activity for Eagle Productions, of which he is production chief, for a deal which Aubrey Kennedy is negotiating with him to make one picture at St. Petersburg, Florida. Herman is expected to leave next week for the southeast sector.

Chadwick Goes East

I. E Chadwick has gone to New York to arrange for the distribution of the Grand Guignol shorts he recently produced. He is also canvassing sentiment for a state right deal which he plans to swing alone.

Gala Opening!
WEDNESDAY
JUNE 7th
THE NEW
TERRACE ROOM
"Summer Rendezvous of Picture Stars"
HOTEL
MIRAMAR
Where Wilshire meets the Sea
SANTA MONICA
WITH
Jay Whidden
and his orchestra
Featuring
LOYCE WHITEMAN
DON RAYMOND
and the three
ROGUES OF RHYTHM
COUVERT CHARGE $1.50
THEREAFTER $1 NIGHTLY—EXCEPT
FRIDAY—COLLEGE NIGHT—75c

THE Hollywood REPORTER

Vol. XV. No. 15. Price 10c. TODAY'S FILM NEWS TODAY Monday, June 5, 1933

ZANUCK THREATENS RAIDS

TRADEVIEWS by W. R. WILKERSON

•FOR the good of this business and all the people who work in it, those guiding its production destinies should either close the local Hays office or call for a new deal and STICK TO ITS PRINCIPLES. As the thing is now, it is worth less than nothing, it does nothing, and it causes a troubled condition here that should not be in evidence at this time or ever.

Producers assemble under the Hays roof for meetings, wave their hands, shout at the tops of their voices in their efforts to get agreements passed, supposedly for the benefit of the industry as a whole and production in particular. But what happens? Any and every agreement that has ever been made has only lasted long enough for one or more of its perpetrators to get out of the room and use it as a shield to get something which he would be prevented from getting otherwise.

•

Days and days were spent here recently when all the New York executives met with local production heads in gatherings presided over by Hays himself. Pages and pages of agreements were written, mostly around the idea of one studio co-operating with the others in matters of loans of players, sales of stories, swapping of stage and location space, etc., etc. And to date NOT ONE CO-OPERATIVE MOVE has been made by any one studio for another. So what-the-hell? Why take up all that time? Why do all that talking? Who is to benefit?

It will ever be thus. This industry is entirely too competitive for one organization to give too much help to another. The funny thing about it is that they all know this, but still they will go into those meetings and agree on almost anything and stick to nothing other than things that will SERIOUSLY INJURE the proper progress of this business. Such as the recent 50 per cent cut tragedy.

•

If we were MGM and had spent the time and the money and exerted that amount of brain power to develop such stars as Crawford, Dressler, Beery, Gable, the Barrymores and quite a few others, we certainly would not be sap enough to give other companies the benefit of these assets because they have neither spent the money, time nor had the creative ability to develop

(Continued on Page 8)

No More Contracts For Execs At Fox

New York.—Because it has cost the company so much to make settlements with executives when it was deemed advisable to drop them, the Fox Film Corporation has decided to discontinue all executive personal service contracts.

Equity Raises New Bar Against Aliens

New York.—Alien players must become American citizens before they will be admitted to the Actors Equity Association as resident members, according to a resolution just passed by the organization. There was only one vote against the plan at the meeting, which was attended by 250 members.

A proposed amendment to permit Sunday shows was defeated at the same meeting by a vote of four to one.

Censors For Wisconsin

Milwaukee.—State Senator Reed has introduced a bill in the Legislature calling for the formation of a State Censor Board.

'U' Drops Havana Office

New York.—Universal has abandoned its exchange in Havana, having sold out to a syndicate which will handle its product in Cuba for five years.

Requests for Loans Ignored, Twentieth Century Planning To Take Whatever it Wants

Joseph Schenck and Darryl Zanuck, heads of Twentieth Century Pictures, are understood to have delivered an ultimatum to the other major producers on the question of cooperation, particularly on the question of player-writer-director loans, with action on the ultimatum believed to be timed for today or tomorrow.

Schenck and Zanuck have made requests for loans from the various major plants, with the executive heads in those plants looking out the windows at the time the requests were made. The loans were asked on people who were not scheduled to work

(Continued on Page 7)

"Von"-Wilson Out In MGM Yarn Fight

Metro-Goldwyn-Mayer, Josef Von Sternberg and Carey Wilson could not and would not agree on the proper story treatment for the proposed Crawford-Gable yarn "The Prize Fighter and the Lady" with the result that the studio asked the director to accept 50 percent of his contract as the price for washing up, which was accepted.

Carey Wilson, who was writing the story with Von Sternberg was washed up temporarily, at that plant, due to the difference of opinion.

Fox Film Due To Pay Joan Bennett $55,000 Today

Joan Bennett will have a nice little nest-egg today if Fox Film pays her the $55,000 which she claims is due on her contract with that company, which recently expired.

Under Miss Bennett's original contract she was to receive $130,000 for five pictures. Later Fox asked for a reduction and she conceded $5000 a picture. She was to have received $1000 a week salary and $8000 as each picture was finished and shipped to New York.

So far only three of the five have been made and the contract has expired, so she wants full payment.

The rub in the whole proceedings so far as the artist is concerned is that, although Fox would not give her employment on the two remaining pictures, it flatly refused to loan her when Radio requested and was willing to pay the price for her to go into "Bill of Divorcement" and "Animal Kingdom."

WARNERS' QUARTERLY REPORT ENCOURAGING

New York.—The financial report of Warner Brothers for the thirteen weeks ended February 25 last is encouraging in that it shows a diminution of the net loss from the previous quarter, and a large and cheerful change from the corresponding period of the preceding year.

The new report shows a net loss for the thirteen weeks of $1,695,564, which compares with a net loss of $3,500,000 for the corresponding period of the preceding year. The net loss for the 26 weeks from August to February last was $3,342,000, both of these new sets of figures showing decided improvement.

The report for the quarter ended

(Continued on Page 3)

Charlie Chaplin Will Handle Syd's Talkie

New York—Joseph M. Schenck and Charles Chaplin will distribute Sydney Chaplin's first talkie throughout the world, according to an announcement by United Artists.

The picture is now being made by British International.

Thompson On West Yarn

Paramount has signed Harlan Thompson to work on the adaptation of the Mae West picture, "I'm No Angel," which Wesley Ruggles will direct. The Selznick-Joyce office made the deal.

Hamilton For Lead In 'Lilies of Broadway'

Universal is negotiating with Neil Hamilton for the male lead in "Lilies of Broadway," opposite June Knight. E. A. Dupont will direct.

Hamilton is reported to be set for the part providing his present picture at Paramount does not hold up production at Universal.

Arthur Gottlieb Due On Production Deal

Arthur Gottlieb, president of the Film Laboratories of Canada, is due in Hollywood today to put through a production deal. No announcement of the details has been made as yet.

ALFRED E. GREEN will direct "RED MEAT" for Warners

THE Hollywood DAILY REPORTER
TODAY'S FILM NEWS TODAY

W. R. WILKERSON..... Editor and Publisher

FRANK POPE..... Managing Editor

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THE LOW DOWN

Countess Frasso's Old English Costime Party at the Vendome Saturday night looked like a big success around midnight, but at three a. m. the guests (most of whom are probably still there) were sure of it. The Frasso changed costume several times, working up to a climax that included a magnificent set of false teeth. Eddie Goulding "put his hair up" and appeared as an English nursemaid. Lil Tashman and Joan Bennett "let their hair down" . . . the former as Gainsborough's "Duchess of Devonshire" and the latter as Elaine. Billy Haines, as an Eton school boy, George Cukor as a famous Friar, Fay Wray, the Marc Connollys, George Oppenheimer, the Barney Glazers, Adrian, Jeanne Harvard, Billy Hughes, the Neil Hamiltons, Hobe Erwin, the David Selznicks, Sam Goldwyn among the dresser-uppers.

•

A famous male star who left here a while ago to have himself a jolly vavation in and around New York, is having to work awfully hard to do it. The star is having some domestic difficulty at the moment and, while he isn't exactly "being followed," he is being forced to dodge reporters and such every time he sets foot out of his own door. The star does not want to "talk" nor does he want his activities (even though they be just good clean fun) reported . . . not until his troubles are settled So he really should go abroad for some fun, because anything he does here is bound to be misconstrued.

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It has become generally known among the credit men that one of the largest studios is absolutely incapable of meeting its current debts accumulated on present production. Past experiments in extending the company credit having proved disastrous, the company has been stripped of its credit rating entirely and must accept whatever it wants on a C.O.D. basis.

•

Dick Barthelmess doesn't ride in planes any more—but he had a scare a few years ago that can justify his terror of air-rides. Once, flying from one eastern city to another (a distance of a few hundred miles) the plane made a nice landing and came to a stop on the field. Dick noticed some people beckoning to the pilot and he tapped him on the shoulder to tell him. The pilot was dead! Examination revealed that the man had suffered a heart attack and landed the plane only a few seconds before death!

New York REVIEWS

"A STUDY IN SCARLET"

KBS-Fox prod.; director, Edwin L. Marin; writers, Sir Arthur Conan Doyle, Robert Florey
Mayfair Theatre

Times: The astuteness and marvelous deductive powers of the Conan Doyle character are not dimmed in this film version. Nor judging by the audience's reaction to this melodrama, has the interest in the well-known episode in the life of the famous criminologist lost any of its thrilling quality.

Journal: It's a pleasant little mystery melodrama, in spite of the many liberties which Reginald Owen, in the role of adaptor as well as actor, took with the Conan Doyle story. It's amiable rather than exciting entertainment, nicely staged and well acted.

Herald-Tribune: Neither ingenuity nor skill has been used to give the piece the spice and thrill these mysteries should have. In fact, agoo dgangster picture has more excitement and originality than this production.

World-Telegram: The film is creditably acted and should prove satisfactory mystery entertainment for those who like their crime stories told in leisurely fashion by an expert.

News: There are murders by the half dozen in this picture, enough to fulfill anybody's yen for horror, but the cool calculations of Mr. Holmes make it more interesting than horrifying.

Post: Though conscientiously rendered, there are moments when the suspense is inclined to slope instead of bristle, when the sense of impnding annihilation is prefunctory rather than vital. The best that can be said for this picture is that it is better than the average mystery film.

Sun: Despite the latest sort of camera work, lighting, and the simplicity of present-day dialogue, it does somehow savor of a relic, what with all the recent murders, mysteries and solutions.

American: Proved to be a rather stodgy affair, unless, of course, you like your Sherlock Holmes not neat but clean.

Riskin On World's Fair Story For Columbia

Robert Riskin and Roy Davidson have returned from the World's Fair, where the former was gathering material for his original story, which he is writing for Columbia, and the latter photographed many scenes to be used as stock shots.

Four For Col. Cast

Robert Emmett O'Connor, Ward Bond, Kit Guard and Pat Hartigan have been added to the cast of "Lady For A Day," which Frank Capra is directing for Columbia.

Theatre Changes Hands

The Montrose Theatre, Montrose, Calif., has been taken over from A. Adams by Mont Friend.

Caldwell with MGM

Erskine Caldwell, author of "God's Little Acre," has joined the MGM scenario staff.

Edward Keane To Radio

Edward Keane goes to Radio for a part in "Headline Shooters."

Hal Roach Delays His Departure For Coast

Hal Roach has delayed his departure for the coast until today. He has signed Doug Wakefield and Bobby Nelson for his organization and has options on Lillian Ellis and Hermione Bradley.

Warners Want Pallette For 'Kennel Murder'

Warners are negotiating with Eugene Pallette to play the role of Sergeant Heath, which he created on the screen, in the S. S. Van Dine novel, "The Kennel Murder Case," which will star William Powell as Philo Vance.

Puppet Pictures Broke

New York.—Puppet Pictures Inc. of New York has been thrown into bankruptcy by a petition filed by the Brunswick Radio Corporation.

Col. Pix At Hillstreet

RKO has booked Columbia's picture, "Ann Carver's Profession," into the Hillstreet theatre for one week, beginning June 16.

Theatre Chain Flops

New York.—Statewide Theatres Corporation of Milwaukee, is in bankruptcy, an involuntary petition having been filed by Irving Barry, of New York.

New Columbia Title

Columbia has changed the title of Damon Runyon's story from "Madam La Guimp" to "Lady For a Day."

Fred Gordon New MGM Golf Champ

With a low gross score of 73, Fred Gordon, of the construction department, yesterday won the fifth annual MGM golf tournament at Rancho Country Club. Second low gross was a tie between Gene Ruggerio and Lester Graham, score 77.

Robert Z. Leonard, director, won the low net with a score of 63, second low net being Jack Conway, with 64.

More than three hundred and fifty entries, including players, directors, writers and workers in all departments, made the studio event the largest institutional tournament on record.

The best foursome turned in was that of Fred Gordon, net 70, Perry O'Brien, 78, Gene Ruggiero, 73, and Lester Graham 73.

Harry Rapf was chairman of the arrangements and E. J. Mannix official handicapper.

Vinton to Monogram

Arthur Vinton has been signed by Monogram for featured roles in two pictures, the first of which will be "The Avenger," with Ralph Forbes and Adrienne Ames in the top spots.

Boasberg to Columbia

Al Boasberg has been signed by Columbia to write the stories for the series of Richy Craig shorts, which Ralph Staub is producing and directing.

Best Interests of the Motion Picture Industry and the theatrical world demand that you

ELECT
Frank L. Shaw
Mayor

and

Leon Raab
Chas. W. Breedlove
S. W. Cunningham
To City Council

All Are Pledged to Insure Future Business Prosperity of Los Angeles

•

Endorsed by
Southern California Business Men's Association

CREDIT ASSOCIATION SPLIT OVER PUBLICISING RATINGS

Members May Take Individual Action

There was a great deal of discussion at the meeting of the Motion Picture Industries Credit Association late last week over the Hollywood Reporter's story on the organization's proposal to make public its credit ratings, the story having been denied in part by H. K. Bachelder, the association's secretary.

A number of members, believing in the wisdom of letting the rest of the industry know the financial worth of various producers, decided that, if the association would not, as an official body, pass such a resolution, they would individually permit unaffiliated service men to receive the information they need on credit ratings from the sources at their command.

These members are determined to do everything in their power to clean up the financial end of the business, although they do not wish to cause the credit organization to be placed in a position that would invite charges of unethical conduct.

As individuals they insist upon their rights to protect their business through the elimination of discreditable producers, especially of the promoter type. When a service man who is not a member of the association extends credit to a producer, that producer has a basis for further credit, they say, and it is to avoid this possible situation that individual members are planning on giving out information to fellow service men who need it.

'Blonde Beauty' Winner On Her Way to MGM Lot

New York.—Jacqueline Doret, who won a contest held in Paris to select the "most beautiful blonde," arrives here tomorrow on the Paris and will leave at once for the MGM studio.

Directors In Academy

Latest additions to membership in the Directors Branch of the Academy include Ernest B. Schoedsack, W. S. Van Dyke, Stuart Walker, Marion Gering and Edward L. Cahn, according to Cecil B. DeMille, chairman of the branch.

Milton Kibbee Signed

Milton Kibbee, brother of Guy Kibbee, has been signed for a part in "Lady For A Day" for Columbia, in which Guy has a featured role. Frank Capra is directing.

Archie Buchanan Set

Lou Ostrow has signed Archie Buchanan as production manager on "The Avenger," the first Monogram picture on its new program. Edwin Marin is director.

Lederman With Mascot

Ross Lederman has been engaged by Nat Levine to direct Mascot's next feature production.

Amusement Tax Cut Coming In Germany

Berlin.—A drastic reduction in German amusement taxes is expected to be announced very soon, Minister Goebbels having promised all possible assistance for future production. In the meantime, production at all the studios is practically at a standstill.

Rogers Will Make '8 Girls In A Boat'

Charles R. Rogers will make "Eight Girls In A Boat" as one of his group of pictures for Paramount release during 1933-34. The producer will conduct a search for an unknown girl for the lead spot in the feature.

"Eight Girls In A Boat" will be an American version of a current German talker hit, "Acht Maedels Im Boot," on which rights for all English-speaking countries were purchased last week by Rogers. The latter decided to make an entirely new picture for the English-speaking market rather than attempt any dubbing or titling.

Totman On Adaptation of Edgar Wallace Yarn

Wellyn Totman, who has written innumerable Westerns, has been promoted by Monogram to the feature class and will do the adaptation of Edgar Wallace's story, "The Ghost of John Holling." The release title of the picture will be "Mystery Liner."

Lou Ostrow has also assigned John Craft and Howard Higgin to do the script for "King Kelly of the U.S.A."

Fox Writing Team Set To Do 'Triple Cross'

William Conselman and Henry Johnson have been assigned to write an original story, titled "Triple Cross," for the Sol Wurtzel unit at Fox.

Gerhart To Radio City

New York.—George Gerhart, who recently left United Artists, is taking over Terry Turner's job of publicity and advertising at Radio City. Turner goes back to the RKO theatre department.

Irene Dunne On Way

New York.—Irene Dunne left here Saturday for the coast to report to Radio for her next picture, "Lady Sal," a filmusical. She stops off at Chicago for a few days.

Sid Silvers Coming

New York.—Sid Silvers has left the cast of "Take A Chance" and started for the coast yesterday to confer with Buddy DeSylva on the Fox production of "My Weakness."

Larry Darmour East

Larry Darmour has gone East on a flying trip to make arrangements for the release of a series of features for the state right territories.

'Bedtime Story' and 'Wax Museum' Tops In London

London. — Maurice Chevalier's "Bedtime Story" and Warner Brothers' "Wax Museum" are the outstanding hits of the past week at the London picture houses and each is drawing a full house at every performance.

The other holdovers are "Don Quixote," with Chaliapin starred, "King Kong" and, of course, "Cavalcade," which still holds its wonderful business. London has been having fine weather lately, which militates against the picture houses.

The new arrivals this week are "Possessed" at the Empire, "Nagana" at the Marble Arch Pavilion, "Lucky Number," a Gainsborough picture directed by Anthony Asquith at the New Gallery, and "Song of the Eagle" at the Plaza.

Atlas Studios Finish Sound Recording On Two

New York.—The Atlas Sound Recording Studios have completed the recording on "Faithful Heart," the English picture with Herbert Marshall and Edna Best, which Helber Pictures will release, and on the Lou Weiss independent picture, "Before Morning."

The studio started last week on "Hell's Holiday," which Superb Pictures will release.

Phil Reisman Set For New Department Head

New York.—Harold B. Franklin announces that Phil Reisman, vice-president of RKO Theatres, will head a combined department which will handle film and vaudeville bookings.

William Howard and Arthur Willi continue in direct charge of the vaudeville department, under Reisman.

Cecilia Parker Set For Lead With Rex Bell

Cecilia Parker has been signed by Monogram for the lead opposite Rex Bell in two Westerns, "The Fugitive" and "Rainbow Ranch." Harry Fraser is directing "The Fugitive."

Warner Report O.K.

(Continued from Page 1)

last month will be even more encouraging Warners have been collecting an average of $750,000 a week for some time past and their top loss any week in the theatres has been around $250,000.

The statement just issued shows current assets, as of February 25, of $15,390,369, including $3,078,433 cash. Liabilities on the same date totalled $12,590,106. This compares with current assets of $20,329,463 and liabilities of $12,590,106 a year previously.

Yesterday in NEW YORK with HELEN GWYNNE

M. H. Aylesworth has been taking a lot of kidding and otherwise from colyumists and critics because of "Professional Sweetheart." And the funny part of it is that these comments carry no criticism of the picture as picture material. What they can't get over is the fact that Aylesworth, who was once a Radio man himself, could have put his okay on the production just because it kids the Radio business. . . Which is just a lot of nonsense. If the Radio industry isn't big enough or strong enough to stand plenty of kidding, particularly in view of what one has to listen to on one's neighbor's radio, then there's absolutely no hope for any progress. . . . It seems to us that what most entertainment businesses need is to be laughed out of their mistakes. They never would take criticism seriously anyway. And if you can get them laughing, you're getting somewhere these days.

•

And speaking of laughs—it's no wonder New York can't be too annoyed at Hollywood for anything for too long on account of the best laughs still come from there. Meaning that a feller recently sent east by an agent has had the whole town laughing at what is kindly called his naivete. . . . He's been so very much impressed with places and people around town and anxious to seem a part of it all himself, that every time he goes to Twenty-One for lunch he tells his secretary to call "The Twenty-One Club" and inform them that he is on the way. Swank, we calls it. . . . Wonder whatever became of that Hal Skelly picture that Columbia was going to make, or did make, or will make, or won't. Skelly is about to star in the Martin Mooney play, "The Ghost Writer," which is scheduled to open late this month. . . Mooney, we understand, was going to do a story about Patrick Kearney and the events leading up to his tragic death.

•

It just occurs to us that we read a piece of reporting in the World-Telegram the other night that was not only one good reason for picture companies going to the news prints for ideas, but formed one of those complete short, short stories. The reporter quoted from a diary and this is approximately how it read: "Ad for stenographer, fifty cents. Fifteen dollars—stenographer's salary. Two dollars—flowers for stenographer. Three dollars—lunch for stenographer, One dollar—for wife. Fifteen dollars—stenographer's salary. Five dollars—flowers for stenographer. Seventeen dollars—theatre tickets and dinner for stenographer Three hundred and sixty dollars—fur coat for wife. Fifty cents—ad for stenographer!" . There you have it, action complete—all it needs is the dialogue and you have your choice of making it a drama, a comedy or a farce.



MAKE "WHOOPEE"

No picture ever grossed more! N
picture ever broke so many record
No picture ever made more f
the Exhibitors of the World



RE-PLAY Eddie

Exactly as originally produced by
SAMUEL GOLDWYN
and
FLORENZ ZIEGFELD

100%
TECHNICOLOR

NOW BOOKING AT UNITED

do it all over again

'ASH IN on the vast new audience created y Cantor on the air—the 40,000,000 people ho follow his coast-to-coast broadcasts!

'ASH IN on the current craze for musicals ith this, the greatest money-making musical ver made!

'ASH IN on the gorgeous color of this pro- uction—THE only 100% all-technicolor usical on the market today.



CANTOR WHOOPEE"

CASH IN on the millions of additional movie fans created by Cantor's two recent smashes, "PALMY DAYS" and "THE KID FROM SPAIN"



ARTISTS EXCHANGES

PICTURES Now SHOOTING

Columbia

"THE WRECKER"

Cast: Jack Holt, Genevieve Tobin, George E. Stone, Sidney Blackmer, Ward Bond, Harrison Green, Irene White.
Director .....Albert Rogell
Original .....Albert Rogell
Screen Play.....Jo Swerling
Cameraman .....Ben Kline

"LADY FOR A DAY"

Cast: May Robson, Warren William, Glenda Farrell, Guy Kibbee, Ned Sparks, Nat Pendleton, Halliwell Hobbs.
Director .....Frank Capra
Story by.....Damon Runyon
Screen Play.....Robert Riskin
Cameraman .....Joseph Walker

"BRIEF MOMENT"

Cast: Carole Lombard, Gene Raymond, Monroe Owsley, Arthur Vinton, Reginald Mason, Donald Cook, Florence Britton.
Director .....David Burton
Play by.....S. N. Behrman
Screen Play.....Brian Marlow
Cameraman .....Teddy Tetzlaff

Fox

JESSE L. LASKY
"BERKELEY SQUARE"

Cast: Leslie Howard, Heather Angel, Valerie Taylor, Irene Brown, Colin Keith-Johnson, Betty Lawford, Alan Mowbray, Beryl Mercer, Juliette Compton, David Torrence, William Morris.
Director .....Frank Lloyd
Story .....John Balderston
Screen Play.....Sonya Levien
Cameraman .....Ernest Palmer

"THE MAN WHO DARED"

Cast: Preston Foster, Zita Johann, Irene Biller.
Director .....Hamilton McFadden
Original and Screen Play .....Dudley Nichols
Cameraman .....Arthur Miller

"THE DEVIL'S IN LOVE"

Cast: Loretta Young, Victor Jory, Herbert Mundin.
Director .....William Dieterle
Screen Play.....Howard Estabrook

"PADDY, THE NEXT BEST THING"

Cast: Janet Gaynor, Warner Baxter, Margaret Lindsay, Fiske O'Hara, Joseph Kerrigan, Frank Atkinson, Una O'Connor, Merle Tottenham, Harvey Stephens.
Director .....Harry Lachmann
Novel .....Gertrude Page
Screen Play.....Edwin Burke

"LIFE WORTH LIVING"

Cast: Will Rogers, Andy Devine, Louise Dresser, Vera Allen.
Director .....John Ford
Original Story....James Gould Couzens

MGM

"TUGBOAT ANNIE"

Cast: Marie Dressler, Wallace Beery, Robert Young, Maureen O'Sullivan, Charles Gyblin, Marilynn Harris, Frankie Darro, Willie Fung, William Burress, Jack Pennick, Tammany Young, Willard Robertson, Vince Barnett, Paul Hurst, Robert McWade.
Director .....Mervyn Le Roy
Original and Dialogue by..... Norman Reilly Raine
Adaptation..... Zelda Sears, Eve Green
Cameraman .....Gregg Toland

"ESKIMO"

Cast: All native.
Director .....W. S. Van Dyke
Story by.....Peter Freuchen
Cameraman.....Clyde De Vinna

"ANOTHER LANGUAGE"

Cast: Helen Hayes, Robert Montgomery, Louise Closser Hale, Henry Travers, Irene Cattell, Margaret Hamilton, Hal K. Dawson, Minor Watson, John Beal, Maidel Turner.
Director .....E. H. Griffith
From play by.....Rose Franken
Cameraman .....Ray June

Paramount

"MIDNIGHT CLUB"

Cast: Clive Brook, George Raft, Helen Vinson, Alan Mowbray, Ferdinand Gottschalk, Alison Skipworth, Sir Guy Standing.
Directors .....George Somnes, Al Hall
Original .....Phillips Oppenheim
Screen Play.....Leslie Charteris, Seton I. Miller
Cameraman .....Theodore Sparkuhl

"THREE-CORNERED MOON"

Cast: Claudette Colbert, Mary Boland, Wallace Ford, Richard Arlen, Tom Brown, William Bakewell, Hardie Albright, Joan Marsh, Lyda Roberti, Clara Blandick, Edward Gargan, John Kelly.
Director .....Elliott Nugent
Original .....Gertrude Tonkonogy
Screen Play....S. K. Lauren, Ray Harris
Cameraman .....Milton Bridenbacker

"MAMA LOVES PAPA"

Cast: Charlie Ruggles, Mary Boland, Lilyan Tashman, Walter Catlett, Ruth Warren, George Barbier, Tom McGuire, Morgan Wallace, Andre Beranger.
Director .....Norman McLeod
Original .....Keene Thompson, Douglas McLean
Screen Play.....Nunnally Johnson, Arthur Kober
Cameraman .....Gilbert Warrenton

"ONE SUNDAY AFTERNOON"

Cast: Gary Cooper, Fay Wray, Frances Fuller, Neil Hamilton, Roscoe Karns, Sam Hardy, Jane Darwell.
Director .....Stephen Roberts
Original .....James Hagan
Scenarists.....Grover Jones, William Slavens McNutt
Cameraman .....Victor Milner

"HER BODYGUARD"

Cast: Edmund Lowe, Wynne Gibson, Edward Arnold, Marjorie White, Johnny Hines, Fuzzy Knight, Zoila Conan, Alan Dinehart.
Director .....William Beaudine
Original .....Corey Ford
Scenartists....Ralph Spence, Walter De Leon, Frank Partos
Cameraman .....Leon Shamroy
Music and Lyrics.....Arthur Johnston, Sam Coslow

"MAN OF THE FOREST"

Cast: Randolph Scott, Verna Hillie, Noah Beery, Harry Carey, Guinn Williams, Tom Kennedy, Barton MacLane, Vince Barnett, Blanche Friderici, Frank McGlynn Jr., Duke Lee, Buster Crabbe, Lew Kelly, Tempe Pigott.
Director .....Henry Hathaway
Original .....Zane Grey
Scenarists .....Harold Shumate, Jack Cunningham
Cameraman .....Ben Reynolds

"THIS DAY AND AGE"

Cast: Charles Bickford, Richard Cromwell, Judith Allen, Harry Green, Eddie Nugent, Ben Alexander, Lester Arnold, Bradley Page, George Barbier, Oscar Rudolph.
Director. .....Cecil B. De Mille
Original .....Bartlett Cormack
Cameraman .....Peverell Marley

RKO-Radio-Pathe

"DOUBLE HARNESS"

Cast: Ann Harding, William Powell, Henry Stephenson, George Meeker, Lucille Browne, Lilian Bond, Kay Hammond.
Director .....John Cromwell
From play by ..... Edward Poore Montgomery
Screen Play.....Jane Murfin
Cameraman .....Roy Hunt

"HEADLINE SHOOTERS"

Cast: William Gargan, Frances Dee, June Brewster, Wallace Ford, Gregory Ratoff, Franklyn Pangborn, Jack LaRue, Ralph Bellamy.
Director .....Otto Brower
Original Story ..... Agnes Christine Johnstone, Allen Rivkin
Screen Play.....Allen Rivkin
Cameraman .....Nick Musuraca

"THE DEATH WATCH"

Cast: Warner Oland, Florence Lake, Dorothy Wilson, Gertrude Hoffman, Gregory Ratoff.
Director .....Irving Pichel
Original Story.....Edgar Wallace
Screen Play.....Marion Dix
Cameraman .....Lucien Andriot

"FLAMING GOLD"

Cast: William Boyd, Mae Clarke, Helen Ware, Pat O'Brien, Rollo Lloyd.
Director .....Ralph Ince
Story .....Houston Branch
Screen play...Malcolm Stuart Boylan, John Goodrich
Cameraman .....Charles Rosher

"THE GLORY COMMAND"

Cast: Bruce Cabot, Betty Furness, Florence Lake, Eric Linden, Joh Darrow, Frank Albertson, Margare Seddon.
Director .....Christy Cabann
Original by.....Christy Cabann
Screen Play.....F. McGrew Willis Frank Wea
Cameraman .....Al Gilk

"FOG BOUND"

Cast: Robert Armstrong, Rolan Young, Laura Hope Crews, Phylli Barry, Beryl Mercer.
Director .....Ernest Schoedsac
Original and Screen Play....Ruth Ros
Cameraman .....Henry Gerrar

Universal

"IN THE MONEY"

Cast: Lew Ayres, Ginger Rogers, Mer na Kennedy, Shirley Grey, Lucill Gleason, Tom Dugan.
Director .....Murray Rotl
Original and adaptation .....
Murray Roth, Howard Emmett Roger
Cameraman .....Jackson Ros

"SALT WATER"

Cast: Slim Summerville, Zasu Pitts Una Merkel, Warren Hymer, Berto Churchill, Henry Armetta, Georg Marion.
Director .....William Wyle
Play by.....John Golden, Dan Jarret
Screen Play.....H. M. Walker Earle Snell, Clarence Mark
Cameraman .....George Robinso

"SECRET OF THE BLUE ROOM"

Cast: Lionel Atwill, Paul Lukas, Gloria Stuart, Onslow Stevens, Edwar Arnold, Lilian Bond, Wliliam Jan ney, Elizabeth Patterson, Russel Hopton.
Director .....Kurt Neumann
Original and screen play ..... William Hurlbu

"SHOOT THE WORKS"
(N. Y. Production)

Cast: Leo Carrillo, Mary Brian, Roger Pryor, William Frawley, Bobby Watson.
Director .....Karl Freun
Original and screen play ..... William Rowland, Monte Brice

"S.O.S." ICEBERG"

Cast: Rod LaRocque, Gibson Gowland, Leni Reifenstahl, Ernest Udet.
Directors .....Tay Garnett, Arnold Fanck
Original and screen play..... Tom Buckingham, Arnold Fanck

"ONLY YESTERDAY"

Cast: Margaret Sullavan, John Boles, Benita Hume, Edna May Oliver, Onslow Stevens, Franklyn Pangborn, Hugh Enfield, Berton Churchill, Arthur Hoyt, Robert McWade.
Director .....John Stahl
Screen play: John Stahl, Alfred Hickman, George O'Neil.
Dialogue .....William Hurlbut

Berlin Theatres Only Good Spots In Germany

Berlin.—With the exception of Berlin, where several of the larger theatres are doing good business, the theatres all over the country are very weak. The biggest hit at present is the Jan Kiepura picture, "Ein Lied Fuhr Dich," now playing at the Gloria Palace. Kiepura's gorgeous voice is packing the house and he is undoubtedly the greatest box-office attraction Europe has seen in a long time.

Across the street, the Ufa Zoo is running a picture called "Ein Leid Geht um die Welt," starring Josef Schmidt, the favorite radio star of Germany. He is a homely little chap, but he has a marvelous voice and, in spite of the fact that he is Jewish and Jews are hardly in favor here now, the picture is doing a tremendous business.

At the Marmorhaus there is a Buster Keaton picture with dubbed German dialogue which is doing very well, Keaton being always a favorite with audiences here. The Capitol opened with a Paramount German picture, called "Tell Me Who You Are," with Liane Haid starred, but it never got started and is one of the flops

There is another flop at the U. T. Zurfurstendamm, an Italian picture with superimposed titles, called "Arbeit Macht Gluecklich." The Columbia picture, "American Madness," done with dubbed German dialogue under the title of "Bankkrach in Amerika," is at the Mozartsaal and is doing very fair business.

Elfelt Has Feature of Adventures In India

Cliff Elfelt is preparing a six reel adventure feature, which is being cut and edited from 60,000 feet of negative that was shot during a two year period under the authority and cooperation of the King of Siam.

The producer will put a descriptive dialogue sound track on the picture, which is aimed for national release.

Zanuck Plans Raids

(Continued from Page 1)

during the time they were requested. Because of this fact, the Twentieth Century organization heads have been led to believe that the cooperation that has been promised and preached at all the Hays meetings will not be in evidence so far as they are concerned.

In view of the fact that Zanuck must have capable artists for his 12 pictures to be made between now and January 1, Schenck and himself have let it be known that, if there is not a right about front within 24 hours, they are going out to grab everything they want. They are supposed to have told the other studios just that.

Neither Schenck nor Zanuck is foolish enough to start a raid they can not complete, nor are they sufficiently stupid to go into a situation that may have legal barriers. What they will probably do is inform any and all people now under contract whose tickets expire shortly, that the Twentieth Century doors are open to them, and openly solicit an opportunity to bid for their services at that time.

Just a Helping Hand

The wife of a well known comedian, from whom she has a legal separation, is not satisfied with that and is planning to go to Mexico to get an absolute divorce. Someone told the comedian the other day. "Is that so?" he said, interestedly. "Ask her if she needs any money for traveling expenses?"

Second Acad. Meeting For Agents Thursday

The second meeting of the Academy Committee on artist-agent-producer relations will be held at the Hotel Roosevelt Thursday night.

The meeting is for further discussion of the proposed code and standard contract and no vote will be taken.

Harman Ising Renews All Animator Deals

New York.—Harman Ising, cartoon producers, have renewed all contracts with animators for five years. The firm will make a series of eighteen, featuring Bosko and Honey, for the coming season.

Committee Will Protect Songsters

A sub-committee consisting of Harry Ruby, Lorenz Hart and Edward Eliscu has been appointed by the Screen Writers Guild to prepare a code designed to protect the rights of the song writers.

At present, a large number of the lyric writers now in Hollywood are members of the organization, and it is expected 100 per cent representation will be secured within a short time.

Mae Busch Signed

Mae Busch has been signed by Charles Merrick to co-star with the producer in an independent production which he is planning to make at the International Studio. Merrick will direct and has Lester Cole associated with him on production. Story is untitled.

RCA Makes Offer For DeForest Radio Outfit

New York.—Radio Corporation of America has made an offer of $400,000 for the DeForest Radio Company, providing DeForest acquires the Jenkins television patents. DeForest has offered $100,000 for these patents.

Jane Storm Recovers

Jane Storm has returned to her spot on the Fox writing staff after a three week siege of the flu. Her first assignment today will likely be the Vera Caspery original, "Odd Thursday."

Ernest B. Schoedsack

"Most Dangerous Game"

"King Kong"

For Radio Pictures

REELING AROUND LONDON

Notes to Hollywood Producers who insist on making stories with British locales: We do not say "Lootenant," nor do we say "Skedoole" for schedule. We do not mix ginger ale with our whiskey, neither do we call it "Scotch." "Stout Fella" is never used and we do not keep calling our women friends "Good Girl!" in moments of great emotion. . . . Our Navy does not wear ancient Sherlock Holmes-like hats when on active service, we do not speak in a ridiculous staccato fashion. U. S. A. sleeveless undervests amuse us, and hurling glasses into the fireplace is merely an old Hollywood custom. . . You must come over some time and see for yourself. . . . Just an Anglo-American columnist talking to himself!

•

Didja hear that Dorothy Hall's London show lasted two nights? . . Anna May Wong is in town and it seems that everyone's happy. . . . Sally Blane at the best places. . . . Ivor Novello bringing his noo show, "Proscenium," to town from a provincial try-out. . . . Why did Ruby Keeler wear ruffles on all her "42nd Street" dresses? Yeah, every one; check it and see. . . Gittoes (Paramount) Davies has fixed the serial rights of "Woman Accused" for the Daily Mail later this season; pretty nice tie-up, Gittoes. . . . Beverley Nichols in South of France for a coupla weeks; claims overwork.

•

Lupino Lane complete with cane, gloves and all that goes with it, being driven around town. . . . Dave Bader lunching at the Ivy and telling amusing tales of his halycon days in Karlsbad. . . . Albert de Courville always at the Savoy; he'll next meg one for British Lion. . . . Basil Rathbone and Brian Ahearne are able to stroll leisurely around town without being recognized . . . cannot say the same for Thelma Todd, Anna May Wong, Bebe Daniels and Sally Eilers; they are always spotted and welcomed by the mob!

•

Incredible that the studio that turned out the almost flawless technical job on "Service" was also responsible for that so-called British stuff in "Today We Live." . . . And here's a few cream doughnuts for the casting department on that "Service" production; a nice job of work. . . . Writing about "Our Betters" in the Sunday Times, Sidney Carroll says: "The young gentleman who plays the dancing master deserves a fate unprintable and unmentionable" . . so what!? . . . James Finlayson, Thelma Todd and Dennis King all making personals at the Empire in connection with "Fra Diavolo." . . . Bill O'Bryen watching wifey, Elizabeth Allen, on the screen all the way from California. . . Henry Kendall, John Stuart and Marjorie Brooks on the set at Ealing and doing dinner party scenes.

•

Maurice Elvey parking that banana-colored car of his outside the Hotel Splendide; whom were you visiting, Maurice? . . . Nelson Keys wisecracking at Mrs. Michael E. Balcon's cabaret. . . . . Cyril Stanborough, "ace" still cameramen, is sprouting a moustache. . . . Marlene Dietrich's arrival in Paris even hit the London front pages; and all on account of those panties! . . . Charles Laughton creating quite a stir as "Henry the Eighth" for Korda's "Private Life of Henry VIII." . . . hi de hi Maria!

Louise Dresser Set

Fox has signed Louise Dresser for a featured spot in the Will Rogers picture, "Life Worth Living," which will get under way this week under the direction of John Ford.

Tradeviews

(Continued from Page 1)

such personalities. But, nevertheless, MGM, as does every other major studio, will agree to that cooperation. It's funny.

Recently all major plants agreed to sell story properties that would prove more valuable in fitting personalities in other studios. To date, to our knowledge,not one sale has been made and we know of at least ten offers that have been made for properties that were virtually useless in the hands of the owning plant and the sale of which would have given the company exchequer something to smile at. But they were not sold, nor will they be sold, because that studio DID NOT WANT TO HELP its competitor in its effort to turn out a good picture.

•

Consequently we say, pull down that Hays edifice. It is restricting progress. Throw competition wide open, permitting each company to flourish or fall through its efforts to create good entertainment, and a lot of these chair-sitters will be shown up in their sitting Then the real creators can better develop shows and, ladies and gentlemen, we will have a better picture business.

Dickens Novel Set For Fox Next Year

Fox has definitely set the Charles Dickens novel, "A Tale of Two Cities" on its next year's schedule as one of the special productions of the year and Winfield Sheehan will supervise it.

Warner Baxter will have the starring role and a large cast of box-office names will be enlisted.

Edwin Burke has drawn the assignment of writing the screen treatment and Frank Lloyd is set to direct.

'Tarzan' Serial Starts At Sennett Studios

With Buster Crabbe and Jacqueline Wells in the ace spots, "Tarzan, The Fearless," Sol Lessor's serial, has been put in work at the Sennett studio.

Bob Hill is directing, William Lloyd Wright supervising. It will be released through Principal Pictures.

Film Folk On Plane In Record San Diego Trip

With Esther Ralston, George Webb, Ruth Fellows, Hank Arnold and Jack Proctor aboard, the Varney passenger service broke all records on the initial run from Los Angeles to San Diego, making the trip in 42 minutes and beating the old passenger record by 31 minutes.

Frederick Lonsdale To Superintend Own Play

New York—Frederick Lonsdale will arrive in New York August 5 to superintend the Selwyn production of his new play, "Foreigners."

Score for Schwartz

New York.—Arthur Schwartz has been signed to write the music for the Jeannette MacDonald-Herbert Marshall picture, "The Queen," which is being made in London under the direction of Sam Taylor. The Joyce-Selznick London office handled the deal.

Schofield With Fox

Sol Wurtzel has signed Paul Schofield to work on the script of the James Dunn and Sally Eilers story, titled "Sally and Jimmy," for Fox.

State-Lake Switches

Chicago.—Jones, Linick and Schaefer have leased the State-Lake Theatre for a long term, but have made no announcement as to the policy.

McDougall Back To Col.

Cliff McDougall has rejoined the Columbia publicity staff and will handle exploitation work and commercial tie-ups under Hubert Voight.

Garnett To Direct 2 Films In Russia

Berlin.—Tay Garnett has finished shooting the interiors for Universal's "S.O.S. Iceberg" and is now cutting and synchronizing When he finishes this job, he will direct one picture in England and then go to Russia to make two big pictures.

Universal Starts 'Only Yesterday

Universal's production, "Only Yesterday," starts today with a dress rehearsal, cameras to go tomorrow. John Stahl is handling it, under Eph Asher supervision.

Margaret Sullivan and John Boles rate the leads, Benita Hume, Edna May Oliver, Onslow Stevens, Franklin Pangborn and Hugh Enfield in support. Berton Churchill, signed through A. Kingston, and Arthur Hoyt and Robert McWade, through the Weber office, go into featured assignments.

Bellman and Rosenzweig Plan Exchange System

New York.—Jack Bellman has tied Charles Rosenzweig, former manager of distribution for Columbia, in with his plan for a national system of exchanges for independent product.

The idea is to get eight or ten independent pictures and, with these as a nucleus, to tie up exchanges all over the country for the distribution of these and other features.

Phone Company Gets Cagey with the Indies

The latest tough break for the indies is a ruling by the telephone company that a $200 bond must be posted before service will be extended them. The company is tired of having sharpshooters run up big long-distance bills and then run out.

German Film Taxes Drop

Berlin—The total amusement taxes collected in Germany during the fiscal year ended March 31 were 7,360,590 marks. This is approximately 2,000,000 marks below the budget estimated, as compared with a deficit of 500,000 marks for the preceding year.

Breslow On 'Palooka'

Edward Small has signed Lou Breslow to collaborate with Arthur Ripley on a new treatment of "Joe Palooka," which will co-feature Stu Erwin and James Durante for Reliance pictures.

JUNE MONOGRAM
INDEPENDENT EXHIBITORS PAY TRIBUTE TO W. RAY JOHNSTON IN A PLAY DATE DRIVE
JULY PICTURES

THE Hollywood REPORTER

Vol. XV. No. 16. Price 10c. TODAY'S FILM NEWS TODAY Tuesday, June 6, 1933

20th CENTURY STANDS PAT

TRADEVIEWS by W. R. WILKERSON

RANDOM SHOTS

•WITH the dropping of all further negotiations with Radio, one of the best producing teams in the business is minus an anchor for its product. But it won't be for long. We refer to Sam Bischoff and Bert Kelly, with William Saal handling their New York affairs. The old KBS gang.

We say it won't be for long, because an organization that can turn out entertainment, as these boys have, at the price they did, is a great asset to this business, and some distributor is going to tie in with them and sit in happiness for the term of the deal.

Aside from being good producers, those boys are good business men. They know what can and can not be done, and the contract offered them by Radio is one of the things that can not be done.

•

Did you read William Randolph Hearst's first jab on Federal censorship in the local Hearst papers yesterday morning? If not, get copy of that editorial. Read it again and again. There's plenty of meat, red meat, in each paragraph.

Hearst is FOR the picture business, but is greatly displeased with some of the pictures being released. He told us a short time ago: "Mr. Wilkerson, there is only one thing that will stop them (producers) from making pictures like those (a list he mentioned) and that's Federal censorship. And if they don't come to their senses before long, they will have that form of censorship and it will not be well for this industry."

•

Charles Chaplin is only awaiting the signing of a new distributing contract with United Artists to start his next picture. This new contract will provide for his own financing 100 per cent and will, in turn, give him a better distribution percentage.

And the Chaplin picture will be a 100 per cent SILENT picture, with an underscoring of music and sound effects, rather than the deaf mute yarn he had, requiring all other characters to talk with the exception of himself. There are too many "rights" on the deaf mute idea to be cleared up and, and, besides, Charlie now believes that silent Chaplins are the only pictures that will garner that big European dough. And, of course, Charlie would not let any of that or any other dough slip through his fingers.

Once A Pot Called The Kettle Black

The funniest gag of weeks was Jack Warner's insistent demand that a special producers' meeting be called for last night to get "a showdown on the Schenck-Zanuck raiding." Mr. Warner probably does not remember the raid he staged less than two years ago.

Para. Has Bought 36 Yarns for Next Year

New York.—Paramount has already purchased 36 vehicles for its program for the coming year and must arrange for 24 more to make up its announced list of sixty.

It has seven pictures in production now at the Hollywood studios and preparatory work is being done on thirty others.

Loretta Young To Col.-Borzage Pix

Loretta Young has been signed by Frank Borzage for the leading feminine role in "A Man's Castle," which is being made for release through Columbia Pictures.

Lenore Coffee To Para.

Lenore Coffee has been signed by Paramount to write a screen treatment of Ann Cameron's Saturday Evening Post story, "Republicans and Sinners."

Schenck Upholds Company's Right To Dicker With Any Artist Not Under Contract

Joseph M. Schenck and Darryl Zanuck, of Twentieth Century Pictures, told the members of the Producers Association last night that they proposed to take artists, writers and directors where they found them, that they intended to engage anyone they wanted and could get, but that they would not bid for people under contract to any other producer.

They felt that they had the right to make offers to any person whose contract had expired and, not being members of the Producers Association, they did not consider themselves bound by any agreement among the members of that association.

The meeting was called at the instigation of Jack Warner, who said he had heard that Twentieth Century intended to stage talent raids. He spoke of the fact that the Schenck-Zanuck company had signed George Arliss, hitherto a Warner star, but it was decided that he had no cause for complaint there as the Arliss contract with

(Continued on Page 12)

New Writer For Warners

New York.—Warner Brothers have signed James B. Wharton for the writing staff and he leaves for the coast tomorrow. The William Morris office handled the deal.

'Mank' To Produce Picture In East

New York.—Herman Mankiewicz has secured the finances, arranged for the release and is now looking for studio space here for the production of his own original, "The Mad Dog of Europe," based on the activities of Hitler.

It is more than likely that he will take space at the Eastern Service Studio on Long Island and do most of his casting in stage names around town, believing that the picture will not require a big name draw for its business.

Blondell With Cagney In 'Footlight Parade'

On her return from her personal appearance tour in the East, Joan Blondell will go into a top spot in the Jimmy Cagney musical, "Footlight Parade." Allen Jenkins and Arthur Hohl are also set for it, the latter starting his term deal with the assignment.

Starting Date For Mae West Postponed

Paramount has pushed the starting date of the Mae West production, "I'm No Angel," from June 12 to the 19th. Cause is story development.

Cary Grant and Gregory Ratoff rate featured spots under the direction of Wesley Ruggles. William LeBaron is supervising.

New Term For McLeod

Paramount has exercised the option on Norman McLeod's contract for another term. The director is now shooting "Mama Loves Papa," which Douglas MacLean is producing

Arthur Loew Coming

New York—Arthur Loew will leave here for the MGM studio next Monday. Bertram Block leaves for the coast Friday.

ROGERS WILL MAKE TEN ON NEW PARAMOUNT DEAL

Setting at rest rumors that he would produce for another company and at a different studio, Charles R. Rogers and Paramount completed negotiations yesterday by which this producer not only will remain in his present spot but will produce ten instead of eight pictures for the new Paramount program.

Harry Joe Brown remains as associate producer and his new contract calls for him to direct at least two of the new group. He is scheduled to direct the first of the series immediately after his return from Europe, June 19.

An interesting angle of the Rogers contract makes available to him the Paramount stars as well as the featured players, to whom he was limited this season. Several of the new pictures have been planned with some of these stars in mind.

Coddard With Charlie In New Chaplin Pix

Paulette Goddard (some say Mrs. Chaplin) will have the feminine lead opposite Charlie in his new picture that will go into production within a few weeks. It will be a 100 per cent silent, same as "City Lights."

Werker On 'Palooka'

Edward Small has borrowed Alfred Werker from Fox to direct his next picture, "Joe Palooka," which will feature Stu Erwin, Lupe Velez and Jimmy Durante. Production is slated to start on June 15.

George White East

George White, Broadway producer, leaves this morning for New York by plane, after conferences with Merian C. Cooper and B. B. Kahane at Radio.

OTTO BROWER Now Directing 'Headline Shooters' for Radio

THE Hollywood DAILY REPORTER

W. R. WILKERSON Editor and Publisher

FRANK POPE Managing Editor

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RAMBLING REPORTER

What studio head has just created another supervisor—which amounts to just another wrong guess? Said studio head has just about every lemon in the business at his beck and call at the moment. . .. The Frank Joyces have postponed their N'Yawk trip again. . . . Bing Crosby and Joan Bennett entertained with songs (solos, mind you) the other dawning at the Frasso party . . . and Joan wowed 'em. . . . Mrs. Lionel Barrymore has been doing herself a lot of good playing golf around New York. . . . Mrs B. and Marion Saportas are expected back in Hollywood in a week or so. . Doug Fairbanks Jr. and Hope Williams went places and did things before he sailed away

•

Dick Rodgers is pining something terrible already—and Dorothy has only been away two weeks . with four more to go. . . . We can think of no more auspicious beginning for Fred Keating's screen career than for him to play his "Forsaking All Others" role in a picture of the play . . . he was THAT swell. . . . Every shop you enter in Manhattan, you see copies of the clothes Adrian has made for MGM stars. . Harold Arlen, (who composed "Stormy Weather," "I Got A Right To Sing the Blues," "Devil and the Deep Blue Sea," etc.) is hailed around New York as a second Irving Berlin . . his poppa is a Kantor up-state. . . . Betty Starbuck of "Gay Divorcee," is being paged for a picture . . . and Fred Astaire will be in Hollywood any minute.

•

Ina Claire, has been dashing up to Greenwich, Conn., between performances and looks like a baybee, wot with the country air and all. . . Moss Hart is telling everyone in New York what a swell time he had in Hollywood . Jean Harlow's arrival at the Chicago World's Fair will probably give it a bigger and beter start . . . she'll stay there until its time to come back for "Bombshell." . . . The Jack Gilbert heir (or heiress) is expected any minute.

New York REVIEWS

"COCKTAIL HOUR"
Columbia prod.; director, Victor Schertzinger; writer, James K. McGuinness
Radio City Music Hall

Herald-Tribune: The story is not without a certain refreshing angle, for it presents a reasonably accurate picture of a girl determined to look around Europe before she settles down to marriage. The film has been directed smoothly, but there is a touch of shabbiness that takes the edge off a bit. And the dialogue is not all scintillating, though it must be said that certain truths may be gleaned from the text.

American: For thorough enjoyment, let recommendation go today to "Cocktail Hour." If you like modern things, modern plots, picturization as it has been best developed, then here is your dish.

Sun: It is, as one can tell without half trying, a movie, a typical, typical movie of the kind that was done during the credit and sex expansion era of a few years ago. It is brought up to date principally by the generally excellent production, the fine photography and all accoutrements save the dialogue, which, while sense-making, is not witty.

Post: "Cocktail Hour" is an elaborately plotted picture, directed with vigor by Victor Schertzinger and supplied with some very bad and some quite good dialogue by James K. McGuinness. It is uneven, artificial and almost never credible.

News: The dialogue is neither amusing nor brilliant, but the picture moves at a lively enough pace to hold one's interest and make it fairly entertaining.

World-Telegram: "Cocktail Hour" is neatly written and projected and skilfully played throughout and deserves to succeed.

Times: In a gay and often reckless fashion, "Cocktail Hour," narrates the experiences of a successful young woman artist who refuses to be bound by ordinary social conventions. It is a comedy which frequently reminds one of some works of the late Avery Hopwood.

Journal: "Cocktail Hour" has the benefit of smoothly worked out situations and dialogue and an engaging set of players to put them over.

Mirror: The picture is lavishly produced and extravagantly costumed. The dialogue and manners of its presumably smart characters warrant the eternal preservation of "Cocktail Hour" as an unparalleled example of Hollywood's idea of high life.

"BELOW THE SEA"
Columbia prod.; director, Al Rogell; writer, Jo Swerling.
Rialto Theatre

Journal: A brief and interesting sequence in color is inserted in the film to show what one of the characters refers to as "denizens of the deep." The water scenes are effective and it's fair entertainment, despite rather juvenile dialogue.

Times: Although the picture has its lurid phases, there is a good deal of merit to the story, the melodrama and comedy of which are neatly balanced. It is also artfully photographed

Mirror: A simple movie with no other purpose than to thrill, interest and entertain. It succeeds. Men and boys, always thoroughly disgusted by drawing room sex drama, will cheer "Below The Sea." It's real entertainment.

News: The makers of "Below the Sea" were evidently bent on trying to please everybody with this production, and instead of hewing to one line for a successful adventure film, or love drama, or scientific expedition of undersea life, they scattered their energies over all three themes, thereby making an appeal to a large picture audience, but failing to develop any one of the themes into really thrilling drama.

World-Telegram: A vigorous and entertaining outdoor film of the adventure-romance school. It is sprightly; it is amusing; it has suspense, and it has oodles of local color.

American: The undersea stuf is really exceptional and worth your seeing. They manage even, but not too adroitly, to include some shots of deep sea flora

Post: The main interest in the picture is in the unusual and often exciting scenes beneath the seas. The story, an agreeable mixture of romance and adventure, might have gained materially in impressiveness if the acting were better.

"GOLDIE GETS ALONG"
Radio prod.; director, Mal St. Clair; writers, Hawthorne Hurst, William A. Drake.
Seventh Avenue Roxy

Herald-Tribune: There is a touch of human interest in the story despite its hackneyed plot, due to the direction and to Miss Damita's interpretation of Goldie. But on the whole, the piece is unconvincing and artificial.

Times: The direction of Mal St. Clair lacks both sparkle and pace, and the story in its Hollywood phases toward the end becomes wobbly and confused.

American: Lili Damita's charms are too obvious to mention, or at least too obvious not to mention, and with her assistance, "Goldie Gets Along" gets along quite nicely. You will find it and Miss Damita quite attractive.

Sun: "Goldie Gets Along" seems to be something written on the cuff and slapped together at a moment's notice. Its dialogue is so flat that it is tasteless, some of the action is obscure and there is about as much romance to it as to an old maid school teacher.

News: A high-stepping, rapid moving little comedy. The plot sounds trite but this story is handled so humorously that it becomes refreshing and delightful.

'Tarzan' Serial To Be Feature Also

Sol Lesser will produce a feature version of his serial, "Tarzan The Fearless," which is now in production. The producer decided on the dual picture basis after surveying the market and finding the heavy investment in the picture could only be recouped through obtaining substantial booking in key first runs via release of a feature version.

Lesser's "Tarzan" will beat MGM's next picture with John Weissmuller to the market by at least two months. Because of Paramount's current build up of Buster Crabbe, who has the top spot in "Tarzan The Fearless," it is expected that Publix houses throughout the country will book the feature.

According to present plans, the feature version will only be released in de luxe first runs in the key cities with the serial being sold to neighborhood houses and subsequent runs. The idea of both serial and feature versions is not entirely new, as it was tried successfully by Pathe on a number of serials several years ago.

Farrow Deportation Action Dropped By Govt

The deportation warrant which was issued against John Farrow last January has been cancelled by the Government and he is at liberty to remain here.

The warrant was issued at the time the Federal agents were investigating the status of aliens in the industry.

Newman With Columbia

Mike Newman, former exchange manager for Educational-Fox, has joined the Columbia sales gang as exploitation manager for the company's western division. He returned to the spot after an absence of a year.

Gala Opening!
WEDNESDAY
JUNE 7th
THE NEW
TERRACE ROOM
"Summer Rendezvous of Picture Stars"
HOTEL
MIRAMAR
Where Wilshire meets the Sea
SANTA MONICA
WITH
Jay Whidden
and his orchestra
Featuring
LOYCE WHITEMAN
DON RAYMOND
and the three
ROGUES OF RHYTHM
COUVERT CHARGE $1.50
THEREAFTER $1 NIGHTLY—EXCEPT FRIDAY - COLLEGE NIGHT – 75c


Smart as a Top Hat!
Radio PICTURES
MERIAN C. COOPER
Executive Producer
WITH
CHARLIE RUGGLES
PHIL HARRIS
GRETA NISSEN · · HELEN MACK
CHICK CHANDLER · · JUNE BREWSTER
SHIRLEY CHAMBERS · · FLORENCE ROBERTS
MARJORIE GATESON
MELODY CRUISE
PRODUCED BY LOUIS BROCK





MARK SANDRICH
DIRECTOR

Original Story and Screen play in collaboration with Ben Holmes

MELODY CRUISE



CHARLIE RUGGLES
As 'Pete Wells'





MELODY CRUISE


JUNE BREWSTER
. . As 'Zoe'
TALENT—
Sparkling personal
femininity . . top-nc
reasons why RKO
tion in novelty ente
Brewster, Shirley
Carmen, Kay Gord
son discoveries wh
cruise lands them in
GWEN
. . As
CHICK CHANDLER
. . As 'Hickey'
KAY GORDON
. . As 'Peaches'
MELODY CRUISE


UTY—YOUTH!
ivacious youth..fascinating
ent..just a few of the many
s'Melody Cruise' is a sensa-
ent..as evidenced by June
ers, Chick Chandler, Jean
Gwen Seegar..all new sea-
y jamboree on this musical
rt of bigger and better roles!
SHIRLEY CHAMBERS
..As 'Vera'
JEAN CARMEN
..As 'Cuddles'
MELODY CRUISE



MAX STEINER.
Musical Director
RKO RADIO Productions



MUSIC & LYRICS
BY
WM. JASON & VAL BURTON.
"Isn't This a Night For Love"

MELODY CRUISE

BERT GLENNON

Cinematographer



BEN HOLMES

Original Story and Screen Play

In Collaboration with Mark Sondrich



MELODY CRUISE



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THE CAST

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Alan Chandler	PHIL HARRIS
Anna von Rader	Greta Nissen
Laurie Marlowe	Helen Mack
Hickey	Chick Chandler
Zoe	June Brewster
Vera	Shirley Chambers
Miss Potts	Florence Roberts
Mrs. Wells	Marjorie Gateson

•

PRODUCTION STAFF

Executive Producer	MERIAN C. COOPER
Associate Producer	Louis Brock
Director	Mark Sandrich
Story and Screenplay	Mark Sandrich and Ben Holmes
Additional Dialogue	Allen Rivkin and P. J. Wolfson
Music and Lyrics	Val Burton and Will Jason
Photography	Bert Glennon
Art Directors	Van Nest Polglase and Carroll Clark
Sound Recordist	Hugh McDowell
Film Editor	Jack Kitchen

MELODY CRUISE

'NO MARRIAGE TIES' SURE-FIRE: 'COLLEGE HUMOR' WILL GET BY

Direction, Acting, Writing All Good

"NO MARRIAGE TIES"
Radio

Direction ... J. Walter Ruben
Original ... A. A. Gaffney, Charles Curran
Screen Play ... Sam Mintz
Dialogue ... H. W. Hanemann, Arthur Caesar
Photography ... Henry Cronjager
Cast: Richard Dix, Elizabeth Allan, Doris Kenyon, Alan Dinehart, David Landau, Hilda Vaughn, Hobart Cavanaugh.

With some of the sweetest dialogue these old ears have heard in many a day, "No Marriage Ties," nee "Ad Man," is audience from the word go. J. Walter Ruben's direction achieves a fast pace in the opening reel and continues furiously until finis is written. This, mind you, in the rough cut that Radio attempted to "sneak" in an unbilled preview last evening. It was away overboard in footage, but it moves with a speed that is lacking in many finished productions.

Laughs tumble over one another in the ultra-smart dialogue the original authors, H. W. Hanemann, Sam Mintz and Arthur Caesar, have given their characters. It is only when drama intrudes its ugly head that things slow up a bit. An unnecessary suicide toward the end could be eliminated to the betterment of all concerned. With everything that has gone before being keyed in farce and satirical comedy, nothing is added by having a beautiful woman kill herself for the lost love of the hero. The situation is strong enough without it.

But this is a minor criticism in the excellence of the picture as a whole. The theme skirts an expose of the high-pressure advertising racket with so much humor that it is impossible to be offended—even though you be an advertising man. It is the reverse angle on "It Pays To Advertise" with a trace of influence from "100,000,000 Guinea Pigs."

The central character is an ex-newspaperman—the ex marking a spot caused by the cheering cup. He turns sloganeer for an advertising agency, the standards of which do not include a guarantee of the worth of the products they frighten an unsuspecting public into using.

Our hero has struck up a delightful camaraderie with a waif of a girl who poured him into bed following their meeting in a speak. Their relationship has nothing to do with marriage, both avowing that no marriage ties (little) shall bind them. But the man falls in love with a charming prospective client and nearly allows the wedding bells to ring. It is here that the plot gets a bit the best of the rowdy farce that has preceded it. And it is here that most of the cutting should be done.

Richard Dix has an obviously amusing time in bringing his characterization to the screen. He plays his role for all that is in it—which is plenty. Opposite him, Elizabeth Allan is completely captivating. She has a lovely, light touch that makes for a believable portrayal in an unbelievable part. Doris Kenyon does not fare quite so well, being allowed to go slightly heavy at times. She is, however, exquisitely photographed, and is, as always, one of our most charming ladies.

The others have less to do, although doing that little most capably. Hilda Vaughn scores definitely with her stenographer bit. Alan Dinehart, David Landau and Hobart Cavanaugh are likewise noteworthy. The photography is a bit spotty, particularly in the telephone scene that glorifies Doris Kenyon and overlights Dix.

You have a carload of exploitation angles in the "Ad Man" theme. This original title, by the way, is to be preferred to the current one. The Dix name will help and word of mouth should do the rest.

Marlene Takes Off Her Pants For Dinner

Paris. — Marlene Dietrich double-crossed society at her hotel at Versailles. All the guests who had heard of her arrival were waiting to see the famous Hollywood pants, but when Marlene appeared in the dining room she wore a gorgecus dinner gown. And were they all disappointed!

Selznick-Joyce Okayed At Fox Lot

Notice was given the Selznick-Joyce ofice yesterday that its representatives will be received with open arms on the Fox lot from now on.

The agency had been barred from the lot for the past four months, but with Fox producers doing business with the organization outside of the lot.

Skipworth and Fields To Co-star At Paramount

Paramount will co-star Alison Skipworth and W. C. Fields in an original story by Nunnally Johnson and Jack McDermott, titled "Tillie and Gus."

Norman McLeod has been assigned to direct this picture as his next assignment following "Mama Loves Papa."

Saunders On 'Balloon'

John Monk Saunders has finished his work on the screen play of "Birds of Prey" for Radio, and draws the assignment to prepare a treatment of "Balloon Buster" for the same company.

Kitty Kelly Set

Kitty Kelly is the latest addition to the cast of "Headline Shooters" at Radio.

Crosby and Oakie Carry The Picture

"COLLEGE HUMOR"
Paramount

Direction ... Wesley Ruggles
From story by ... Dean Fales
Screen Play ... Claude Binyon, Frank Butler
Music and lyrics ... Sam Coslow, Arthur Johnston
Photography ... Leo Tover
Cast: Bing Crosby, Jack Oakie, Richard Arlen, Mary Carlisle, Mary Kornman, Burns and Allen, Joseph Sauers, Lona Andre, Jimmy Conlin, James Burke, James Donlin, Lumsden Hare, Churchill Ross, Robert Quirk, Jack Kennedy, Howard Jones, Eddie Nugent, Grady Sutton.

In its present form, "College Humor" is an hour and forty minutes of good, bad and not-so-hot nonsense, football melodrama, undergraduate romance and radio specialties—stirred into a wild, illogical hodge-podge that, at its best, tickles the risibilities of the spectators, and at its worst yells for the scissors.

Judging from the reaction of last night's preview audience, the odds would seem to be in its favor, though one man pegged it correctly when he murmured to his wife as they passed out of the lobby, "after all, it's just a conglomeration of nothing."

Taken as conventional entertainment, it's just that. Anyone who tries to figure out what the principal plot of the picture is, will be cutting out paper dolls after the first six hours. You're tempted to believe there may be a story behind it all when you spot Richard Arlen and Jack Oakie at the head of the cast.

But when you realize that Bing Crosby is a crooner masquerading as a professor of the drama at good old Mid-West, you know it's all in fun—good, clean Paramount fun—and you are willing to let it go at that.

The producers aren't satisfied to let it go at that, however. Instead of keeping it a radio-comedy free-for-all, in the manner of "International House," they must drag in a rousing football yarn. Dick Arlen gets drunk, disgraces himself on the gridiron, is expelled—despite all that Professor Crosby who has turned romantic leading man for a couple of reels, can do to save him—and good old pal Jack Oakie carries the pigskin for the honor of the Alma Mater.

Professor Crosby wins one of the blondes. Jack Oakie marries the other, and Arlen fades out as a sad and sober celibate.

Wesley Ruggles has accomplished superhuman results with this mass of undigested material, and scores of individual situations are excellently done. Mary Carlisle, as a campus Mae West, is a standout, and Jack Oakie bats .800 on laughs.

For the showman, he's got to hit this one from every possible exploitation angle—there are plenty of them—and hope to catch his audience in a nonsense-loving frame of mind.

Yesterday in NEW YORK with HELEN GWYNNE

Eddie Duchin was given a rousing send-off his last night at the Casino—that is, his last night until Fall. The place was packed until the wee sma' hours and around about three A. M. the party started to get real cozy and Billy Gaxton got up and entertained. . . George Murphy started telling a story at approximately three thirty and nobody ever quite knew when he had finished. He had musical accompaniment and interruption by Eddie Duchin and his orchestra. Then everybody threw bouquets at Eddie, and Eddie, not to be outdone, threw a few bouquets at himself. . . . A. C. Blumenthal was swanking it at a table with William Rhinelander Stewart and a large party of social register-lites. Peggy was just amused. Moss Hart dropped in for a few minutes between conferences—and missed the conferences. Duchin goes down to Ross Fenton Farms for the Summer.

•

Herman Mankiewicz, that native New Yorker and smart city slicker, went and had himself neatly but gaudily taken over in a real old-fashioned clip-joint the other night. And he has no one to blame but himself. . . . In fact, he asked for it—yep, he actually asked a taxi driver to take him somewhere and boy, o, boy, how he was taken. Maybe he'll believe what he reads in the papers from now on, about all the racketeers and how one shouldn't ask strangers things. . . . . There was a mass meeting held in Carnegie Hall this week by Indignant Citizens, who evidently tired of writing letters to the papers signed "Indignant Citizen" or "Mother of Twelve" and decided to protest openly against the unsafe condition of New York due to racketeers. . . . Practically every time you go out in this town now, you're taking a chance of getting caught in the cross machine-gun fire of a coupla bullet-proof cars. And you must come and see us some time.

•

Really, the reason we mention it though, is that it seems to us now would be a good time to follow up on the popularity of the gangster cycle by making a picture that would attempt to solve matters. A good, stirring propaganda picture with plenty of hocey in it that might arouse not only the public but officials. . . . We've had plenty of pictures on how people are unlawfully imprisoned or badly treated, now let's have one on how to lawfully imprison and get rid of public menaces. We often wonder if picture companies realize how much influence they could exert—and without displaying too much courage either. . . Thoughts on not being able to sleep and not being exactly awake: wonder what sheep count when they suffer from insomnia.

Ginger Rogers Cast

Warners have turned down Radio for the loan of Joan Blondell for the top spot in "Sweet Cheat," and Ginger Rogers will get the role instead.

Ufa Plans 21 Features; Calls Off Gaumont Deal

Berlin.—Twenty-one features are on Ufa's list for the coming season. As the British pound is valued at only about 14 German marks just now, the co-operative agreement with Gaumont-British has been called off and probably will not be renewed. Therefore it is not likely that any English versions will be made at the Ufa studio.

Of the 21 pictures announced, eleven will be made in German and French. The list includes:

"Love Must Be Understood," directed by Hans Steinhof, with Rose Barsonny heading the cast.

"Cain," directed by Schnieder-Edenkoben, with Fritzi Pisetta starred.

"A Certain Mr. Gran," two versions, with Gerhard Lamprecht directing.

"The Bait Bird," also two versions, directed by Johannes Meyer with Brigitte Helm featured.

"Waltz War," two versions, directed by Dr. Ludwig Berger, with Renate Mueller and Willy Fritsch.

"Schoolmaster Uwe Karsten," directed by Alfred Zeisler.

"Hitler-Boy Quex," to be produced by Carl Ritter. This is the only one on the list which can be called propaganda.

"Abel with the Mouth Organ" to be directed by Herr Waschneck.

"Fugitives," two versions, directed by Gustav Ucicky with Hans Albers starred.

"The Young Love of Old Prince Dessauer," with Renate Mueller or Kathy von Nagy and Willy Fritsch.

"Florian Geyer," two versions, a story of the Middle Ages produced by Bruno Duday.

"Narziss," two versions, with Renate Mueller or Kathy von Nagy.

"Playing with Fire," two versions, produced by Alfred Zeisler.

These are the only ones on the list for which titles have been set. There will be eight others, several of them musical and one built around motorless flying.

The Ufa star list this season includes Renate Mueller, Kathy von Nagy, Willy Fritsch, Conrad Veidt, Brigitte Helm, Willy Eichberger and Hans Albers.

Olesen Opens Sound Recording Studios

Otto K. Oleson has opened recording studios in a wing of his electrical equipment plant in Vine street. Four studios are available for vocal teachers who wish to record the voices of pupils, or for making an "air check," or re-reproduction from the air of a studio's program. Electrical transcriptions also will be featured. Broadcasting direct is not contemplated at present.

Joseph Catanich is commercial manager, Sterling Stevens production manager and Clifford McDonald recorder.

Nan Cochrane At Warners

Nan Cochrane has joined the Warner scenario department as assistant story editor to Walter McEwen.

Lee Garmes Made Director At Fox

Lee Garmes, ace cinematographer, has signed a term contract to direct for Fox. He starts on the ticket after finishing the photography for Lilian Harvey's next picture, "My Weakness."

Big Para. Plug For 'College Humor'

New York.—Paramount is planning to start a big campaign on "College Humor," covering the entire country with its exploitation.

The company will also open the picture simultaneously in four cities on July 16. The houses selected are the Metropolitan, Boston; Loew's Palace, Washington; Palace, Cincinnati; Paramount, Los Angeles. It opens at the New York Paramount on June 24.

'Beautiful' Set For Ann Harding At Radio

"Beautiful," an original story by Humphrey Pearson and Myles Connolly, has been purchased by Radio, and will be Ann Harding's next starring production for that company if the script is completed without delay.

Pearson will write the screen play, and Connolly will act as associate producer.

20thCentury Stands Pat

(Continued from Page 1)

Warner had expired. He demanded to know the position of Twentieth Century and Joseph Schenck told him very plainly.

Mr. Schenck said that Twentieth Century was in business to stay and must have people. It would take them on loan or in the open market, but it would not raid contract people. He stated that he and Zanuck had no intention of jumping salaries and that they hoped to get some people on percentage deals whereby the artists would be paid according to the box-office success of their pictures.

Twentieth Century admitted the Arliss deal, admitted also that it was after Loretta Young. It developed that MGM had agreed to loan Wallace Beery for one picture and that an arrangement had been made with Paramount to borrow George Raft for one. No other concrete cases came up for discussion.

The meeting lasted till after midnight and there was a lot of irrelevant argument, but the sense of those present seemed to be that the position of Twenteith Century was justified and that the company had not done anything out of the way. The producers arbitration agreement was mentioned several times, until Mr. Schenck asserted that his company was not bound by it.

Catholic Actors To Star In Shorts

New York.—Prominent stage players who are members of the Catholic Actors Guild will be featured in a series of 13 two-reelers to be made by Mentone Products Inc. for Universal release. The contract with Universal was signed by E. M. Glucksman, president of Mentone.

The series will include novelty subjects, vaudeville skits and radio stories.

Taurog To Direct Both Chevalier Versions

Norman Taurog will direct both the English and the French versions of the next Chevalier picture, and will be assisted in handling the latter job by Jean Boyer, French playwright, who has been signed to write the French version.

Jacqueline Francelle has been brought over from Paris for the French lead opposite Chevalier, and Andre Hornez is writing the French lyrics.

'Dancing Lady' Now Boasts 3-Star Cast

The addition of Robert Montgomery to the cast of "Dancing Lady," which already has Joan Crawford and Clark Gable, gives MGM another star cast.

The James Warner Bellah story will be directed by Robert Leonard.

Brand With Zanuck

Harry Brand, press agent for Joseph M. Schenck for many years, started on the payroll yesterday as head of studio publicity for Twentieth Century Productions at United Artists. Nat Deiches also started in his old spot as assistant to Brand.

Chatterton Due Back

Ruth Chatterton, Warner contract star, returns tonight from the East to resume work for Warners after an extended vacation. Her first picture will be "The House on 56th Street."

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Lupe Back Thurs.; 3 Pictures Ready

Lupe Velez returns to Hollywood Thursday to start work on her five-year term ticket with Metro-Goldwyn-Mayer. Her first picture, however, will be with the Joseph Schenck-Edward Small-United Artists unit. It will be the feminine lead in "Joe Palooka" that has Jimmy Durante and Stu Erwin also in the cast.

Lupe's first two for MGM will be "Malibu" and "Laughing Boy."

Selznick-Joyce Sign 21 Contracts In a Day

The Selznick-Joyce office here struck a new high in signing contracts last Friday, with 21 tickets being signed in one day for the S-J clients.

From authoritative sources it is understood that this big agency is doing a gross business of over $560,000 a week with its list of artists, writers and directors.

Williams At Radio

"Big Boy" Williams has been added to the cast of "Rafter Romance," which William Seiter will direct for Radio.

Sam White Assigned

Lou Brock has assigned Sam White to direct the Clark and McCollough series for Radio. The second two-reeler will get under way Thursday.

Chandler For Serial

Nat Levine has signed Lane Chandler for a featured spot in the Mascot serial, "Fighting With Kit Carson."

Sig Marcus Vacations

Sig Marcus, a vice-president and general office manager of Selznick-Joyce, is on a two weeks auto tour of the Grand Canyon.

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THE Hollywood REPORTER

Vol. XV. No. 17. Price 10c. TODAY'S FILM NEWS TODAY Wednesday, June 7, 1933

EXIBS. WAR ON WARNERS

TRADEVIEWS by W. R. WILKERSON

•FOR whom are we making pictures? To whom are exhibitors selling their shows?

In an effort to answer these questions we caused letters to be sent all over the country, to theatres, boards of trade, motion picture distributors and statisticians on motion picture affairs, to determine WHO MAKES THE MOTION PICTURE AUDIENCE.

On another page of this publication we are running a chart on the motion picture market as it pertains to ticket buyers. Those buyers are listed at ages starting at five years and running to and including sixty-five years.

•

It will be readily seen that the big buyers of motion picture entertainment are those ranging in age from fifteen to forty-four years old. That, Mr. Producer and Mr. Distributor, is your motion picture market. All that bunk about children, about making pictures for the kids "and they will bring in the adults," is bunk, pure and simple. Motion pictures are adult entertainment and the sooner each and every individual in the industry begins to realize that, the better it will be.

If this count had been taken during the old silent days, a different story would have been told from those figures. Silent pictures were, for the most part, NOT ADULT entertainment. But the talkies killed that and are killing it more every day, with the release of every picture.

•

When William Randolph Hearst tells his readers that motion pictures have grown out of the kid class, that fathers and mothers, desiring to protect the minds of their youngsters from improper influences due to the present type of screen plays, should call the theatre and inquire regarding the picture, much in the same fashion that they attempt to see that improper literature or stage plays do not reach the eye and ear of the youth, he immediately confirmed the count we are printing today.

As a consequence, this entire business MUST place a new construction on the stories it considers for production. Theatremen must sell their shows differently, censors must adjust their vision in judging screen entertainment because of the audience it plays to. For it's a new audience, and this business is a new business.

LeRoy To Do Film of Jimmy Walker's Life

New York.—Mervyn LeRoy and Jimmy Walker are all set to make a picture of Jimmy's life, according to a story in the NVA magazine. LeRoy is positive that such a picture would clean up all over the country.

George White To Do Girl Pix For Radio

George White, producer of the "Scandals," who has been here conferring with Merian C. Cooper and others at Radio, returned to New York yesterday morning with plans laid to come back later and produce one of his celebrated girl-and-music shows as a Radio picture.

It is understood that all details of the idea have been worked out, with H. N. Swanson sitting in on the conferences, and that papers in the deal will be signed in New York when White arrives there.

White came in by plane a few days ago and started back yesterday by the air route.

Contract For Seff

Warners have signed Manny Seff to a one year writing ticket to take effect immediately. Seff is now collaborating with Sidney Sutherland on an original idea for William Powell, titled "The Lowdown."

Resent High-Hat Treatment On Money Product And Withholding Dates for Own Benefit

New York.—Independent exhibitors in the exchanges covered by New York, Philadelphia and Buffalo are up in arms against the Warners and are making all kinds of threats of reprisals as a result of the high-hat methods that organization is now using on some of its money product.

The chief grief of the theatre operators, both here and in every other part of the country, is the action of Warners in taking "42nd Street" off the program and insisting that the houses play the picture on a straight percentage basis, giving the exchanges a minimum of 25 per cent, and in many cases, demanding 50 and 60 per cent of each dollar coming in at the box office.

Those exhibs claim they bought that picture on the program the same as all the rest and that there was no reason for Warners grabbing this away from them right at a time when they have an opportunity to cash in on a little dough.

In the past, exchanges have pulled

(Continued on Page 4)

New Term For Sam Wood

Sam Wood, who has been directing for MGM since 1927, has just signed a new contract. His first under the new deal will be "The Late Christopher Bean," with Marie Dressler and Lionel Barrymore in the leads.

Para.-Chevalier Deal Hanging Fire

Paramount has so far been unable to make any arrangements with Maurice Chevalier to hold him after he finishes his next picture, "The Way To Love," although the studio is negotiating with him on a new deal.

Paramount was to have made a new deal with Chevalier by the end of May, according to his contract, but the star did not accept the new offer and is now free to accept any other deals

Chevalier has had many offers by other major studios but has not accepted any to date, and may re-sign with Paramount if a suitable new bid is made.

It has been reported that George Gershwin has expressed the desire to write the music for a Chevalier production.

'Design For Living' Treatment Finished

Ben Hecht and Ernst Lubitsch have made a suitable screen treatment of the Noel Coward play, "Design For Living," and Paramount has set a starting date of June 20.

Miriam Hopkins and Fredric March are two of the three leading characters in the play and a third will be assigned soon. Lubitsch will eave New York soon for Hollywood.

Sidney Franklin To Direct 'The Fountain'

Sidney Franklin has been assigned by MGM to produce and direct Charles Morgan's novel, "The Fountain," as his next production

Paul Green has been signed to write the screen play and goes over to that lot this week

Persoff Promoted

Merian C. Cooper has promoted Albert Persoff to assistant story editor to Alexander McKaig at Radio.

CAMERAMEN AFTER FOX: DEMAND RETURN OF CUTS

New York.—The heads of the IATSE are planning drastic action to force Fox to live up to its agreement to return the cuts taken from the salaries of the newsreel cameramen, beginning March 2. The unions claim that the agreement was that these cuts should be returned on May 2, but nothing has happened. These cuts ranged from ten to forty per cent

The money taken by Fox from the members of Local 644 is being held in escrow, and Fox now contends that the return of the money is contingent upon a later meeting of the newsreel producers. The company is also claiming now that it was within its rights in making the cuts, although this stand does not conform to the agreement which stipulates that cuts may be made only if all companies do it.

Max Steiner Resigns From Radio Music Post

Max Steiner, music director for Radio, has tendered his resignation, effective June 26, when he severs relations with the company after three and a half years of service.

Having had no vacation during that time, he is planning on a trip to his native Vienna. Mrs. Steiner leaves for Europe tomorrow.

New Term For Somnes

Paramount has taken up the option on George Somnes' contract for another year. The director is now shooting the George Raft picture, "Midnight Club," with Alexander Hall as co-director The Schulberg-Feldman office handled the deal.

OTTO BROWER Now Directing 'Headline Shooters' for Radio

THE Hollywood DAILY REPORTER

W. R. WILKERSON Editor and Publisher
FRANK POPE Managing Editor

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THE LOW DOWN

The Fox publicity department or something must be having one terrible struggle getting Lilian Harvey's name LINKED with that of some famous male star—for publicity purposes, of course, regardless of what the star herself may have in mind. It's getting so that every time a famous he-star sets foot upon the Fox lot, or finds himself even so much as saying "Hello" to Miss Harvey, there or anywhere else, some studio photographer jumps upon them from nowhere and requests them to pose for a picture. We happen to know that the Harvey-Cooper "romance" was only a press-agent's dream, the two having met only upon a few occasions, but the papers went so far as to say that they were in Palm Springs together, which was sheer coincidence.

Then they picked on Gene Raymond and stories were printed that he was deluging the Harvey with orchids. Neither Gene nor Gary has pelted Miss Harvey with so much as a daisy—but Gene could not, being a chivalrous lad, get out of posing with her on the studio lot, even though he sensed the yarn that would probably go with the picture. Maybe they'll get tired of it all before long and print some photos of Miss Harvey with Willy Fritsch who, after all, IS supposed to be her husband, y'know.

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The directing genius of the Motion Picture Research Council, which has just completed a so-called psychological survey of the effects of motion pictures on children, is William Harrison Short, a preacher long identified as a paid secretary of fund-raising campaigns. A few years ago, when he was business manager of Rollins College, a group of students threw him into the college lake, ripped his bed apart, and ribbed him out of town. It is suspected by many that Short is attempting to use the research council with its imposing names as a lever with force federal censorship legislation with himself declared in on a government job.

England Frowns On 'India Speaks'

London.—The censors here are incensed over Radio's "India Speaks," which is being released at a time when the governmental powers least desire it to be seen, owing to its bearing on the Indian troubles, the delicacy of which has not been lessened.

Unofficially, the picture has been rejected in toto, but notification to this effect has yet to be received by Radio, whose representatives here are engaged in a battle to get the production by. The situation as regards the censors is being kept rather sub rosa in view of the possibility that it may get the okay if certain provisions are met by the producers.

Acad- Agent Committee Meeting This Noon

The Academy Artist-Agent-Producer Code committee meets this noon to go over the suggestions made by agents on Code changes at last Thursday night's open meeting of managers with the committee.

The next general discussion between the agents and committee will be held tomorow night at the Roosevelt Hotel.

Goldsmith On Way

New York.—Returning here from his trip to Europe, Ken Goldsmith left immediately for Hollywood. Producer will stop off at the principal cities to visit exchanges handling his pictures. He arrives on the Coast Sunday to start immediately on "Carnival Kid," his next production for the state right territories.

European Arrivals

New York.—Katherine Cornell and Guthrie McClintic arrive here on the Bremen today. Another passenger is Jean Marie Boyer, who adapted "Congress Dances" and who will work on the French version of the next Chevalier picture.

New Actress For Fox

New York.—Florence Desmond is sailing for Hollywood Saturday to take a role in the new Will Rogers picture for Fox.

Sutton At Universal

Grady Sutton has been engaged by Universal for the cast of the John Stahl production of "Only Yesterday."

'March of Time' To Get Going At Last

MGM's famous shelf-classic, "March of Time," actually goes into production tomorrow, according to the studio. The leading players will be set in today and Willard Mack is scheduled to direct.

Lee Shubert Will Make Losses Good

New York.—Lee Shubert is going to do his best to make good the losses sustained by creditors, stockholders of the bankrupt Shubert Theatres Co.

He announced yesterday that he will offer these people half of the common stock of his new Select Theatres Company, without cost to them, in the hope that its profits may restore a substantial part of their losses.

Howard To Do Picture And Play In England

Leslie Howard leaves for New York tomorrow, via boat through the Panama Canal. He sails on the Berengaria for England June 29, and while abroad will star in Gilbert Miller's first picture for Columbia, "The Lady Is Willing," following which he is slated to appear in a Miller play in London.

The player return to Hollywood in the Fall, and will make Somerset Maugham's "Of Human Bondage" for Radio, and then go to Warners to star in his first for that company, "British Agent."

'Crazy Quilt' In Tab

New York.—Billy Rose will condense his musical show, "Crazy Quilt," for presentation in picture houses. Smith and Dale, and Charles King will be featured and the first date is at Troy on June 24.

Arnold With Cantor

Edward Arnold will be the "menace" in "Roman Scandals," Eddie Cantor's next production for Sam Goldwyn. The role will be a burlesque of Nero.

Sally Starr Returning

New York.—Sally Starr, who appeared with Hal Skelly in a series of shorts, is leaving here for Hollywood today.

The Motion Picture Market

Age	U.S. Population	Pct. Population	Est. Daily Theatre Attendance	Pct. of Age Group
- 5	13,887,000	10.9	75,000	1.6
5-14	26,446,000	20.8	449,000	10.5
15-24	22,448,000	17.7	1,487,000	30.9
25-44	37,533,000	29.6	2,058,000	42.9
45-64	20,436,000	16.2	563,000	10.8
65-	6,000,000	4.7	113,000	2.3
	126,750,000		4,790,000	

NOTE: The argument that pictures must be made for adolescents is clearly upset by the above since the patrons of from 15-44 make up nearly three-quarters of all picture attendance.

Steiner Awarded Honor In Austria

Vienna.—Radio's "Bird of Paradise" was awarded the prize by the Concordia, Austria's art society, for the best cinematographic effort for last year. The award is comparable to America's Pulitzer Prize and was made at a showing of the picture at the Lion's Theatre.

At the same time the society voted Max Steiner the prize for the outstanding accomplishment in music. Radio's music director won for his symphonic compositions in the production. This means that the Vienna Philharmonic orchestra will play it which is considered a rare honor here.

Lab Workers To Discuss New Scale Tomorrow

Laboratory technicians who are members of Local 683, IATSE, meet tomorrow night to ratify the wage scale and working conditions of their craft in the studios.

If accepted by the membership, the scale and working conditions become part of the basic studio agreement until expiration of the latter next March. Both producer representatives and IATSE heads in the East approved the scale and conditions at the recent New York meetings.

Terrace Room Opens At Miramar Tonight

With Jay Whidden and his band, Loyce Whiteman, Don Raymond and the Three Rogues of Rhythm, the Hotel Miramar, at Santa Monica, opens its Terrace Room tonight for the season.

The room has been done over for the Summer season and the dance floor extend to permit outdoor dancing.

Lyman Band In 'Palooka'

Abe Lyman and his band will play various musical sequences in Eddie Small's "Joe Palooka" for Reliance. The producer hopes to get the picture into production next week with Stuart Erwin, Jimmy Durante and Lupe Velez featured under direction of Al Werker.

Jean Malin For Rogers

Jean Malin was signed yesterday by Charles R. Rogers for "She Made Her Bed," his next Paramount picture, and by MGM for a featured role in "Dancing Lady," which Robert Leonard handles. Walter Kane, of the Weber office, set the deals.

Three For 'Paddy'

Fox has assigned Margaret Lindsay, Una O'Connor and Merle Tottenham to featured spots in "Paddy," the Janet Gaynor production, of which Harry Lachman is the director.

Blossom Seeley Tested

MGM is testing Blossom Seeley for "The Dancing Lady," which Robert Leonard is slated to make, with Joan Crawford, Clark Gable and Robert Montgomery.

U. A. SET FOR BUSIEST SEASON: 10 WRITERS AT 20TH CENTURY

Schenck Outlines Program For Year

The current production season of United Artists will create more activity on that lot than it ever has seen before. In addition to the pictures to be made by the company itself, there are two other producing organizations operating there.

The more important of these two is the new Twentieth Century pictures, which has scheduled twelve productions to be made between now and January 1. This company, under the guidance of Joseph Schenck and Darryl Zanuck, is extremely active already, gathering artists, writers and directors. It has so far announced the signing of George Arliss and Constance Cummings, and expects to add Loretta Young to its list soon.

The scenario staff is, naturally, the farthest advanced, ten writers having been signed already, according to Darryl Zanuck. The list includes some of the best known names among writers for the screen, comprises:

Howard Estabrook, who has written many of the successes made on the Radio lot; Elmer Harris, a veteran of the game, whose first assignment is "Trouble Shooters" in collaboration by J. R. Bren, author of the story; James Gleason, known both as writer and actor; Arthur Richman, New York playwright, who is collaborating with Maude Howell on the first picture George Arliss will make in his new affiliation. Miss Howell has done the scripts of several Arliss pictures for Warners.

Leonard Praskins, lately with MGM and who collaborated on the script of "Secrets"; Sam Mintz, long with Paramount where he wrote "Skippy" and "Sooky"; John Huston, for the past two years with Universal; and Graham Baker and Gene Towne, a most successful writing team who have written a number of originals.

An important addition to its executive staff is Joseph Moskowitz, vice-president of United Artists, who will be general manager of the company's production business, while retaining his official capacity in the Eastern offices also.

Edward Small's Reliance Pictures is slated to make three more pictures, the first of which, "Joe Palooka," is about ready to go into work. According to Mr. Schenck, United Artists will have a picture this season from Howard Hughes, and probably one each from Douglas Fairbanks, Mary Pickford and Charles Chaplin. Sam Goldwyn will make three, the first of which will be an Eddie Cantor starring picture. One of the other two will star Anna Sten.

All in all, this year's program will set a record for the studio and will give employment to hundreds of workers.

Pathe Will Release Mattern Flight Pix

New York.—Pathe has arranged to release the motion picture of the round-the-world flight of James Mattern, who, flying alone, is attempting to set a record that will lower that of Wiley Post and Harold Gatty.

New Pictures On B'way This Week

New York.—Six new pictures will make their bows to New York audiences this week. The list includes:

"Gold Diggers" at the Strand, opening today; "Ann Carver's Profession" at the Radio City Music Hall tomorrow; "Jennie Gerhardt" at the Paramount, "The Devil's Brother" at the Capitol, "Trick For Trick" at the Seventh Avenue Roxy, and the re-issued "Whoopee" at the Mayfair, all on Friday.

21-Day Schedule Set For 'Tarzan The Fearless'

Sol Lesser has set a 21-day shooting schedule for Bob Hill, who is directing "Tarzan the Fearless" for Principal Pictures. Release of the serial has been set for August 1.

Abe Meyer is arranging distribution of the theme song, "The Call of Tarzan," composed by Jerry Herst and Felton Kauffman.

Kenyon Extends Leave

Charles Kenyon, Warner contract writer for several years, has requested and received an extended leave of absence from that company. The writer has not been feeling well recently, and decided a rest was needed to put him back in shape.

Nixon-Mallory Set

Finishing her term deal with Fox, Marion Nixon has been reengaged for a leading role with Will Rogers in "Life Worth Living," which John Ford directs. The Rebecca and Silton office handled the deal. Boots Mallory also has a role.

Zasu Pitts With Rogers

Fox has signed Zasu Pitts for featured role in "Green Dice," the next Will Rogers' production to follow "The Last Adam." Frank Borzage directs the picture.

Stephens With Lasky

Harvey Stephens' next assignment for Fox is slated to be in Jesse L. Lasky's "Worst Woman In Paris." Myrna Loy and Adolphe Menjou have the leading roles.

LaCava Abroad

Gregory LaCava plans to forego all present picture offers and will leave for Europe in a week, to be gone a month.

Hal Roach Studio Starts Work Again

The Hal Roach organization yesterday officially resumed production activity, starting work on the stories for the new program of shorts and features to be released by MGM.

Henry Ginsberg, general manager, announced that negotiations with Zasu Pitts for another group of two-reel comedies, co-starring with Thelma Todd, have been dropped. Studio declined to meet the player's demand for $8,000 per picture. Patsy Kelly will replace her.

Sidney Rauh and Royal King Cole have joined the writing staff, the former working with Stan Laurel on the first two Laurel and Hardy shorts.

20 New Members For Exhib Protective Assn.

New York.—The Independent Motion Picture Theatre Owners Protective Association met yesterday, admitted twenty new members and held a discussion of the contracts of motion picture operators.

Dorothy Lee Back With Wheeler and Woolsey

Dorothy Lee has been signed by Radio for a featured spot with Wheeler and Woolsey in the next feature comedy to star the comedians. The pair are now on a world tour, and are not slated to start the picture for at least three months.

Deal For Schertzinger

Having completed his contract with Columbia for the direction of "Cocktail Hour," Victor Schertzinger is discussing a deal with the company to return to direct "Going To Town." Felix Young is supervising the picture, Brian Marlow contributing the screen play.

Branch Back ToWarners

Houston Branch went back on the Warner writing staff yesterday, resuming his term ticket with that company after the annual layoff period, during which time he wrote two yarns for Radio.

Tobin In 'Red Meat'

Genevieve Tobin has been signed by Warners for a featured spot in Edward G Robinson's next picture, "Red Meat," with Kay Francis handling the female lead. The Selznick-Joyce office made the deal.

James To Warners

Rian James has completed his assignment at Fox and goes over to Warner's next week to resume his contract.

John Zanft East

Major John Zanft is leaving for New York this morning by plane. He will be gone about two weeks.

Yesterday in NEW YORK with HELEN GWYNNE

Of course, we don't like to seem "picky" or anything like that, particularly when something new comes along and tries to get ahead, but the "ad" Mr Aubrey Kennedy placed in a Florida paper to give the natives confidence in his new project is something else again. On second reading, we discover that Mr. Kennedy didn't place the "ad" himself; it was put in by kind friends, some of whom materially aided in the construction of "Kennedy City." . . . Anyway, the "ad" lists the various departments in this new movie city and not content with handing out major credits, goes right on down the line with a listing of "Grip Department; Truck Drivers; Sound Department; Accounting Department; Stenographic Department; Time Keeper; Gateman; Plumber (!); Electrical Department AND Electricians; Receiving Clerk;" and an item headed "In Charge of Ground Crew." . . . What, no washroom attendant, or does that come under the heading of "Ground Crew?"

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And while we're on the subject of advertisements, there's one Columbia got out on "Below the Sea" that really should be seen to be appreciated but we'll try to put it into words: Picture for yourself a drawing of a feller in complete diving suit, heavy headgear and all; slung over his right arm, (if you put yourself in his place,) is a mermaid, or anyway a gal that's lost her shirt, and the two of them are completely surrounded by water. . . . And the first line of copy reads: "LUSTY adventure on the ocean's floor. . . . as hideous sea serpents, a maniac and two lovers battle for sunken treasure." In those outfits, it would have to be a battle!

•

Agnes deMille gave her first recital of the season in London this week and received an ovation that almost knocked her off her well-trained feet. Not only that, but an enterprising American from Hollywood was so impressed that he wants her to sign on the dotted line for pictures. . . Ward Wing got a tremendous kick out of his first radio broadcast. It was not only being on the air for the first time that "got" him—it was the sound effects they used to imitate his struggling through the jungle. You'll never guess, so we'll have to tell you and we might as well be polite about it and say, "Scot Tissue." We're sure we couldn't have stood it. . . . Didja ever know that Somerset Maugham is the spittin' image of Wallace Beery? That is, of course, if his picture in Vanity Fair doesn't flatter him too much. Wouldn't it be funny if, after all these years, it was discovered that Beery is really a writer and Maugham an actor?

'Swift Arrow' Will Be All-Color Film

Charles R. Rogers has set "Swift Arrow," by Gael MacLean, as the first production on his new schedule of ten for Paramount and is testing Cary Grant for the title role. Harry Joe Brown will direct.

Rogers feels that the picture's backgrounds of West Point and the Indian country offer plenty of opportunities for spectacular scenes and he is planning to make the picture entirely in color.

Conrad Nagel Said To Have Signed With Brady

New York.—Conrad Nagel is reported to have signed a contract with William A. Brady to appear in the producer's next play on Broadway, to open in September. Nagel is now appearing in the starring role in "Always Juliet" in Atlantic City.

Re-issue of 'Whoopee' Opens At Mayfair Friday

New York.—United Artists' re-issue of "Whoopee" goes into the Mayfair Friday. The first five thousand goes to Walter Reade and the balance to United Artists.

Nadel Asst. Director

New York.—Joseph Nadel, for 12 years with the Paramount production department, is now assistant director and production manager for the Krimsky-Cochrane production of "Emperor Jones."

Wallace Back Sunday

Richard Wallace will return to Hollywood Sunday with the stage rights to a French play, titled "Cizzy," which the director plans to produce and direct in one of the local theatres.

Grant Mitchell Cast

Grant Mitchell has been added to the cast of "Dancing Lady," with Joan Crawford, Clark Gable and Robert Montgomery. Robert Leonard will direct.

Fazenda In 'U' Shorts

Louise Fazenda has been signed by Warren Doane to star in a series of six of the two reel comedies he will produce for Universal for the 1933-34 season.

Ruth Etting To Radio

Ruth Etting has been signed by Ra-Radio to appear in a series of four filmusical shorts for release during the 1933-34 season. Lou Brock will produce the series.

Walter Scott A Father

A five and a half pound girl was born to Mrs. Walter Scott late Monday night at the Hollywood Hospital. The father is auditor for the Caddo Company.

Hatrick Here Friday

Ed Hatrick, of Cosmopolitan Productions, is due here from the East on Friday.

Visual Salary

Many of the theatres now using vaudeville acts are paying off in buttons, the salaries being so small as to hardly be visible. A hoofer approached by an agent with an offer of a one-day job, asked what feature picture was playing the house and, being told, remarked: "No, I don't want the date. I've seen that picture."

'Havana Widows' For MacMahon and Farrell

Warners will co-feature Aline MacMahon and Glenda Farrell in an original farce by Earl Baldwin, titled "Havana Widows." Baldwin, who has been on loan to Radio for the shutdown period, has returned to the Warner fold and will write the screen play.

Ray Enright has been set to direct

MGM To Make Short Explaining Inflation

Dr. Gordon Watkins, professor of economics at University of California, will appear in an MGM short to explain, by charts, graphs and illustrations, inflation and the gold standard.

Zion Myers will direct the picture, and explanatory remarks by Pete Smith will be sound-tracked for the subject.

Vocal Ingenue Sought

Failure to find an ingenue who can sing is delaying the start of "Too Much Harmony" at Paramount. Director Eddie Sutherland has haunted night clubs and radio stations for the past week, but the sum total so far is several tests which have proved disappointing.

Term For Chandler

Chick Chandler drew a term contract with Radio yesterday. Company execs handed him the ticket after deciding to give him a buildup for featured spots as a result of his performance in "Melody Cruise."

Exhibs War on Warners

(Continued from Page 1)

pictures from programs more for the reason that the final negative expense on the picture called for a new deal with the exhibs in the effort of the exchanges to get back that production cost. But Warners can't fall back on this, as their musical hit cost under $275,000 and even less than the budgeted cost.

Theatremen over in Jersey and in Eastern Pennsylvania are not able to get playdates on "42nd Street" for the reason that the Warner-owned houses are playing longer engagements on the show with than the usual picture and, because of this and the protection they throw around those houses, those theatre owners who had the picture under contract with expectation of playdates at a time that would mean money for them are now left holding the bag.

Meetings were held here and in Newark by the independent exhibitor associations, with resolutions being drafted to book no further Warner product as a result of the deal they received on "42nd Street."

We Recommend To Your Attention for Your Summer Reading

"Laughter Ends"

By

John Farrow

(Now On Sale At All Book Stores)

◆

The Tahiti in which Mr. Farrow sets his story is one far removed from the conventional picture of that island, and no doubt one which the "civilization" of the South Seas has made much more true to life. The odd, half-caste mixture of several races which actually makes up the population of Tahiti today obviously offers remarkable psychological and dramatic material for a novelist, and Mr. Farrow has made good use of it, depicting his characters vividly, but with an undeniable sincerity. His heroine alone is an interesting study, and his descriptions, one would imagine, faithfully portray the real atmosphere of modern Tahiti.—From the Oxford Times.

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The chief interest of the novel of John Farrow, brilliant young Australian writer, is to show us a real Tahiti, a new world where half-breeds, like new unknown fruits, renew their psychology and atmosphere of the exotic, but without banality. His characterizations of the Chinese are extraordinary, and his description of Vite's death is one of the most powerful in the English language. English literature has already given beautiful crops in Canada and the United States; now comes Australia with John Farrow.—Paul Morand in the Southport Guardian.

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Mr. Farrow's story is concerned with two half-breed girls, natives of modern Tahiti. Meri and Turea have sharply contrasted personalities and both of them are closer to their Tahitian mother than to Ah Lee, their Chinese father.

Their adventures with the English and French visitors to the island provide the main action.

There are moments of strange, passionate beauty in the book, and Mr. Farrow's portraits of the Chinese are superlatively good.—From the London Daily Telegraph.

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THE Hollywood REPORTER

Vol. XV. No. 18. Price 10c. TODAY'S FILM NEWS TODAY Thursday, June 8, 1933

ACAD. SCALP IN DANGER

TRADEVIEWS
By W. R. WILKERSON

TWO most significant things have vened up the production end of the ndustry and, as a result, have set off bomb of expectation in the office f every theatre manager in the coun-ry, both chain-owned and indepen-ent.

The first is the formation of Twen-ieth Century Pictures by Joe Schenck nd Darryl Zanuck and its rapid prog-ess. The second is the great progress n production matters of Metro-Gold-vyn-Mayer, which now has every elease completed and ready for ship-nent to and including August 4.

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The turning out of 60 pictures a ear by Darryl Zanuck for Warners vas an astounding feat, but the man-er in which Zanuck, greatly assisted y Schenck, has launched activities for heir outfit, has turned United Artists rom a hit-and-run distributor into ne of the largest, and best, in the usiness.

To date, Twentieth Century has ten mportant writers working on that nany stories. Zanuck has the whole f his 12 picture program, so far as tory material is concerned, right in he palm of his hand. And look over he list of players, all accomplished within a few days. Constance Cum-nings, Loretta Young, George Arliss, deal that will most likely be made vith Constance Bennett the loans of Wallace Beery and George Raft. All his, plus a production organization hat is working on high and one which KNOWS where it is going and when t will arrive.

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The feat of Metro-Goldwyn-Mayer aving all its releases up to and in-luding August 4, completed, is also nprecedented. And this is no reflec-ion on Irving Thalberg or the methods f Thalberg's production organization, ut rather as a result of it, together vith "Louie" B. Mayer, coat off and leeves rolled up, and a determination o get product in the exchanges.

That Mayer fellow, minus the polit-cal responsibilities that burdened him oo long, (so far as pictures were con-cerned) is working as no human being as ever worked in a studio. And he as a group of producers that are re-sponding to the lash of his whip, not nly with weekly releases for the ex-changes, but QUALITY releases.

Exhibitors throughout America will greatly benefit by these two great ad-

(Continued on Page 6)

25c Dividend On Loew's Common

New York—The Board of Directors of Loew's Inc. yesterday declared a dividend of 25 cents a share on the common stock of the corporation, payable on June 30.

Wm. K. Howard Will Direct Helen Hayes

William K. Howard has ben switched from the direction of "Malibu" to Helen Hayes' next picture, "The Old Maid," for MGM.

Josephine Lovett is now writing the screen play and dialogue.

Cody-Pringle Team Together Again

The old team of Aileen Pringle and Lew Cody is back together again, this time in an independent production for Chesterfield, titled "After Office Hours."

Schenck After Bow

It is reported that Joseph M. Schenck is negotiating with Clara Bow for a two-picture deal to be made under the Twentieth Century banner.

Screen Writers Guild, New Directors Guild And Big Agents Forming Association

Contending that "the Academy has failed and has no chance to function properly so long as the producers' branch is permitted," the Screen Writers Guild, a new organization of important directors. and one with many of the best agents are combining in the formation of a new organization they believe will mark the death of the Academy.

The plan, as outlined by one of the prime movers, starts with the agreement between members of the Writers Guild and several important agents that will not permit the latter to sell or arrange employment for any writer who is not a member in good standing of the Guild. The Guild members in turn agree not to place themselves under the management of any agent who has not signed their agreement.

It is known that a movement, started some time ago for a Directors' Guild including all the important directors, is about ready for launching, many meetings having been held in secret and more than 75 per cent of

(Continued on Page 4)

Two MGM Conventions

New York—Metro-Goldwyn-Mayer will hold two conventions this season. The first will be in Detroit on June 26 and the other in Kansas City, June 30.

Montgomery Out; Tone in MGM Film

Franchot Tone has ben set as one of Joan Crawford's leading men in "Dancing Lady" for MGM, replacing Robert Montgomery who will not finish "Another Lanaguage" in time to go into the Crawford picture.

Clark Gable has the other important male role, and Robert Leonard will direct, from the script by Allen Rivkin and P. J. Wolfson. Production is scheduled to start next Wednesday.

Edward Ebele Quits Warners For Zanuck

Edward Ebele, one of Warners' assistant production executives, handed in his resignation yesterday morning and checked in at Twentieth Century Pictures offices on the United Artists lot a few hours later.

He will have charge of the physical production responsibilities for the Schenck-Zanuck company.

BEERY-RAFT IN ZANUCK'S FIRST; WALSH DIRECTS

Darryl Zanuck, vice-president of Twentieth Century Pictures in charge of production, announced yesterday that the company's first picture will be "The Bowery," starring Wallace Beery and George Raft. Beery has been borrowed from MGM and Raft from Paramount.

Zanuck also borrowed a director for this production, securing Raoul Walsh from Fox. Howard Estabrook and James Gleason are doing the screen play, which is an adaptation of "Chuck Connors," a novel by Martin L. Simmons and B. R. Solomon. The story deals with New York's East Side at the time that Steve Brodie took his chance.

Beery will play Connors, and Raft will have the role of Brodie, the bridge-jumper. The picture goes before the cameras next month.

Brown Will Direct 'Fighter and the Lady'

MGM has handed the Frances Marion yarn, "The Prize Fighter and the Lady," which will co-star Joan Crawford and Clark Gable, to Clarence Brown for his direction.

This is the yarn that Josef Von Sternberg was signed to direct but withdrew from his contract with that studio.

'Waterfront' Going Big

New York.—Reliance Pictures' "I Cover The Waterfront" started its fourth week at the Rivoli Theatre yesterday.

MGM After Alice White

MGM is negotiating with Alice White to join the cast of "March of Time."

Willard Mack Writing 'Hill Billies' At MGM

Willard Mack has been assigned the writing of "Hill Billies" for production at MGM.

Helen Mack Sought

Warners are negotiating with Radio for the loan of Helen Mack for the top spot in "Wild Boys of the Road," which William Wellman will direct. Frankie Darro is set for the opposite role.

Jack Gain On Vacation

Jack J. Gain, general manager of Fox studios, is on a two weeks vacation trip through the western states. He returns to the studio June 20.

Loos Rushing Original

"Age For Larcency," an original by Anita Loos, is being rushed to completion by the author for an early production by MGM.

HARRY JOE BROWN directed "I LOVE THAT MAN"

THE Hollywood DAILY REPORTER

W. R. WILKERSON Editor and Publisher
FRANK POPE ..... Managing Editor

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RAMBLING REPORTER

Migosh—you'd never guess who called up the head designer of a major studio the other day in regard to some costumes and said: "Send over some red, black, orange things—or any other PASTEL shades you have!" . . . The Johnny Considines vigorously denied they were blessed-eventing ages ago when we announced it—but now they're happily admitting it. . . . Karen Morley (Mrs. Charles Vidor) is getting ready to become a Momma too. . . . Joe Mankiewicz has taken the Charlie Farrell house at Toluca Lake. . . . You'd be aghast if you knew whom Ann Harding is agog about! . . Major John Zanft is on his way to New York. . . . Mrs. Al Newman is ill at her home . . . and little Johnny Levee is doing right well now that his appendix is out.

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Does Constance Bennett ride around Hollywood on the floor of Gilbert Roland's car for the sake of privacy—or because she's more comfy that way? . . . Gregory Ratoff, tending bar, washing dishes and taking tips (just for fun, mind you) at the Colony the other night. . . . Tallulah Bankhead is wearing a beautiful new string of pearls. . . . Practically every time Jack LaRue opens his mouth, he puts his foot in it—but of course, he wouldn't know why. . . . Mary Pickford will be Hollywood bound in a few days. . . . All the George Fitzmaurices are feeling simply swell this week—which is NEWS. . . Jack Oakie pulled another "funniest crack of the season" the other night.

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The Doc Martins full of health after a week-end at Arrowhead Springs. . . Now it looks as though the "big secret" is that Jetta Goudal will play "Twentieth Century" on the stage here . . . if the stipend is high enough. . . . Lew Cody, lunching in a green ensemble—everything but the green carnation! . . . Lil Tashman's pet wire-haired terrier, "Malibu Daisy," was run over and killed Sunday. . . . Mrs. Frank Joyce hopped on an east-bound choo-choo last night. . . Is it true that every morning Merian Cooper throws the entire personnel of the RKO studio up to the ceiling—and that the ones that fall to the floor he makes supervisors?

Reviewing the FAN MAGS

PHOTOPLAY
118 pages and cover

COVER DISPLAY..... ..Helen Hayes (MGM)

Publicity Space (Approximate)

MGM	**796 sq. inches**
Paramount	**571 sq. inches**
RKO	**317 sq. inches**
Warners	**187 sq. inches**
Fox	**158 sq. inches**
Sennett	**70 sq .inches**
Columbia	**35 sq. inches**
U. A.	**22 sq. inches**

With two exceptions, the July Photoplay is pretty anaemic.

The exceptions are Mac Miller's "Splashing Into Films," and "A Pipe Is His Scepter," by Reginald Taviner.

Miller, himself a swimming champion, has written an amusing three-way story of Johnny Weismuller, Eleanor Holm and Buster Crabbe,—their manner and mannerisms in the water and their high-dives into film fame.

"A Pipe Is His Scepter" is a grand interview with Merian C. Cooper. Taviner also offers a story on Brian Aherne.

The usual vague, aimless Garbo story is contributed by Arline Hodgekins, and "Joan Looks Forward," although advertised as "an exclusive interview . . . in which she tells for the first time the intimate details of her marriage to Doug, Jr.," is nothing of the kind.

Marlene Dietrich, the Bennett Sisters and Miriam Hopkins are other personalities written about.

Photoplay this month is guilty of one of the most beautiful examples of perfect bad taste ever perpetrated. The two pages occupied by Meyer Levin's "Footing Jimmy's Bill," (marionettes and dialogue) hang some misplaced "humor" on Jimmy Durante's nose and Greta Garbo's feet, and will give fan magazine readers nothing but a pain in the neck. It is fortunate, however, that the unfunny malice of the thing is equalled by its vapidfity.

SCREEN ROMANCES
114 pages and cover

COVER DISPLAY.....Joan Blondell

Publicity Space (Approximate)

Warners'	**1970 sq. inches**
Paramount	**1220 sq. inches**
Fox	**1099 sq. inches**
MGM	**1030 sq. inches**
United Artists	**490 sq. inches**
RKO	**414 sq. inches**

Of the twelve fictionizations of new films, Warner Brothers come out ahead with four in the July Screen Romances. Fox has two, Paramount two, MGM two, and United Artists and RKO have one each.

Warners: "The Little Giant," "Gold Diggers of 1933," "The Working Man," and "Baby Face."

Fox: "Adorable," and "I Loved You Wednesday."

Paramount: "The Eagle and the Hawk," and "International House."

MGM: "Peg o' My Heart," and "Looking Forward."

United Artists: "I Cover the Waterfront."

RKO: "Emergency Call."

The stories are unusually well written.

New Play For Cornell

New York.—Katherine Cornell has bought the rights to the Owen Davis play, "Jezebel," and is also holding the rights to "Wild Decembers," the Clemence Dane play which flopped in London with Diana Wynyard starred.

Sandrich With Lederer

Radio has assigned Mark Sandrich to direct the first Francis Lederer story, "Romance In Manhattan," by Don Hartman, as his next, after which he will direct Wheeler and Woolsey. Sam Jaffe is producing.

Another Christie Short Booked Into Music Hall

New York.—The second Educational short to be booked into Radio City Music Hall is "Loose Relations," which stars Andy Clyde and was produced by Al Christie with Harry J. Edwards directing.

The Moran and Mack comedy, "Hot Hoofs," was spotted in three weeks ago. Al Christie also produced it.

Sheffield Switches

The string of five Sheffield Exchanges has dropped its old name and painted on the Monogram banner instead. The sales spots are in Seattle, Portland, Butte, Salt Lake and Denver.

Cohn Has Brown And Voight Nuts

New York.—The George Brown Hubert Voight feud, which has raged for months at Columbia, is even more bitter now, with Harry Cohn making matters worse before he left for Europe.

Cohn has a personal contract with Voight which has some time to go. Brown, in charge at this end, does not know about this and demanded of Cohn that he fire Voight. Cohn told Brown he would leave it up to the Coast and wired for their approval, in front of Brown, after having sent another wire telling them to answer No.

The net result is that Brown is burned at the studio and Voight, with the studio publicity head having some nice things to say about Brown and the New York office and there the matter stands.

Hotel Miramar Opens Its New Terrace Room

The Hotel Miramar, at Santa Monica, opened its newly-decorated and enlarged Terrace Room last night for the Summer season. The opening was attended by a large number of film notables and society folk, and a dinner was served to the press.

Jay Whidden and his band, with Loyce Whiteman, Don Raymond and the Three Rogues of Rhythm supply the show.

'U' Role May Postpone Kenyon's Honeymoon

Universal is dickering with Doris Kenyon for the lead in "Glamour," which is scheduled to go into production within two weeks.

Miss Kenyon is planning to get married next week and leave for Japan on a honeymoon, but will have to postpone the trip if the deal goes through.

New Hotel Orchestra

Don Cave and his orchestra have moved from the El Cortez Hotel in an Diego to the Hollywood Knickerbocker.

Majors Bars Against Indies Are Lowered

The major studios have lowered the bars against independent production, shelving their recent agreement to withdraw all co-operation in the way of loan-out deals and space renting.

This action comes after an unsuccessful attempt to put the damper on the indies, who have shown that they will continue production activity in spite of any obstacles placed in their path. Official notice of the change in the attitude of the majors is disclosed in invitations to the indies to borrow contract players, Monogram having borrowed Adrienne Ames and Sol Lessor getting Buster Crabbe, both from Paramount. Other deals are on the fire.

Universal, the hardest hit by the major combine against indies since it was the largest space-renter, declared yesterday that it had not modified its demands to the small producers who want to shoot on its lot.

The studio at no time refused deals indicating its policy by setting prohibitive rental prices for its stages and sets instead. It is known that the company is prepared to offer its facilities at rates less than the $1500 per day asked under the majors' agreement. This is conditional, it is said, upon a production budget of $35,000 or over. The same proviso governs loan-out deals from other majors, it is stated.

State righters who are producing down around the $15,000 per picture scale are still out in the cold, but are not affected one way or the other, since they never were able financially to borrow major studio players and rent space from the bigger companies

WARNERS' 'VOLTAIRE' A HIT; ENTERTAINMENT VALUE HIGH

Fully Up To Best Arliss Standard

"VOLTAIRE"
Warner Bros.

Direction .....John Adolfi
From novel by George Gibbs, E. Lawrence Dudley.
Screen Play.....Paul Green, Maude T. Howell
Photography .....Tony Gaudio
Cast: George Arliss, Doris Kenyon, Margaret Lindsay, Theodore Newton, Alan Mowbray, Reginald Owen, Helene Phillips, David Torrence, Murray Kinnell, Doris Lloyd, Ivan Simpson, Douglas Dumbrille, Leonard Mudie.

There could be no possible squawk from exhibitors on the subject of costume pictures now or at any time in the future if more films of the quality and entertainment embodied in Warners' "Voltaire" were in evidence. With "Voltaire," George Arliss bows out of his Warner contract, and it is a picture of which he and the organization may well be proud, and one which will undoubtedly force the actor to take many "curtain calls."

Arliss' characterization of the great wit, philosopher and meddler of the eighteenth century is complete, bringing forth every shade of the great writer's personality, which will be appreciated by many for the first time when they see it on the screen. As always, Arliss raises pure hokum to a fine art, feeds subtlety to the masses in a way that is not only delightful, but understandable to them, and, in so doing, enables you to cash in on a picture that might otherwise be deadwood, except in highly intelligent (if there are any) centers.

From the beautiful production that "Voltaire" has been accorded, right down through the direction of the late John Adolfi, and the capable writing of Paul Green and Maude T. Howell, the entertainment standard is high—and is eclipsed only by the dominating performance of Arliss himself, which quite overshadows everything else in the picture. And this fact in no way detracts from its value.

The film concerns itself mainly with one particular and very important incident in the life of Voltaire, absorbed as he was in the interests of the people of his beloved France. He urges his wit and his wiles upon King Louis XV, but it is his influence with Mme. Pompadour which proves of greatest worth to him in his greatest need. Voltaire succeeds in exposing the evil doings of the King's "right arm" and winning a small justice for an abused citizen, but the picture fades with the threat of the French revolution to come, since Voltaire has only been able to stir his people—but not his King.

The entire picture is handled with humor and charm. Attention to detail and a smooth simplicity (for a picture of this type) add greatly to its enjoyment.

Doris Kenyon makes a lovely Mme. Pompadour, but, excepting only Arliss, it is Reginald Owen who scores a personal hit. Alan Mowbray is excellent as the vicious Counte de Sarnac, while David Torrence, Margaret Lindsay, Helene Phillips and others appear briefly in support. Tony Gaudio's photography is top-notch.

Chalk this up as another Arliss success. His host of fans will eat it up, and the others will get their money's worth out of a picture that is refreshing and different.

Social Note

W. R. Sheehan, of the production department of the Fox Film Corp., was seen and heard lunching with Myron Selznick, of Selznick-Joyce Inc., managers for a long list of production executives, artists, writers and directors.

Col. Loses Young In Zanuck Deal

Loretta Young will probably not be in the Frank Borzage production of "A Man's Castle," to be released by Columbia. This happened right at the minute when everything looked okay.

The rub was another deal that the star has on with Schenck-Zanuck Twentieth Century Productions, a long term ticket that prevents her from doing anything before or after it is signed without Zanuck's O. K.

Zanuck is willing to let Columbia have Loretta, but is asking for Frank Capra in return, and Sam Briskin went into a fit at this suggestion.

Chas. Rogers Signs Up Team of Songwriters

Charles R. Rogers has signed Will Jason and Val Burton to write several original musical number for "She Made Her Bed," which Rogers will produce for Paramount. The team recently finished the musical numbers for Radio's "Melody Cruise."

Andy Devine With Fox

Andy Devine, recently under contract to Universal, goes to Fox for a part in Will Rogers' next picture,"Life Worth Living." Ralph Forbes, Vera Allen and Boots Mallory also get spots in the production.

'Rafter Romance' Starts

Radio starts production today on "Rafter Romance," with Ginger Rogers and Norman Foster featured under direction of William Seiter. Laura Hope Crews was signed for a part.

Four For 'Death Watch'

Latest additions to the cast of "Death Watch" at Radio include Pat O'Malley, Hobart Cavanaugh, La Chand Mehra and Tom Brower. Picture will be directed by Otto Brower.

Goldstone Backing Like and KentAgain

Phil Goldstone, who announced several months ago that he was off financing independents, has completed arrangements to back Ralph Like and Willis Kent on a joint production venture for the state right field.

The new combination, which formerly operated individually, has completed a deal with the Malcolm Laboratory in New York which will return them full negative cost of each picture as shipped C. O. D. The producers gamble their chances for profits on a percentage basis. Kent originally had the deal on his last year's program and has made room for Like in it with him.

Many 'Names' Signed For 'Only Yesterday'

Universal has enlisted a host of names for the opening sequence in John Stahl's picture,"Only Yesterday." Among them are Ruth Clifford, Noel Francis, Betty Blythe, Barry Norton, Burton Churchill, Gay Seabrook, Sidney Bracy, Walter Catlett, Franklyn Pangborn, Hugh Enfield, Mabel Marden, Onslow Stevens and Edna May Oliver.

De Courville Will Make 'The Singing Kettle'

London.—Clifford Grey has sold an original story, "The Singing Kettle," to British Lion Productions.

Albert de Courville is slated to direct and the cast will have Gordon Harker, Lily Morris, Ray Miland and Betty Astell.

Madge Bellamy To 'U'

Universal has signed Madge Bellamy for the lead opposite Buck Jones in the serial, "Gordon of Ghost City," and has taken an option on the actress for the lead in the serial to follow, "The Perils of Pauline." The Jerry Mayer office made the deal.

Riskin-Levenson Team

Robert Riskin has been taken off the World Fair yarn temporarily to go on the "East of Fifth Avenue" story in collaboration with Lou Levenson, as Columbia wants to put the latter story into production as soon as a suitable script is written.

Term For Louise Hale

Louise Closser Hale, one of the leading character players of the screen, has been signed to a new contract at MGM. Among her recent pictures were "Rasputin" and "The White Sister."

New Novel For Zanuck

New York.—Nathaniel West's new novel, "Miss Lonely Heart," has been sold to Darryl Zanuck, of Twentieth Century Productions, through the William Morris office.

Yesterday in NEW YORK with HELEN GWYNNE

By far the best and biggest party of the week-end was the Newspaper Women's Ball, given at the Central Park Casino. And from what went on it looks as though it must have been given solely in honor of, for the benefit of and the satisfaction of hordes of admirers of Elsa Maxwell. . . . Despite the fact that the place was liter'lly laden and bulging with celebrities and sassiety folk, the gal they all wanted to see and meet was Elsa. And did she have a time for herself! No costume, just evening dres, but Elsa did her bicycle act with Fanny Brice and then, later, won a dance contest with George Murphy. Incidentally among the other entertainers were Ed Wynn and George Gershwin. . . . Howard Hughes threw a large affair down at the Atlantic Beach Club and that heart still beats longingly and loudly for La Lansing, but they both insist they're not going to get married—something about it would spoil the romance of it all! . . . Perronia opened his summer place on the Post Road just along by Mamaroneck. He took over a beeg stone mansion that useta belong to Forhan, the gum and paste man. Heh, heh, four out of five can still have it if they just know how.

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A very funny thing innocently caused a lotta trouble recently. A moom picture actor on from the coast had a really swell tintype of himself done that appeared in the news prints and with which he was quite satisfied. . . . The day after the interview appeared, however, he had occasion to go to visit with his lawyer and as he stepped into the legal light's office, the man bellowed at him something about had the actor seen the interview. The actor broke down and admitted he had and the lawyer then asked him if he'd liked it and the actor said he had. And with that the lawyer turned practically purple and after relegating everybody to h——l (hell) said to the actor: . . . "Did you see that line about the twenty-two fifty suit that you've worn in all your pictures?" "Sure," answered the actor, "and that's true, too." "True!" screamed the lawyer, "Well it caused me a plenty bad half hour since I just got through making out your income tax report and claimed a nine hundred dollar exemption for your wardrobe expenses in your work for the past six months." . . . Which just goes to show you how it doesn't pay to be economical 'cause ef your tailor don't get you the government will.

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Wonder what becomes of that Universal contract if June Knight really does, or rather, will have married Maxie Baer after the Schmeling bout and be on her way to Europe instead of California? . . . We get all mixed up on our tenses because every once in a while what looks like a scoop as it's written in New York is an A.P. report by the time it sees print in California. Very confusin'.

REVISED ACAD. AGENT CODE WILL BE DISCUSSED TONIGHT

Drastic Revisions Since Last Meeting

A revised draft of the Artist-Agent-Producer Code of Practice has been sent to all agents by the Academy A-A-P Relations committee to enable the agents to study the revisions prior to tonight's general discussion by the committee and the agents.

The committee revised the draft at a meeting yesterday, and decided to incorporate the proposed standard agent-artist contract into the Code to provide that all future contracts contain specific minimum provisions, but without specifying the form to be used.

The revisions of the Code, which were made after listening to suggestions of agents at last week's meeting include:

Minimum provisions for any and all agent-artist contracts instead of a standard form.

Modification of clause requiring agent to have signed contract with an artist to enable agents to act in a temporary capacity for one or more pictures or parts through authorization by either letter or telegram. The temporary representation period is limited to 30 days.

The requirement for agencies to list all owners, partners or others holding an interest in the firm is qualified for that data to be kept confidential by the Academy.

The clause limiting commissions to 10 per cent has been changed to apply only to motion picture work. The clause prohibiting an agent from accepting either commission or fees from a producer is modified to allow the agent to accept special assignments which may affect his client but not without first receiving the artist's written consent.

The provision to prevent contingent contracts with artists by agents also was modified to provide for charges of unethical practices against any agent who offers representation to a client of another agent on a basis of being able to secure more money for the artist.

An entirely new set-up has been worked out to take care of arbitration of disputes that might arise when the Code goes into operation. A new clause has been included, covering the special procedure required of suspension of an agent is involved.

Kibbee With Cagney

Guy Kibbee has been assigned a comedy role in "Footlight Parade," co-starring James Cagney and Joan Blondell for Warners. Lloyd Bacon will direct

Cummings In New One

London.—Milton Rosner has started production activity on British International's "Channel Crossing," which stars Constance Cummings.

Oh, Mr. Hays!

The following is from an ad in the Los Angeles papers on the Fox picture, "Warrior's Husband," accompanying a cut of Elissa Landi and Ernest Truex:

"You can be had! What was a poor, defenceless man to do in the clutches of this beautiful Amazon? He wanted to be good—but things looked bad. He feared the worst—and that was what she wanted."

Indies Won't Deal Direct With Unions

New York.—The Independent Motion Picture Theatre Owners Protective Association, of which Harry Brandt is the head, yesterday adopted a resolution that none of its members shall deal individually or directly with any of the unions.

All such negotiations are to be carried on by the committee appointed by the Association to represent it in labor matters.

Six For Universal Cast

New York.—Herbert Rawlinson, Lillian Miles, Louis Sorin, Alexander Campbell, Len Mence and R. H. Conness have been added to the cast of the Rowland and Brice-Universal musical,"Moonlight and Pretzels," now in production at the Astoria studio.

Ryan Starting Monday

Phil Ryan starts production Monday on the second of his series of two-reel comedies for Paramount. Del Lord will direct, with Sidney Toler featured and Mae Busch and Arthur Hoyt in the cast. Picture will be made at Pathe.

Quillan To MGM; Fraser Deal Cold

Eddie Quillan has been signed by MGM for a featured part in the new version of "March of Time." It is understood MGM holds an option for a term ticket after he finishes that picture.

The plan of William R. Fraser, general manager of the Harold Lloyd Corporation, to star Eddie Quillan in a series of feature comedies is off, and Frazer released Quillan from the option held pending development of that deal, which has been on the fire for nearly a year.

Dorothy Peterson Set For Three At One Time

Dorothy Peterson has been signed through the Joy and Polimer office for three assignments which she will fill at the same time, shooting schedules being matched to permit.

She goes into featured roles in Will Rogers-Fox picture, "Life Worth Living," and "The Big Executive" and "I'm No Angel" for Paramount.

Hot Competition For Earl Carroll's Story

New York.—There is hot competition among the majors for "Murder at the Vanities," the story by Earl Carroll and Rufus King. No sale yet, as Carroll is holding out for big money.

Pallette For Musical

Warners are negotiating with Eugene Pallette for the latter to take featured spot in the next filmusical for that company, "Footlight Parade."

Bellamy In 'Fog Bound'

Ralph Bellamy has been set by Radio for a featured spot in"Fog Bound," which Ernest Schoedsack directs.

Academy Scalp In Danger

(Continued from Page 1)

the better directors having put down their names and forked out a check for membership.

This directors' group is also set for listing with the agents, who expect to bring in the most important artists in another grouping just as soon as the first stages of the above have been completed.

A spokesman for the writers told this reporter:

"We are not out to unionize the creative branches of the industry, nor are we out to sand-bag the producers. We do want the scalp of the Academy for the simple reason that it has failed in its function and will continue in that failure as long as it includes a producers' branch in the organization. We have demanded that our business representatives do our bidding and, for that reason, we have approached the most important agents with our ideas. They immediately saw the logic of them.

"It's no secret that the directors are about ready for the announcement of their organization. When this is done, they in turn will instruct their business representatives as we have. The agents will be told that they can not handle a writer or director (and handle us) who does not belong to our groups and, too, we will tell the studio heads that we will not work with writers or directors who are not members. By this means we can insist on fair play, will be able to give the producers a protection they have not got now, and, we believe, will make working conditions better for everyone, with better pictures the result."

Several agents approached for further information on this new alignment acknowledged that they had been approached, but would not state whether they had given any indication of contributing to this new order of things.

Eastern Production

Eastern Service Studios
"MIDNIGHT"
All Star Prods.

Cast: Sidney Fox, Margaret Wycherly, O. P. Heggie, Richard Whorf, Lyn Overman, Helen Flint, Henry Hull, Katherine Wilson, Humphrey Bogart, Cora Witherspoon, Granville Bates, Moffatt Johnston, Henry O'Neill.
Director .....Chester Erskine

Eastern Paramount Studio
"EMPEROR JONES"
Krimsky-Cochrane

Cast: Paul Robeson, Ruby Elzy, Freddi Washington.
Supervisor .....William DeMille
Director .....Dudley Murphy

"MOONLIGHT AND PRETZELS"
Rowland & Brice-Universal

Cast: Mary Brian, Leo Carrillo, William Frawley, Roger Pryor, Bobby Watson.
Directors .....Karl Freund, Monty Brice

Vitaphone Studios
Warner Shorts
"PAUL REVERE JR."

Cast: Bert Frohman, Gus Shy, Jane Reade, Bobby Watson.
Director .....Roy Mack

"MELODY MASTER"

Cast: Sylvia Froos, Eddie Duchin and Band.
Director .....Joseph Henaberry

"SHIP AHOOEY"

Cast .....Jack Haley
Director .....Ray McCarey

Standard Sound Recording Studio
Master Arts Shorts
"MELODY MASTERS"

Cast: Jimmy McHugh, Picard Sisters, Dorothy Fields, Jack Osterman, Ben Alley.
Director .....Sonny Barkus

West Coast Service Studios
Columbia Shorts
"FAT OF THE LAND"

Cast .....Smith and Dale
Producer .....Max Hayes
Director .....Lynn Shores

New Title For 'Pigmy'

Radio has set "Escape to Paradise" as the title replacing "Pigmy." Richard Dix, Eric Linden and Helen Mack have the leads under J. Walter Ruben's direction. Shirley Burden is producing.

Wide Screen In Again

Chicago.—George K. Spoor and his wide screen are in again. He has a 1000-seat theatre at the World's Fair and is showing pictures of Niagara Falls.

Rodgers-Hart Assigned

Lorenz Hart and Richard Rodgers have been assigned to write some additional song numbers for the Joan Crawford picture, "Dancing Lady," for MGM.

RICHARD BOLESLAVSKY

Just Completed

"STRANGE RHAPSODY"

for
Metro-Goldwyn-Mayer

Exclusive Management of
BREN and ORSATTI

TOWER THEATRE TO BE FIRST RUN HOUSE FOR U. A. PRODUCT

'Secrets' The First Under New Policy

The Tower Theatre, in downtown Los Angeles, swings into a first run policy, starting Saturday, June 17, and has contracted for Los Angeles first run showings of United Artists product.

Mary Pickford's "Secrets" will inaugurate the new policy of the house, and will be followed by "I Cover the Waterfront" and, probably, Al Jolson's "Hallelujah, I'm A Bum." Each picture will remain in the house as long as business justifies, with the operators figuring that two or three pictures annually can be obtained to run for eight or 10 weeks each. Frank Whitbeck will handle advertising for the house.

The Tower, when originally opened several years ago, ran the Warner product first run downtown for some time, and when Warners took over the Pantages (now the Warner Downtown) for its Los Angeles first run house, the Tower struggled along for some time and finally went to second and third runs in the business district.

The house is now in a pool composed of the Gumbiners, Cohens and Principal Pictures, each of whom has one or more houses within a two block area. With the United Artists product as a nucleus, the operators feel there will be plenty of domestic and foreign pictures available to keep the house in the new policy.

With the Tower grabbing U. A. for Los Angeles initial showings, both Alexander Pantages and T. L. Tally will be forced to look elsewhere for pictures. Pantages took back his house in Hollywood from FWC and Tally his Criterion downtown. Both had been dickering for United Artists franchises.

Theatre Changes

Harry Kopic has taken over the Baldwin Park Theatre, Baldwin Park, Calif., from Frank Ullman. Zack Harris has leased the Glassell Theatre, in the Highland Park section of Los Angeles, and opens the house tonight.

Goldberg With Futter

New York.—Joseph Goldberg, formerly with Columbia and World Wide, will handle the distribution of all Walter Futter releases on a profit-sharing deal.

'Be Mine Tonight' Held

New York.—The Universal musical production, "Be Mine Tonight," is being held over at the Criterion for a third week.

Weltner To Mexico

New York.—George Weltner, of the Paramount foreign department, left yesterday to make a survey of conditions in Mexico.

Clara Blandick Set

Clara Blandick has been added to the cast of "One Sunday Afternoon," which Stephen Roberts is directing for Paramount.

So What?

New York.—When "Of Thee I Sing" was shown in Washington last February, various Government officials were invited to see the show, but Charles E. Hughes refused on the ground that the play held the government up to scorn and ridicule. Hughes visited New York last Saturday, saw the show and the Sam H. Harris office reports that "he laughed his head off."

Pathe Studios Will Not Be Closed Down

RKO-Pathe Studios will not be closed during the coming year by the company.

This statement was made yesterday by Phil Ryan, general manager of the studio, who pointed out that Allied was due to make a feature next week on the lot, while the next Joseph Schnitzer-Sam Zierler production starts in about three weeks. In addition, Ryan will produce there at least 14 two-reel comedies for Paramount release during the next year.

Mervyn LeRoy Denies Plan For Walker Film

Mervyn LeRoy said yesterday that the Hollywood Reporter's story that he and Jimmy Walker planned to produce a motion picture of the life of the latter was all news to him and that he had no such idea.

Promotion For Terhune

Dick Currier has resigned as chief editor for the Roach organization. Henry Ginsberg has elevated William Terhune, Currier's former assistant, to handle the assignment on the company's schedule for the new year.

RCA For Lynn Shores

New York.—Lynn Shores' West Coast Service Studios in West 57th street have installed RCA high fidelity noiseless sound recording.

March On 'Jorgenson'

Paramount has assigned Joseph Moncure March to write the screen play of Tristam Tupper's novel, "Jorgenson." Bayard Veiller is supervising.

Florida Drops Tax

Jacksonville.—Committees of both houses of the Florida Legislature have approved a bill granting a ten-year tax exemption to picture producers.

Miljan To Radio

John Miljan has been borrowed by Radio from MGM for a role in "Fog Bound," which Ernest Schoedsack is directing.

Busy Month Lined Up For Caliente

Agua Caliente is starting on what will be the busiest month in its history, with a long program of social and sporting events. The final one on the list is the opening of the Agua Caliente Kennel Club meeting, which will run through Labor Day. Other features scheduled are:

June 10 and 11: Driving contest, for men only, at Caliente golf club.

June 13 to 18: Sixth annual golf tournament for the Commandant's Cup, originally offered by Rear-Admiral Robertson in 1925.

June 16, 17 and 18: California State Convention of the Fraternal Order of Eagles, 1000 strong, will pay a visit, following meeting at Long Beach.

June 18: Caliente will entertain Abe Lyman's band at the Casino.

June 23: Celebration of the fifth anniversary of the Agua Caliente Company.

June 25: Senior championship tournament of the San Diego Golf Association.

June 29 and 30: Post-convention trip of Kiwanis International, following annual meeting in Los Angeles.

July 1: Opening of the Kennel Club meeting.

Johnny Mack Brown Set For Mascot Serial

Johnny Mack Brown was engaged by Mascot yesterday to head the cast in its serial, "Fighting With Kit Carson," which goes into work under the direction of Ford Beebe.

Noah Beery, Tully Marshall and J. Farrell MacDonald have other top spots.

Levine With Futter

Bert Levine today joins the Futter organization as a member of the writing staff. He will write the dialogue for "Pre-War Flicker," a featurette which the company is making without a release set.

Balaban-Publix Deal

New York.—John Balaban and John Trendle are reported dickering to take over the Publix theatres in Detroit, but the deal is not closed yet.

New Term For Levenson

Columbia has taken up the option on Lou Levenson's contract for another six month period.

Tradeviews

(Continued from Page 1)

vances in production. With MGM missing a lot of releases at times and Sam Goldwyn carrying most of United Artists on his shoulders, there was a gap in attractions for the theatre owner. But with MGM meeting release dates with good pictures, and the Schenck-Zanuck crowd crowding the top with their activities, it looks as if the new season will be a better season for the whole industry.

OPEN FORUM

The Hollywood Reporter:

Your publication is a decided help from the newspaper standpoint. Almost every week I run a column of movie notes and, needless to say, I get most of my information from the Hollywood Reporter. I do stick in a paragraph about each of our coming shows for the week, but try to make the column interesting in a general way to those interested in pictures. It is read quite closely by some and occasionally by others. I consider it worth while from the newspaper angle and, of course, it helps the show business. And the Lord knows it needs help.

I want to congratulate you on your fight for better pictures and better conditions in the picture business. I can say, as a small-town newspaper man, that yours is the only theatrical publication I have found that has the nerve to say some of the things that need to be said. Of particular value to me is your rule to call a rotten picture "rotten," regardless of who made it.

I am particularly interested in your scrap against the sophisticated and high-brow stuff that usually depends on a crooked wife or husband for its plot. These pictures may be hot stuff on Broadway, but, believe me, the folks out in the sticks are getting tired of them. "Bring 'Em Back Alive," "Prosperity" and "State Fair" have been our best box-office pictures of the year, which should indicate what the rural communities like.

This has turned out to be a long letter, but from reading every line of your publication every day, I have come to feel that I almost know you. So I cannot refrain.

Sincerely,
E. A. BRILES,
Editor, Stafford, Kansas, Courier.

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PARAMOUNT MADE PROFIT ON COLUMBIA DEAL, KOHN SAYS

Treasurer Tells of Other Transactions

New York.—Ralph Kohn, treasurer of Paramount, continued his testimony at yesterday's meeting of the creditors of the corporation. He told of the deals between Paramount and the Columbia Broadcasting Company, of the buying of the Paramount Enterprises chain in Florida and the Marks Brothers chain, all of which were paid in stock with the repurchase guarantee.

Speaking of the Columbia deal, Kohn said that Paramount bought into the radio business because of the fear of competition, RCA having become interested in the picture business with the formation of RKO. Paramount cleared a small cash profit when it relinquished this Columbia holding, the witness said.

The deal called for Paramount to give Columbia 58,823 shares of its stock, for which is received 55,000 class A shares of Columbia. The Paramount stock went with a guarantee to repurchase at 85. In March, 1932, Paramount sold back the Columbia stock and was required to repurchase only 28,000 shares of Paramount, Columbia having sold the balance on the market.

The meeting adjourned until June 16 due to two new suits filed by Samuel Zirn, for the bondholders, coming up next week. The suits are for the removal of Referee Davis and the counsel for the trustees, Root, Clark and Buckner.

Italy Still Fights 'Farewell To Arms'

New York.—The Brazilian Foreign Ofice has prohibited the exhibition of Paramount's "Farewell To Arms" at the request of the Italian Government. Paramount says the print sent to Brazil is the same as that approved by Italy last December.

'Waterfront' Opens At San Diego Tonight

Eddie Small's "I Cover The Waterfront" opens at Lew Metzger's Spreckles Theatre, San Diego, tonight with civic authorities and local organizations cooperating to the limit.

Max Miller, author of the book and former waterfront reporter for a San Diego paper, will make a personal appearance tonight and hand out autographs. Metzger has booked the picture for a run, and anticipates it will stand up for at least two weeks.

Selznick-Joyce Drops Cameramen

The Selznick-Joyce office has dropped its list of cameramen. This move was determined after that office had spent a lot of money and time in securing a list of the finest photographers in the business.

The camera washout from the big agency is understood to be due to demands being made by the tripod managers that were not in keeping with the policy of the agency.

'Counsellor-at-Law' Remains Another Week

Louis Mayer has extended Otto Krugers' leave of absence from MGM for one more week, so the closing date of "Counsellor-at-Law" at the El Capitan is now set for a week from Saturday.

The Broadway hit, "Twentieth Century," will open at El Capitan on Sunday, June 18.

Whiteman A Book Hero

New York.—Margaret Livingston Whiteman and Isabel Leighton have written a book, called "Whiteman's Burden," which tells how Paul took off 113 pounds and why. Peter Arno did the illustrations.

Lou Marcus Gets Salt Lake Houses

New York.—Lou Marcus yesterday repurchased from Paramount-Publix its half interest in the Publix Salt Lake circuit. He agreed to satisfy existing indebtedness up to $38,000, to advance additional money up to $35,000 to take care of indebtedness in the immediate future and to meet dividend requirements up to December 15.

He will also dismiss any pending suits against Paramount and any claims on the estate of the bankrupt corporation. Furthermore, he gives Paramount the right to repurchase its fifty per cent interest up to January 15 for $50,000.

Columbia Wants To Hold Glenda Farrell

Columbia is negotiating with Warners for the loan of Glenda Farrell for a featured role in "A Man's Castle," which Frank Borzage will direct.

The player is now at Columbia in a featured spot in "Lady for a Day," which Frank Capra is directing.

Doane Starts Short

Production on the Warren Doane short, "Talent on Parade," for Universal started yesterday, with Eddie Peabody, Alfred Latell, The Hudson Sisters, the Three Cheers and Teddy Joyce heading the cast. James Horne is directing.



Sid Grauman says

"THEY HAVE NO EQUAL"

◆

The most sensational acrobatic dancers in the world.
Just returned from 141 consecutive weeks of personal appearances in the European capitols.
. . . Headlined in the Folies Bergere for one solid year.

◆

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	HOLLYWOOD REPORTER	MOTION PICTURE DAILY	FILM DAILY
January	57½ Pages	73¾ Pages	56¼ Pages
February	95½ Pages	63¼ Pages	53¾ Pages
March	85½ Pages	66 Pages	60½ Pages
April	81 Pages	68½ Pages	64¾ Pages
May	77¼ Pages	59¼ Pages	63 Pages
TOTAL	396¾ Pages	330¾ Pages	298¼ Pages

1933 A RECORD YEAR!

The Hollywood Reporter

Vol. XV. No. 19. Price 10c. TODAY'S FILM NEWS TODAY Friday, June 9, 1933

PARAMOUNT SUES BANKS

Trustees Act To Upset Film Prods. Deal Which Gave Banks Preferences As Creditors

New York.—Suit to set aside the transfer last March of 23 Paramount negatives and net film rentals to Film Productions Corporation, the effect of which was to make preferred creditors of a group of banks, was filed yesterday by the Paramount trustees. In addition to Film Productions Corporations, the banks are named as defendants. They are: The National City Bank, the Bankers Trust Company, County Trust Company of New York, Manufacturers Trust Company, Chemical Bank & Trust Company, Commercial National Bank & Trust Company of New York, Continental Illinois Bank & Trust Company, Tradesmen's National Bank & Trust Company, the First National Bank of Chicago, the Empire Trust Company, and Bank of America National Trust & Savings Association.

The trustees, Charles D. Hilles, Eugene Leake and Charles Richardson, base their suit, which was filed by Root, Clark and Buckner, upon the allegations that Film Productions Cor-

(Continued on Page 2)

TRADEVIEWS

•IF Sidney R. Kent, president of the Fox Film Corporation, really believes what Eric Knight, of the Philadelphia Public Ledger quotes him as having said, at least part of the reason for the financial condition, not only of Fox, but of other companies, is plain.

Mr. Kent says, according to Mr. Knight, that the exhibitors of the country demand sex pictures, that "they'd run sex fifty-two weeks in the year" if they could, and that, if it were not for block booking, the companies could not get the "Cavalcades" and other pictures of that type into more than five per cent of the theatres of the country.

•

We don't like to think that Mr. Kent has gone nuts, but it sounds that way. This paper receives hundreds of letters from exhibitors, and 95 per cent of them complain of the sophisticated and sex pictures that they are forced to take if they want to keep their theatres open.

"Our big problem"—again Mr. Kent—"is to weather the financial storms and get the people to watch the BEST pictures."

"Cavalcade," says Mr. Kent, is doing all right in the big cities, but in the sticks it's very bad. "Zoo In Budapest" is another example which he cites of a picture that goes well in big towns, but flops in the sticks.

We published yesterday a letter from the editor of a newspaper in a small town—Stafford, Kansas. He writes:

•

"I am particularly interested in your scrap against the sophisticated and high-brow stuff that usually depends on a crooked husband or wife for its plot. These pictures may be hot stuff on Broadway, but believe me, the folks out in the sticks are getting tired of them. 'Bring 'Em Back Alive,' 'Prosperity' and 'State Fair' have been our best box-office pictures of the year, which should indicate what the rural communities like."

Now, which one will you believe: Sidney Kent, who lives on Park avenue, New York, and says the sticks want sex, or the man who runs a newspaper in the sticks and says the folks there are fed up with the "hot stuff"?

Personally, we'll string our bets

(Continued on Page 3)

Keaton Planning To Produce In Florida

St. Petersburg, Fla.—Buster Keaton and his manager, Lew Lipton, are understood to have announced that the comedian will produce his coming pictures here and intends to make six within the next two years. Production probably will be at Aubrey Kennedy's studio.

N.Y. Capitol Has Big Business Week

New York—The Capitol here, playing for the most part Metro-Goldwyn-Mayer product, jumped back to profitable business this past week with a take of $47,200. The picture was MGM's "The Nuisance."

This house has been one of the greatest sufferers from poor business during the past few months, and this jump back to fair business has given Broadway great encouragement.

Sid Rogell Becomes Columbia Supervisor

Sid Rogell, formerly with Warners and Monogram, has moved to the Columbia lot to supervise one picture with a possibility of producing a series.

The story selected is an original yarn about newsreel men. It is by George B. Seitz and will be adapted by Albert DeMond.

Spigelgass Quits Fox

Leonard Spigelglass, story editor at Fox, handed in his resignation yesterday. He has been with the company for four years, the last two of which have been at the studio.

U.S. COMPANIES MAY BE FORCED OUT OF GERMANY

Berlin.—If the Hitler Government goes through with its announced plan to finance German picture production, the German market is shot, so far as American pictures are concerned. The chances are that the plan, as announced recently by Joseph Goebbels, the Hitler Minister of Propaganda, will be carried out, and with it will come for the industry all the "iron hand" supervision and management for which the present German government is famous.

The representatives here of the American companies can see the handwriting on the wall and are already making preparations to close their offices and abandon the country. There is a chance—although a slim one—that the Hitler plan will make provi-

(Continued on Page 2)

Elissa Landi To Quit Fox and Free Lance

Elissa Landi will wash up her contract with Fox on completion of her next picture, "I Am A Widow" and does not plan to sign again with that studio. She prefers free lancing.

Miss Landi will have two more months to go on her Fox contract after her present lay-off period, and it is understood that Fox wants to sign her to a new deal.

Rivkin-Wolfson Deal

MGM has re-signed Allen Rivkin and P. J. Wolfson on a one-picture deal to write the screen play of the Joan Crawford-Clark Gable story, "The Prize Fighter and the Lady," by Frances Marion.

Connie Bennett Signs With Zanuck

Darryl Zanuck reached out and picked another plum for his new Twentieth Century Pictures yesterday when he signed Constance Bennett to a long-term contract. He already has several stories in view for her, and the one selected for her first picture will be announced shortly.

Miss Bennett has just completed a contract with Radio, with which she became affiliated when Pathe, which launched her as a talking star, was absorbed by that company.

Zukor On His Way Here To Confer With Cohen

Adolph Zukor left Chicago yesterday for Hollywood to confer with Emanuel Cohen on the new Paramount 1933-34 season pictures. Zukor arrives here Sunday.

On the same train is Jean Boyer, Parisian playwright, who will write the screen play for the French production of Maurice Chevalier's "The Way To Love."

Radio After Grifith

Merian C. Cooper is anxious to have E. H. Griffith come back to Radio to direct Ann Harding's next when he completes "Another Language" at MGM.

New Term For Blystone

Fox has signed John Blystone to a new long term contract. The director's current assignment is "Shanghai Madness." The Bren and Orsatti office made the deal.

MGM Wants McGuire

MGM has asked Universal for the loan of William Anthony McGuire to do a story when he finishes his job with Sam Goldwyn.

LLOYD BACON DIRECTED '42nd STREET'

THE Hollywood DAILY REPORTER

W. R. WILKERSON Editor and Publisher
FRANK POPE ..... Managing Editor

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THE LOW DOWN

Ah—those incorrigible Stewarts—we can only hope they're not "the last of the 'Dons'." For instance, they attended that Old English party given by Countess Frasso Saturday night and were probably among the last to leave. But yesterday was Thursday, and when the Countess reached her hotel late in the afternoon, she received this telephone message from the clerk: "Mr. and Mrs. Donald Ogden Stewart wish you to know that they are still in costume." (!)

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Noel Coward, who "never goes to parties," went to a small soiree that Tallulah Bankhead gave for him just before he sailed, and must have had a graaand time—because he stayed way past his bedtime, which is somewhere around three A. M. Coward and Johnny Green (who wrote "Body and Soul," "You're Mine," "I Cover the Waterfront," etc.) played and sang for hours, and Coward came forth with many unpublished numbers which would cause other lyricists to jump off buildings. In fact, it was a combined performance which left not even standing room around the piano. Others who were there included Ann Andrews, John S. Cohen Jr., Joan Whitney Payson, Frank Cavitt, "Bubbles" Ryan, Hope Williams, Andy Lawlor, Marion Saportas, Roger Stearns.

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It has been expected almost since the moment that a film magnate's daughter received her divorce from a film magnate's son, that she would become the bride of an attractive and popular fellow, who, up to this writing, has had no part in the film industry. However, even though the pair are still constantly together and seemingly much in love, we hear tell that marriage is very far in the offing, if in the offing at all. For the supposed fiance is practically broke, with no immediate prospects, and though the girl has a large personal income, neither seems to be willing to use it for the purpose of domesticity.

Big Agents Unfair, Smaller Ones Say

Charging that the larger agencies allowed them to develop unknown players into definite assets, and then took the clients away from them, several smaller agents told the Academy Artist-Agent-Producer Code committee last night they were solidly for anything that would curb such unfair tactics.

The revised draft of the Artist-Agent-Producer Code was discussed by about 25 agents in attendance. They objected to the clause in the artist-agent contract providing for a sliding scale of percentages for the agent when a client goes on a term contract to a studio. The agents felt their fee should be 10 per cent straight through.

Representatives of most of the larger agencies were again conspicuous by their absence.

Great Reception For Fairbankses In London

London.—Douglas Fairbanks and Douglas Jr. were given a great reception when they arrived here, enormous crowds turning out to see the famous father and son.

They are at the Claridge, where they will remain a few days before starting for the Continent.

Preston Foster Held

Fox has exercised its option on Preston Foster for another production which has yet to be scheduled. Player is on a two picture deal which gives the company an opportunity to place him under term. Morris Small set the ticket.

Paramount Sues Banks

(Continued from Page 1)

poration was an agent of Paramount and that the banks which were made creditors of this new company to the extent of $13,000,000 are really creditors of Paramount and entitled to no greater rights against the assets of Film Productions than any other Paramount creditors.

While the trustees questioned certain transfers of assets by Paramount to Paramount Pictures Corporation, Paramount Productions, Inc., Paramount Pictures Distributing Corporation and Paramount International Corporation, in November, 1932, they do not question the validity of the existence of these operating companies, and state that they wish to continue the operation of them.

They also ask that all contracts made by these companies since January 26, 1933, be held binding against the assets of the respective companies. Production and distribution, and the business of Paramount International Corporation, will in no way be affected by the relief asked by the trustees.

All of the stock of these companies is owned by Paramount Pictures Corporation, the stock of which is owned 100 per cent by the trustees.

All-Star Cast Set For 'Wonderbar'

New York.—Warners have bought the rights to "Wonderbar," Al Jolson's stage sucess, and will give it an all-star cast, including Jolson, Ruby Keeler, Adolphe Menjou, Bette Davis, Ann Dvorak and Barbara Stanwyck.

Three Fan Mags Talking Merger

New York.—There is a persistent rumor, with much foundation, that Photoplay, Classic and Motion Picture will shortly merge their activities, with the combination using the name of Photoplay for the new magazine.

It is understood that all three magazines are now in the hands of their printers, who are forcing the issue on the combination.

If and when the merger is effected, it is believed that the organization publishing Motion Picture and Classic will carry on with the joint publication and most of the present office layout of Photoplay, both East and West, will be washed out.

Lab Workers Approve Minimum Wage Scale

The laboratory workers and film technicians of IATSE Local 683 last night approved the new wage scale and working conditions negotiated in New York by the business representative, Carl Kountz.

The scale provides for minimum wages of various lab foremen of from $90 to $50 weekly, depending on classifications, covering employment of six consecutive week days of 60 cumulative hours work. Regular workers are scaled from $45 to $27.50, according to classifications, the scales covering six week days of eight hours each. Still lab workers are scaled from $55 to $25 weekly.

In all cases, overtime and Sunday provides for time and a half, while holidays are computed at double time.

German Market Shot

(Continued from Page 1)

sion for foreign producers and distributors, but the Americans see little hope.

The Goebbels announcement was made before a large gathering of members of the picture trade. He said in part:

"In order to enable the German film industry to regain the normal course of activity and to make it possible to produce enough pictures of high quality to meet the demand, the new government has decided to take a direct hand in motion pictures through the completion of plans to finance their production."

The details of the plan are eagerly awaited by both German and foreign companies, but it seems certain that, whatever the plan is, it will mean that the business will be under the direct control of the government, because it will be essential to the success of the plan that all departments of the industry be made safe for the investors.

'Gold Diggers' Hit With Press-Public

New York.—In spite of the fact that the mercury stood at 89 degrees in the shade, the Warner production of "Gold Diggers of 1933" drew full houses at the Strand on its second day. The public unmistakably liked the picture, and so did the press, as proved by these excerpts:

Sun: Another shiny, expensive musical show which portrays considerable ingenuity in its musical sequences.

Herald-Tribune: The film as a whole is gay, spontaneous and altogether amusing.

Times: It is an imaginatively staged breezy show.

News: Four stars. It is lively, it is funny, it is stirring, and in its unreeling the picture continues to gain in interest, speed and beauty until the very end.

Journal: Packed with lavish sets, decorative chorus girls, tuneful song numbers and trick dance formations, all of which spell good Summer entertainment.

American: All wordy embroidery aside, this is a brilliant, most satisfying Summer production, beautifully conceived and staged, and hilariously amusing.

World-Telegram: Another eye-filling and what should certainly prove to be another successful screen musical.

Post: Its popular appeal is assured.

Frances Hyland To 'U'

Ben Pivar has signed Frances Hyland to write the adaptation for his first production as a Universal supervisor. It is the Harrison Jacobs story "Two Sons."

Wallace Talks To Exhibs

Chicago.—Richard Wallace, on his way to Hollywood, stopped off here yesterday and spoke to 250 exhibitors at a luncheon in the Motion Picture building at the Fair.

Morgan Assigned

Ralph Morgan has been handed a featured assignment in "Shanghai Madness," which will have Spencer Tracy in the top spot.

"I Refract The Stars"
Phillip J. Beyhan, O.D.
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FWC TRUSTEES TELL REFEREE THEY MUST BORROW $250,000

Needed To Meet Over-Due Payments

Delinquencies on mortgages, trust deeds and bonds covering theatre properties of Fox West Coast subsidiaries amounted to $161,915.73 on May 25, according to the testimony of F. L. Metzler, treasurer of the company, at yesterday's hearing before Referee in Bankruptcy S. W. McNabb. Of that total, $83,814 28 covered principal past due, and $78,101.45 represented delinquent interest payments.

These figures were presented by Metzler during discussions on the necessity for the trustees in bankruptcy to negotiate short term loans up to $250,000 as needed to pay pressing obligations of subsidiaries.

Taking the gross of all subsidiary houses for the last two weeks in May, Metzler estimated that the circuit would earn $10,000 per week net till December 31, 1933, disregarding depreciation. This would give the bankrupt corporation $330,000 to the end of the year. The treasurer also testified that a representative of the trustees was reorganizing various bond holdings on theatre properties owned by subsidiary companies, and it is expected interest rates on bonds will be reduced and principal payments falling due may be deferred for three to five years.

In yesterday morning's session, various show cause orders were continued till later dates. In the sale of equipment owned by FWC in the Plaza Theatre, Hawthorne, the successful bidder was the owner of the building

The lease on the Plaza, disaffirmed by the referee some time ago, had a chattel mortgage written into the instrument, and the court held that the mortgage was invalid for several reasons. This decision will undoubtedly act as a precedent in other similar cases that will come up.

Referee McNabb also signed "show cause" orders on tax officials in all parts of the country to present any and all tax claims against the bankrupt corporation by August 27. Representatives of the United States Government asked for and received more time in which to file tax claims, as the FWC theatre operations embraced so many Federal districts. The next hearing will be held Thursday, June 22, at the Fox West Coast offices

Criterion To Produce Features and Shorts

New York.—Earl Bell says that Criterion Pictures will make six features on the coast this season, in addition to a series of six two-reelers, using a chimpanzee.

New Term For Gibney

Warners have renewed Sheridan Gibney's contract for another 32-week period. He is now writing the next Ruth Chatterton story. The Selznick-Joyce office made the deal.

Court Says 'Female' Is Not Indecent

New York.—Donald Henderson Clarke's novel, "Female," which Warners bought for a picture and about which there has been much discussion, was ruled not indecent by Magistrate Van Amringe yesterday, and the complaint against it was dismissed.

IndiesWon't Attend Industry Code Meet

New York.—The first important conference of leaders in the production, distribution and exhibition branches of the picture business to discuss the new industry code demanded by President Roosevelt will get under way at the Hays office today.

The gathering will not be fully representative of the business however, because neither the Allied leaders nor the independnt producers will attend.

Kansas MPTOA Quits National Organization

New York.—The Kansas unit of the MPTOA has announced its withdrawal from the national organization and the formation of an unaffiliated exhibitor unit.

A. F. Baker has been elected president, succeeding E. Van Hyning, who favored sticking to the national group.

Mickey Mouse Loses His New York Office

New York—Walt Disney has closed his offices in New York and will handle all his business from his headquarters in Hollywood.

Hazzard At Columbia

Laurence Hazzard arrived on the Columbia lot today to write an original story, titled "Hello Sucker," and will also have a hand in polishing up the script of his original story, "A Man's Castle," which Frank Borzage will direct.

Chandler-Lee In Comedy

Chick Chandler and Dorothy Lee will be co-featured by Lou Brock in a two-reel comedy for Radio, "Preferred List," which Leigh Jason directs. Story is now being written by Jason and Joe Fields.

New Deal For Mallory

Fox has taken up the option on Boots Mallory's contract for another term. She is playing a featured part in the Will Rogers picture, "Life Worth Living."

Laura Crews Signed

Radio has signed Laura Hope Crews for a featured role in "Rafter Romance," with Ginger Rogers and Norman Foster. William Seiter will direct.

Three Directors For 20th Century

Darryl Zanuck of Twentieth Century Pictures closed with three directors to join his new production organization. The producer and Gregory La Cava agreed on terms for the latter to direct two pictures for the company, and the contracts will be signed today.

Sidney Lanfield secured cancellation of his year's ticket at Radio calling for four pictures, and swings over to Twentieth Century, after directing "Aggie Appleby, Maker of Men" for Radio, to do three.

Walter Lang will join the Zanuck organization as a director on a three-picture deal August 15, and has the privilege of making a picture for another company prior to that date. He now is negotiating with Universal.

Warner Tickets For Almost All Employees

Almost every worker on the Warner lot is being offered a contract regardless of his or her position. The cameramen were tackled but, because of a clause that conflicted with the union, hardly any were signed. The sound men and cutters are now being quizzed on termers, as well as all the assistant directors.

Lab workers, heads of the various production departments and all others of any importance rate contracts, according to the present movement on the lot.

Hayward Coming Back

New York.—Leland Hayward will leave for the west coast Sunday by plane and will arrive in Hollywood Monday.

Hume With Radio

Cyril Hume has joined the Radio writing staff to prepare a treatment of "Green Mansions."

Tradeviews

(Continued from Page 1)

with the editor because his opinion, as we have said, is supported by at least 95 per cent of the exhibitors who write to us. The exhibitor, if he knows his business, knows what his patrons want and he will give it to them if he can. But he's got to keep his house running and, if he can't get good, CLEAN pictures, he is forced to take the other kind.

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We don't believe, and we don't think Mr. Kent believes, that the great mass of the American people outside the big cities want sex pictures "fifty-two weeks in the year," that they prefer "The Story of Temple Drake," "So This Is Africa" or "Sailor's Luck" to "State Fair" or "Zoo In Budapest." But they do want good motion pictures and, if they can't get the type they desire, they take what they can get, but, as the box-office receipts show, they take them in moderation, to say the least.

Yesterday in NEW YORK with HELEN GWYNNE

At the present moment we're even a little dizzier than usual from an unusual load of statistics. Not that the statistics are exactly something for Ripley, but the strain on us is considerable, so we might as well get rid of the weight and be our usual light-headed self. . . . Murray Silverstone, London representative of United Artists, is really the cause of it all. He's here to work out a practical plan to make English pictures more popular with the American public, and vice versa, the idea being that English-speaking nations should be able to understand and enjoy the dialogue, etc. . . . Anyway in the course of the conversation we made one of those startling discoveries of an age-old truth: "Laugh and the world laughs with you." Explanation: Charlie Chaplin is the greatest international idol the world has ever known. He is still the most popular star in England. In a country that has an average weekly movie attendance of twenty million, a Chaplin picture will bring that up to twenty-six million. . . . And just before Mr. Silverstone sailed, he casually mentioned to a few friends at lunch one day that he thought Chaplin was about to start a new picture. Somehow, a reporter heard the remark, and the following day the U.A. office was mobbed with newsmen who demanded a story about it, no matter how vague and, although Murray could tell them nothing, they managed to make feature articles about it for their avid readers.

•

Number two man is Eddie Cantor. It's simply amazing how that Cantor gets in everywhere. His last picture ran twelve weeks to capacity or near-capacity business against the strongest opposition an American picture ever had, to-wit, another American picture, "Cavalcade." . . . And, if you remember, the two other great world idols are Douglas Fairbanks and Mary Pickford, both of whom played the sunny side of life for a public anxious to lose itself in make-believe and none too keen on seeing itself in realism that thwarts it twenty-four hours a day.

•

Independent production in England is on an even greater upswing than here and they are protecting their baby stars by signing them on long term optional contracts, so that if a gal or a boy is good, England can keep her, (or him.) . . . England's only regret at the moment is that "Cavalcade" wasn't produced in England, by an English producer. Even so, the critics had their inning. They discovered that a bus in the picture, marked "No. 11," was traveling over territory and in a direction that no good "No. 11" bus ever skidded through, and that made each and every critic a lot happier over the colossal, (really,) success of an American picture that is probably the most thoroughly British they have ever seen.

To the Entire Motion Picture Industry:

IN THE March issue of FORTUNE there appeared three articles which detailed in dramatic fact the colorful career of Mr. Samuel Zemurray, managing director of the United Fruit Company. Vitally interested, I sensed in them the basis for a truly great motion picture laid against a background never before touched in screen entertainment.

WHILE in Boston recently, I gained Mr. Zemurray's enthusiasm for the idea. He offered to place at my disposal the vast facilities of his company, including its famous Great White Fleet and its tremendous plantations, as well as the cooperation of the thousands of natives necessary to maintain the scope of such a picture.

WITH the exception of certain necessary studio interiors, I am planning to make this picture, which I have tentatively titled "GREEN GOLD," on the actual locations of a background which depicts the advancement of Central America from the days of the Mayas to the present.

FURTHERMORE, I am negotiating with one of America's most distinguished authors to write his next novel around my idea. Thus "GREEN GOLD" will appear first as a serial in a leading periodical and then in book form approximately at the time the picture is released.

BECAUSE I sincerely believe that in "GREEN GOLD" I have the most valuable motion picture property I have ever possessed and because I wish to take sufficient time to prepare and film it with the infinite care that its subject merits, I hereby ask the motion picture industry kindly to respect my priority rights.

Charles R. Rogers

THE Hollywood REPORTER

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ZUKOR ON PRODUCTION

TRADEVIEWS by W. R. WILKERSON

Mr. Charles R. Rogers,
Paramount Studios.

Dear Charlie:

For the best part of three years we have been trying to sell all producers on the idea of PROTECTING their story ideas by running a frank advertisement in this publication. Everyone we approached readily agreed that it was a smart thing to do, but, until yesterday, no such ad ever appeared in our sheet, the result being that there have been many squawks by producers, accusing any and all of lifting their ideas. And a lot of the time those squawks have been serious.

You know, Charlie, and we know, that no producer, large or small, would attempt to lift your idea of "Green Gold." They would not dare. You have broadcast to the world, not only the title but almost a page for page synopsis of your story.

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And, Charlie, you did not have to be sold on that manner of protecting your story or its title. We did not send a solicitor to you, suggesting such protection—you figured it out for yourself, and, Charlie, we heard three other producers say yesterday: "That Rogers is smart." And we (silently) replied: "You know damned well he's smart."

But the real reason for this note, Charlie, is to congratulate you, not only on "Green Gold" and the digging out of the idea from an article in Fortune, but your general activity and desire in trying to produce something different, something new for the ticket-buyers of motion pictures.

•

Our production departments here in Hollywood have been in too much of a rut for years; they have been running along in the same groove, almost all of them. There has been too little story creation for the screen and too much of those plots that they choose to tag 'box-office.'

Maybe the producers don't know it, but those box-office plots have ceased to be box-office. The public is tired of seeing the same situations day in and day out, they are DEMANDING something new and this demand is being recorded by empty seats in theatres.

"Green Gold" looks to us like a swell idea. We hope you make a good picture out of it and who among us has any reason to believe that you won't?

Louella Brings 'Em Back To Life

Maybe you thought Chuck Connors was dead, but you were mistaken. He was alive two weeks ago and sold a novel he had written to Darryl Zanuck, according to Louella Parsons in this morning's Examiner. And we didn't even know that Chuck could write when he was alive.

Clive Brook Quits Para. Goes To Radio

Clive Brook has been given his release from his Paramount contract on completion of his role in "Midnight Club" and yesterday was signed by Radio to a three year contract.

Brook was very anxious to do several stories for which Radio wanted him, and inasmuch as his contract would terminate in October, Paramount agreed not to stand in the way of his carrying on negotiations with other studios.

Brook's first picture on his new contract will be the Salisbury Field original yarn, "The Family Man." The Selznick-Joyce office handled the deal.

Billie Burke At 'U'

Billie Burke was set yesterday by Universal for a featured assignment in "Only Yesterday," which John Stahl is shooting. The Selznick-Joyce office handled negotiations.

Para. President, At Request of Trustees, Will Remain At Local Plant From 3 to 4 Months

New York.—The lowdown on Adolph Zukor's departure for the coast, minus any authoritative announcement here, is that he will remain at the West Coast studio for from three to four months, in full charge of the company's productions.

It is understood here that this move on the part of the Paramount president was brought to a head by the trustees of the company, who were of the opinion that the best place for Paramount's head was at the studio, taking over the reins of production, feeling that if good pictures come out of the studio their greatest problem will be solved, and good pictures can not be dictated, via long distance phone, from 3000 miles away.

Zukor has been in the habit of visiting Hollywood at least once a year, but his stay has hardly been longer than two or three weeks. On his present visit he will shape the entire Summer budget of production for Fall release, in addition to getting scripts set and casting assignments completed for all product made for release up to January 1, 1934.

New Term For McCrea

Radio has taken up the option on Joel McCrea's contract for another period.

Hays Starts Talks On Industry Code

New York.—The first meeting to discuss the new code for the industry, in conformity with President Roosevelt's idea, was held yesterday at the Hays office. The discussions were more or less perfunctory and the meeting adjourned until June 15 to give all groups time to talk over details.

Those who attended were Will Hays, with Gabe Hess, Charles O'Reilly and David Palfreyman of his organization, E. E. Kuykendall and M. E. Comerford, of the MPTOA, and Messrs. Al Steffes, Sidney Samuelson, Nathan Yamins, Richey and Ritter of Allied.

Schertzinger Signs For Two Pictures

Victor Schertzinger has been signed for two pictures. The first, "Walking To Town," will be done at Columbia. The second is for Universal and will also include an original musical score by Schertzinger in addition to his direction.

The Rebecca and Silton office handled the deals.

Para. Offers $25,000 For New Fallada Novel

New York.—Paramount is said to have offered $25,000 for the picture rights to the new Hans Fallada novel, "Little Man, What Now?" which is also being dickered for by almost every major.

Goldwyn After Brent

Sam Goldwyn yesterday put in a bid with Warners for the loan of George Brent. The player is wanted for the Anna Sten production, "Nana."

Mildred Cram Signed

Mildred Cram has been signed by Radio to write the screen play of Ann Harding's next picture, "Beautiful."

20TH CENTURY-WARNERS ROW OVER THREE STORIES

The Schenck-Zanuck Twentieth Century outfit and Warner Brothers are at swords points on three stories that have been announced by the former company. They are "The Bowery," by Mike Simmons and Rose Solomon; "Trouble-Shooters," by J. R. Brin, and a Rothschild idea for George Arliss.

Nine months ago, while Zanuck was still with Warners, "The Bowery" yarn was sent in for consideration. The story department, Lucien Hubbard, Raymond Griffith and Hal Wallis, all reported to Zanuck that it was not the type material they were looking for at that time for Eddie Robinson, as the story was offered as a Robinson vehicle.

Out of a batch of stories sent Zan-

(Continued on Page 2)

Lanfield Will Direct The Lederer Picture

Radio has switched Sidney Lanfield from the direction of "Aggie Appleby, Maker of Men" to the Francis Lederer picture, "Romance in Manhattan," by Don Hartman.

Constance Bennett was slated to do "Aggie Appleby" as her last on her contract with Radio and when her story was changed, the studio set back the story.

Pitts Stays At 'U'

Universal and Zasu Pitts got together on a new five-year contract by which the player is permitted to make any outside picture she desires, with the provision that Universal does not have a picture ready for her.

LLOYD BACON DIRECTED '42nd STREET'

THE Hollywood DAILY REPORTER

W. R. WILKERSON .... Editor and Publisher

FRANK POPE.... ... ... Managing Editor

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RAMBLING REPORTER

Hmm . . . mm big news! Mme. Eugenie Leontovich will be here soon to play the role she created in "Twenteith Century" when it opens in Hollywood . . . and Gregory Ratoff, her husband, will play a leading part with her . . . and for the first time, the El Capitan will have a Thursday night opening instead of the usual Sunday evening debut. . . . The Archie Mayos threw a party for their pals at Hillcrest Wednesday night. . . . The leading character in "I Loved You Wednesday" was a broker, but Fox has changed him to a mining engineer to take advantage of some of their stock shots of Boulder Dam! . . . Clark Gable, getting up out of a sick bed for some re-takes. . . . The Eddie Lowes (Lilyan Tashman) have moved to Malibu.

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Nancy Carroll has had so much auto-trouble that she is now driving around in a 1925 borrowed model. . . A certain local palmist is said to have almost every exec in the business in the palm of her hand . . . and we're not kidding. . . . Don Dilloway has been barred from the Radio lot, we hear—and for a reason that would split your sides! . . . All the Schulberg-Feldman clients are toiling at the moment. . . . Andy Lawlor got back to Hollywood yesterday just in time to keep from dying from nostalgia. . . . Rebecca and Silton have moved to fancy new offices on Hollywood Boulevard—and will throw a "housewarming" any minute. . . . The Jack Gilberts are giving a large soiree this evening—and ditto the Eddie Gouldings.

•

Jimmy Cagney can talk Jewish in pig-Latin—can you bear it? Yeah, he has a brogue too. . . . Lupe Velez is toting a few extra diamond dog-collars around on her arms these days. Al Newman's symphonic poem,"Street Scene," is now being published by Robbins and is hitting the best-seller class. . . . Countess Frasso with Count Alfredo Campagna, Joan Bennett, Walter Wanger and Frank Joyce, lunching at the Derby. . . . What ex-blonde film star has such a yen for one of the gigolos connected with the Knickerbocker Hotel here that her husband is now up to his neck in Tango lessons?

Reviewing the FAN MAGS

SILVER SCREEN
66 pages and cover

COVER DISPLAY... .. . Joan Blondell (Warners)

Publicity space (Approximate)

MGM	**784 sq. inches**
Paramount	**438 sq. inches**
Warners	**388 sq. inches**
RKO	**364 sq. inches**
Fox	**309 sq. inches**
U. A.	**100 sq. inches**

Open the July Silver Screen just any place, and you'll find something interesting to read and (miracle) well written.

Elizabeth Wilson "Their Beach Behavior" is lots of fun; "Booked Solid," by Patricia Keats is a bang-up story on Joan Blondell; Ben Maddox's "Waiting, Waiting, Waiting," is a clever hit at the salaried idleness most of the studios inflict upon good players; "Hostess to the Famous," by Wes Colman, is a good Marion Davies yarn, and Jack LaRue fares well at the pen of Judy Orr. Maude Cheatham tells about Freddie March's troubles as beauty contest judge.

"A Sprouting Career," in which S. S. Allen tells of Helen Mack, smacks a little too much of press agent stuff to be rated among the above really good stories.

Adela Rogers St Johns handles a ticklish subject, the faith of the stars, with clever gloves, and Harriet Parsons tells about "Dinner At Eight."

James M. Fidler's story on Janet Gaynor's home in Honolulu is labored.

There has been some comment on the small space credited to Universal in these fan magazine reviews, or its entire absence from the list. The reason is that the Universal lot was closed during the time the recent issues of the books were being made up

MODERN SCREEN
114 pages and cover

COVER DISPLAY.....Jean Harlow (MGM)

Publicity space (Approximate)

MGM	**665 sq. inches**
Warners	**490 sq. inches**
RKO	**460 sq. inches**
Fox	**427 sq. inches**
Paramount	**385 sq. inches**
Columbia	**352 sq. inches**

Well, you won't learn much from July's Modern Screen that you didn't know before.

There is an awful lot of reading matter in the magazine, but most of it seems somnolently reminiscent.

The few exceptions are "Buck Jones' Ride Through Life," by Walter Ramsey;"The Ordeal of Helen Twelvetrees," by Margaret Reid, and "The Television Age—What Will It Be Like?" by Lowell Thomas.

The balance of the stories, although resting comfortably on the old tried-and-trues . . . scandal, broken romances, and Marion Davies' palatial home . . . will attract about as much attention as a puffed sleeve.

One other exception that might be made is "You Can Get Anything You Want," by Adele Whitely Fletcher, which is cheering, anyway.

Sidney Kent Coming When Convention Ends

New York —Sidney R. Kent, president of Fox Films, will leave for the coast immediately after the company's sales convention in the East the end of this month.

Kent expects to spend about two weeks on the coast, returning East with Winfield Sheehan, who is due to take a vacation trip to Europe.

Laurel-Hardy Starting

Laurel and Hardy will start their first comedy for the new season within the next week. It is titled, "Tickets For Two," and deals with the trials and tribulations of a couple of prize fight enthusiasts. Lloyd French directs.

Ceballos To Warners

Larry Ceballos was signed yesterday by Warners to direct the dance numbers for the forthcoming musical, "Footlight Parade," with James Cagney and Joan Blondell. The William Morris ofice made the deal.

McWades At Radio

Edward and Robert McWade have been signed for roles in "Flaming Gold" for Radio.

Stage Space Lack Worries Zanuck

With the Schenck-Zanuck Twentieth Century outfit rushing everything for the start of its program, the availability of sufficient stage space on the United Artists lot has Darryl Zanuck worrying.

The U. A. lot has but two large stages and a couple of small ones. With Samuel Goldwyn going to bat with his Cantor picture and another with Anna Sten, the best that Zanuck can hope to get is one of the big stages and a shot at a smaller one which is not sufficient for his needs.

For this reason, a big musical that Zanuck has in mind may be shot in another studio, in order that the picture may be ready for Fall shipment.

The full steam ahead policy of the company has also resulted in filling every available office on the United Artists lot. Space for writers is now at a premium, with several of the scribblers working in dressing rooms.

Healy-Edwards Team In New Musical Short

A burlesque of "Rain" is to provide a setting for the antics of Ted Healy and Cliff Edwards,who are to be teamed in a musical short subject, titled "Singing in the Rain," for MGM.

Edwards will be Sadie and Ted Healy is to portray Reverend Davidson. Jack Cummings is producing.

Harbough With Langdon

Carl Harbough has swung over from the Roach writing staf to a similar berth with Dean Ward for Arvid Gillstrom's next Harry Langdon short for Paramount. It goes into work next week, producer directing.

Two For 'Lilies' Cast

George E. Stone and Mary Carlisle have been signed for supporting roles in "Lilies of Broadway" with Jure Knight and Neil Hamilton in the top spots for Universal.

Zanuck-Warners Row

(Continued from Page 1)

uck in Vancouver for reading on his way back to Hollywood, "The Bowery" bobbed up again. Zanuck figured that, if it were possible to get a forceful character like Wallace Beery and another, equally forceful, for another characterization, the yarn would be O.K.

With this in mind, he took an option from Frank Orsatti, the agent for Simmons and Solomon, and while away on his fishing trip, wired Orsatti to make the purchase. The deal was made through Trem Carr, who had the power of attorney for the authors. After Carr had signed for the authors, the money was sent east and accepted, with the authors wiring Zanuck congratulations on its purchase.

"Trouble-Shooters" was written by J. R. Brin, who has been in the Twentieth Century writing department since it started. It was purchased from Brin, who now threatens to sue Warners if they go through with another story of that title, written by William Rankin.

There have been 64 stories on the life of Rothschild written and seven plays produced.

When Zanuck was reached for statement regarding the story battle he said:

"I am not interested in any mud slinging campaign with Warners anyone else, as I have noticed the candidates who did the slinging always checked up on the short end the election. I feel sure that, shou Warners have any just claim to the three stories in question, the courts the United States will recognize the claim. And, anyhow, I am too bu trying to make good pictures to tak up my time in argument."

What claim Warners have on any the above material could not be learned, as they would not answer the phone when information was requested.

WARNERS' 'GOODBYE AGAIN' 100 PER CENT LAUGH HIT-PLUS

Herbert The Star; Cast, Direction O.K.

"GOODBYE AGAIN"
Warners

Direction ..... Michael Curtiz
Screen Play ..... Ben Markson
Cameraman ..... George Barnes
Cast: Warren William, Joan Blondell, Genevieve Tobin, Helen Chandler, Ruth Donnelly, Wallace Ford, Hugh Herbert, Ferdinand Gottschalk, Hobart Cavanaugh.

As far as the ordinary, usual film patterns go, Warners "Goodbye Again" is nothing but a crazy-quilt.

But what a crazy-quilt! Nothing matches, nothing matters, the thing has no rhyme nor reason, but who the hell cares? It's one of the funniest pictures that ever gave an hysterical audience risible relief from the sex-drawing room-triangle stuff. It's not great; it's not a spectacle; it's not an epic, but it is FUNNY. It's swell entertainment—it's a SHOW.

Ben Markson thought up the most cock-eyed story he could; Curtiz' direction made it still more haywire, and the entire cast entered joyously into the pleasant task of making "Goodbye Again" one of the most refreshing, craziest and sappiest pictures that will ever pack your theatre.

Hugh Herbert wraps the film around his shoulders and wanders aimlessly around in a perfect orgy of vague foolishness. His comedy is the biggest individual hit of the picture, although all the others have plenty to do, and they do it well. Herbert is the patient, bewildered husband of Genevieve Tobin, who thinks she is the inspiration for the books of that famous best-selling author, Warren William.

Joan Blondell is William's long-suffering secretary. Helen Chandler and Wallace Ford pop in and out continuously.

The plot is merely the combined efforts of all these people to convince Miss Tobin that she is not the inspiration of William's books. The dialogue is brittle, brilliant and sometimes a little naughty—what there was heard of it. The preview audience laughed so loudly that many of the lines were lost.

The picture is directed perfectly for the maximum of absurdity by Michael Curtiz, and George Barnes' camera is clever.

Play up the comedy in this for all it's worth. That's all it has. The names of Warren William, Joan Blondell, Genevieve Tobin and Hugh Herbert may help the draw. Your audiences will place Herbert's name at the head of the list. And demand him in more pictures with this same opportunity.

Goldwyn After Stuart

Sam Goldwyn has placed a bid at Universal for the loan of Gloria Stuart for the lead in the Eddie Cantor picture, "Roman Scandals," which Frank Tuttle will direct.

There's a Hot Time In The Old Town

New York.—The heat in this city was so terrific yesterday that all the motion picture companies and many others closed their offices early and dismissed the employees. The official high temperature was 96, but thermometers on the street registered 100 to 106 degrees.

MGM Sets Two As Specials Next Year

New York.—It is understood that Metro-Goldwyn-Mayer will sell "Dinner At Eight" and "Eskimo" as big specials for next season, taking them of the regular list.

However, the company will not try to soak the exhibitors for these two and will make its percentage demands very moderate.

Patsy Kelly Teams With Thelma Todd At Roach

Patsy Kelly, now in the Broadway musical show, "Flying Colors," will be at the Hal Roach studios next month and will be teamed with Thelma Todd in a new type of comedy, made necessary as the result of the withdrawal of Zasu Pitts from the short comedy field.

Miss Todd, now in London, will return in time to start work on the series. Gus Meins is slated to direct.

'Free Lady' Last Radio For Connie Bennett

Radio has set "Free Lady" as the last Constance Bennett picture. The story is by Cecil Strange, and Jane Murfin has been assigned to write the screen play.

George Archainbaud will return to Radio on a one-picture deal to direct this picture.

Spyros Skouras Here On Two Weeks Visit

Spyrous Skouras arrived from New York yesterday. He intends to spend two weeks here in connection with the affairs of Fox West Coast circuit and its subsidiaries, and it is expected he will be called on to testify in the examination in bankruptcy of the circuit before Referee in Bankruptcy Samuel W. McNabb.

Heather Angel Cast

Fox has assigned Heather Angel the female lead in "Charlie Chan's Greatest Case," which will star Warner Oland.

Markwell-Holmes Team

Norman Markwell has been signed by Lou Brock to collaborate with Ben Holmes on the Clark and McCollough series for Radio.

'Looker' Demand Swamps All Studios

The demand for good-looking young girls for dancing and atmospheric shots in pictures, musical and otherwise, has almost every studio in town on the jump, with at least one going out of town on a girl hunt.

At the present time, Metro-Goldwyn-Mayer, Samuel Goldwyn, Radio, Warners and Universal are trying to nab from 15 to 50 beautiful gals. MGM has three pictures to use them in and is offering eight-week contracts for as high as $150 a week for the girls.

Goldwyn is trying to round up a crowd for his Eddie Cantor picture, Radio wants a group for "Flying Down To Rio," Warners are ready to give contracts for eight or more weeks for three musicals they have in work, and Universal expects to use at least 20 girls for its two musicals.

MGM has sent a camera crew and test director to San Francisco to test girls after ads have been placed in the S. F. papers.

Darryl Zanuck Buys Three More Stories

Darryl Zanuck announced yesterday the purchase of three stories for Twentieth Century Pictures. They are "Blood Money," by Rowland Brown, which will be Loretta Young's first picture; "The Unnamed Woman," by Williard Robertson; "Born to Be Bad," by Ralph Graves.

Courtenay Terrett was signed to write the screen treatment of "The Unnamed Woman," and Ralph Graves will do the adaptation of his own yarn.

'One Year Later' Will Be First Allied Special

Retitling "Three Castles" to "One Year Later," Allied will place the story into work as the first of four specials, acording to M. H. Hoffman.

E. Mason Hopper has been signed to direct and production is slated to get under way late next week. F. Hugh Herbert and Paul Perez contribute the screen play.

Kinnell In 'Red Meat'

Warners signed Murray Kinnell yesterday for the top spot next to that of Edward Robinson in "Red Meat." Alfred Green directs. Beyer-MacArthur office made the deal.

Stephenson At Radio

Henry Stephenson was set by Radio yesterday for a leading assignment in "In The Fog," the new title for "Fogbound." The Beyer-MacArthur office set the player.

Apfel In 'Doctor'

Oscar Apfel has been spotted into the cast of "The Doctor" at Radio. Lionel Barrymore and May Robson rate top billing under the direction of John Robertson.

Yesterday in NEW YORK with HELEN GWYNNE

Oooops, we didn't stop to inquire whether it was the same Karl Freund or not, (there couldn't be two, could there?) because it might have spoiled the laugh on account of a feller by the name of Karl Freund spoke over the radio the other night and his subject was "The Butterflies in Art and Decoration!" Now when do you suppose Stanley Fields will get up and tell all on the subject of "Daisies As An Embroidery Motif?" . . . It strikes us as strange that no one has thought of that charming little ditty, "There Are Fairies At The Bottom of My Garden" as a theme song for Hitler. . . . There's a swell story floating around town about how a certain deb's fond poppa went out and beat up a favorite singer of soft songs because he wasn't paying enough attention to his music and too much attention to the irate parent's dotter. The singer is married, was a flop in pictures and has become quite the darling of the night clubs.

•

William DeMille, who is listed as the supervisor of "Emperor Jones," is really there in the interests of Erpi. And speaking of supervisors, there's a picture being made now that will most assuredly stand—or fall—as the result of a supervisor's efforts to leave nothing to the men hired to do the job. . . . And there's a gal in town who is actually being sought for pictures by picture producers, who just can't make up her mind because of temporary "heart trouble." There must be at least a touch of brain fever there too, though. . . . Jimmy Mattern, who will most likely be back from his 'round the world flight by the time you read this, is something more than an ace flyer. Seems he sings and plays the piano and is attractive looking and NBC has already signed him up for airating on the strength of his name and talents. . . . And by the way, have you noticed the pictures of his wife? If she can look that good in newsprint snapshots, she must be good-looking.

•

Barbara Bennett practically bought out the Costume Bar in Jay Thorpe's just before sailing to join Morton Downey in Europe. That Costume Bar, by the way is a right cute idea of Jay Thorpe's. Features smart clothes that start at eighteen fifty and never go beyond the moderate price. Claire Luce and Irene Rich have found the place a blessing. . . . My, my, wonder what talent scouts do with their time in New York. Gracie Barrie, who's been a hit around here for months and more, is in Hollywood only five days and gets two tests from major companies. Mebbe they just don't like to tell each other things, they like to guess. . . . Just as we were wondering why, with all the mad rush into musicals, nobody had grabbed "Take A Chance," a nice big rumor reached up that Rowland-Brice hope to get it before the cameras in about six weeks. But that's only a rumor we hope comes true

REELING AROUND LONDON

Victor McLaglen in town for his picture "Dick Turpin"—Vic telling the gang why he has become an American citizen and seeing the sights in his spare time. . . . Basil Rathbone marching into movies with that haughty air of his . . . and what a swell performance he gave in "Loyalties" here! . . . Anthony Asquith's new picture on view in London; he is being compared with Rene Clair these days. . . . Betty Astelle, who claims she turned down a Hollywood contract, giving the young society bloods a break as she strolled snappily down Piccadilly . . . part of the advert for "Wax Museum" currently at the Regal, reads, "He made the women he wanted"—te he! the lucky fellah! You can say that sort of thing this side because nobody "gets" it . . not that they're that dumb in jolly ole Lundun! . . . Otto Ludwig is in Paris and will probably be in town shortly; he scissored the Chaliapin picture "Don Quixote."

•

Sally Eilers arrived early for her first day's shooting over here and then discovered she was not needed until the afternoon; tut, tut! you British International assistant directors! . . . Bob Martin reading the Los Angeles newspapers and getting the lowdown on the "sittyation" at home. . . . Phil Tannura is now on the Gaumont "ace" cameramen roster. . . . Agnes de Mille in town and giving the journals the benefit of her Hollywood knowledge. . . . Madeleine Carroll very regal in an enormous car, bowing to the multitude. . . . Nancy Burne will make another pic for British International. . . . Anne Grey making personals here in connection with her last production. . . . Sidney Carroll doing raves about MISS Marion Gering! . . . Gretha Hansen and Gwen Lloyd off bathing together . . . goodie goodie! . . . so Para. has started the "picture-cum-credit" idea, following in the Warner footsteps.

•

Edward Everett Horton, an ardent gardener, was admiring a long line of oaks in Tim Whelan's new country home here recently. Says Eddie: "Hum, let me see, I'd like a row of those oaks—yes—that'll be all right; just a couple of pictures!" . . . and when you can figure the movie business that way you're getting quite a kick out of life! . . . And, incidentally we are dickering for E. E. H. to return here; he's a prime favorite in England. . . . Iris Foster's "dope" from Hollywood to London is well liked this side. . . Ruth Biery writes us to assure London that everything is okey-doke with the United States. . . . Dave Bader off for the week-end with a suitcase full of Universal West Coast information.

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Ronald Colman writing his reminiscences in the Sunday Chronicle. . . . Donald Calthrop, Diana Cotton, John Myers, Peter Proud and half Gaumont's at the Cafe Royal of a nevening . . . Sam Eckman throwing parties at the Ivy. . . . Ernest Betts was the honored guest; he's about to say "I do." . . . Alfred Zietlin lunching at the Savoy. . . . Freddie Y. Smith is editing another for Gainsborough. . . . Monty Banks zooming to the studios in that powerful car of his. . . Heather Thatcher voted a real trouper on the sets this side. . . . Alma Reville and Alfred Hitchcock at their country cottage, and the select of movieland are allowed to drop in. . . . John Loder is busy in Korda's "Henry VIII" production and so is Wanda Baillie Hamilton . . . she looks like a find at that!

Canvasback Cohen Wins With Marx Aid

Canvasback Cohen, aided by the Four Marx Brothers, Ted Healy and two of his stooges, Cliff Edwards and Joe E. Brown, won his first Hollywood battle last night, beating Wally Hunt at the Legion Stadium. Whether he have won without the help of his four sponsors and their friends, who can say.

The Marxes, Brown, Healy and Edwards, each in a green sweater, took possession of the ring before the bout. They threw the announcer out, battled the referee and one another until there was a free-for-all going on. The only ones in danger were the cameramen. There were probably more of these in the ring than at any main event ever staged. So far as reported, there were no casualties—except Hunt—although dire threats are being made against the Marxes by the helpers, especially the Healy stooges.

'She Made Her Bed' Held Back On Rogers' List

In deference to the fact that both the new Maurice Chevalier picture, "The Way To Love," and "Design for Living" have backgrounds similar to "She Made Her Bed," Charles R. Rogers has decided to set the latter picture in towards the end of his new Paramount schedule and make "Golden Harvest" as the eighth and final feature of his present group.

"She Made Her Bed" is the story of an artists' model in Paris and, if made as originally planned, would give Paramount three pictures laid on the Paris "left bank" for release within one month.

Blackwood To Warners

Warners grabbed George Blackwood, New York stage bet, after MGM had made many tests of him. His first assignment will likely be with Barbara Stanwyck in "Female." Arthur Landau negotiated the deal.

Earl Foxe To Fox

Earl Foxe has been signed to a single picture contract at Fox. Deal arranged by Rebecca and Silton.

Holloway In Shorts

Universal signed Sterling Holloway yesterday to star in two two-reelers for the Warren Doane unit.



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THE Hollywood REPORTER

Vol. XV. No. 21. Price 10c. TODAY'S FILM NEWS TODAY Monday, June 12, 1933

FOREIGN BATTLE RAGES

TRADEVIEWS by W. R. WILKERSON

•THE cameramen and sound men of the motion picture industry are apparently modest and retiring violets when it comes to getting publicity for themselves and their work. They are prone to talk about this work among themselves, but when they get a chance to let the world—the picture world—know about it, they suddenly become bashful.

The Hollywood Reporter will publish very soon a Cameramen's and Sound Men's edition in which it desires to list what these men have done in the past year so that, if any executive desires to know just who is responsible for any especially fine piece of photography or recording, he may learn from the pages of the book. It is the best chance ever offered the men in these branches of the industry to blow their own horns in a spot where they will be heard by the right people. But will they blow? Not so you could notice it.

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We have sent out questionnaires to the men in these two crafts, asking them to list the pictures on which they have worked during the past year. There is no obligation incurred. The only trouble is that of writing the titles of their pictures and signing their names. Of the hundreds that have been mailed out, perhaps half a dozen have responded.

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Of course, this absence of response may be due to procrastination, but, whatever the cause, it strikes us that these men are making a mistake. We have heard many of them yell that they got no credit for their work, that the star, director and writer were always boosted, while they were almost completely overlooked, that, after all, the cameraman makes the picture, that any beauty there may be in it is entirely due to him, that good sound is necessary to good product, and a lot of other similar squawks. And yet, when they are given a chance—without cost—to tell what they have done, they ignore it. Maybe that's good business, but we doubt it.

We hope we are wrong in our "shy violet" estimation because we believe that these men are entitled to every word of credit they can get and we want to help them get it. We also hope that today will see the start of a return flood of these questionnaires. If they come in, we shall be delighted. If they don't—well, maybe these few words will start them coming.

Censors Objecting To 'Song of Songs'

Paramount is having censorship trouble with the new Marlene Dietrich picture, "The Song of Songs." Rouben Mamoulian has postponed his departure to the MGM lot for a week and will try to fix up the picture to overcome the objections.

Columbia Borrows Young from Zanuck

Columbia's request from Twentieth Century Pictures for the loan of Loretta Young for the top spot in the Frank Borzage picture, "A Man's Castle," has been granted by Darryl Zanuck.

As soon as a leading man has been set, Frank Borzage will take the cast through a few days of rehearsals before starting production.

MGM Buys Rights To 'Forsaking All Others'

New York.—MGM has purchased the screen rights to "Forsaking All Others," the Broadway stage success, by Edward Roberts and Frank Cavett, which starred Tallulah Bankhead.

It has been reported that the studio is planning to star Miss Bankhead in the screen version also.

Lubitsch Leaves N. Y.

New York.—Ernst Lubitsch leaves by plane today for Hollywood, to start preparation on his next picture, "Design For Living," for Paramount.

U. S. Producers and Distribs Will Fight for Market With Europe Hoping to Stop Them

London.—One of the greatest battles for the European amusement pound, franc, mark any anything else that looks like money, is in the offing with the opening of the new season of production and distribution for the coming year. England, encouraged by a better grade of pictures, higher cash returns and its own national pride has let any and all know that it is going to have a big say in furnishing entertainment, good entertainment for ticket buyers both on this side of the Atlantic and in America, while the movement of American producers to these shores is expected to bring a mass of production that has never been known before on this side.

Now that the American producer and distributor have become reconciled to their own problems in the U. S. regarding the great slump in theatre business, have gained the knowledge that Europe can and will furnish them more than 40 per cent of their total take on pictures and that, handled

(Continued on Page 4)

LeRoy Finishes 'Annie' And Returns To Warners

Mervyn LeRoy finished shooting on "Tugboat Annie," the Wallace Beery-Marie Dressler picture, for MGM Saturday and will go to the Warner fold the latter part of this week to start preparation on his next picture, "America Kneels," which will star Paul Muni.

Gaumont's Partial Shutdown Releases Scores of People

London.—The British Gaumont studios have virtually closed their doors in their effort to get pictures prepared for the new season.

The shutdown has released around 200 production technicians and is causing some little consternation among their ranks. But it is understood the layoff is only for four weeks.

The writing department of Gaumont is going full blast in the effort to get the whole of the next year's program down on paper and approved for the reopening of the studio.

Goldstone Going Back To 'U' Lot To Produce

Since the abandonment by the major studios of their ban on independents, Universal has succeeded in working out a new deal with Phil Goldstone whereby the producer will again shoot his Majestic pictures on the lot.

Invincible and Chesterfield, which also had deals, have signed with Sennetts.

'Two Thieves' For Gable

After finishing the spot opposite Joan Crawford in "Dancing Lady," for MGM, Clark Gable will be co-featured with Robert Montgomery in "Two Thieves." Picture is slated to go into production about August 1.

Katharine Hepburn Here

Katharine Hepburn arrived last night, via plane from New York. Her next for Radio will be "Little Women," which George Cukor directs.

Connolly Assigned

Myles Connolly has been assigned the associate producer spot on "Beautiful," the Ann Harding production at Radio.

GOLDWYN WILL MAKE AN AMERICAN "CAVALCADE"

In addition to the two Anna Sten productions and the Eddie Cantor picture which he has already announced, Samuel Goldwyn intends to make a fourth one which will be an American "Cavalcade." It will be the story of an American family, giving, in the span of its successive generations, a panorama of American history.

Goldwyn plans to put upon the screen, with broader strokes and a much greater scope, what was done for single episodes in the history of this country by pictures such as "The Covered Wagon" and "The Birth of a Nation."

William DuBois, author of "I Loved You Wednesday" and "Pagan Lady," is at work on the story and preparations will take at least six months.

Joe Brandt Backing Ward Wing Expedition

New York.—Joe Brandt, who pulled out of pictures when he resigned from World Wide, is in again.

He is backing Ward Wing, who made Ben Zeidman's "Samarang," on a similar venture. Wing leaves here shortly for the tropics. Lori Bara, his wife, goes with him.

Rivkin-Wolfson Term

MGM has signed the writing team of Allen Rivkin and P. J. Wolfson to a one year writing contract, following the acceptance of their treatment of "Dancing Lady," which goes into production Wednesday.

WILLIAM K. HOWARD Now at Metro-Goldwyn-Mayer

THE Hollywood DAILY REPORTER

W. R. WILKERSON . . . Editor and Publisher

FRANK POPE . . . . . Managing Editor

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HAYS STORY-TRADING PLAN FOR MAJORS ANOTHER FLOP

Weekly Meetings of Editors Do Nothing

The weekly meetings of major studio story heads as part of the Hays' economy plan have taken on the air of a highbrow burlesque show, according to several story editors whose duty it is to attend them.

Each editor attends the meetings with a straight face, but when he gets back to the home lot he makes no bones about disclosing the absurdity of the conferences where practically nothing has been accomplished towards furthering inter-studio good will. Each is fervent in denouncing the conferences for the burden of added work and responsibilities, the one or two deals that have actually gone through on sales failing to warrant it, it is claimed.

The general atmosphere of the meetings is one of concealed antipathy. Every member of the editorial body knows he or she is on the spot, since the sale to another studio of a story that may turn out to be a smash hit eventually points the finger of blame at the editor for being directly instrumental in the sale. Consequently, there is very little honest effort to make the meetings a success at the risk of their own jobs.

"These conferences," said one editor, "have about as much chance of doing us any good as a cake of ice in Bangkok. The executives at my studio never fail to take a new interest in one of our 'frozen assets' the minute I inform them that another studio is asking for it.

"The only time a sale is possible is immediately after it is taken off the production slate by my studio. That is the psychological moment because the studio is glad to get rid of its black sheep. I'm a great guy then, but imagine how I look if that same story goes to another plant and comes out a big money-maker. I haven't got a leg to stand on.

"If I offer at the meetings a story which has been kicked around at my studio, I get a silent razzing. I don't like the busines, but we've got to go through with it because it was conceived by a group of people who know as much about the inner-workings of their studios as a blind bat."

Zasu Pitts Has Three To Do For Universal

Despite previous reports, Zasu Pitts' contract with Universal gives the company a call on her services for three pictures and not on a five year ticket as announced several days ago.

Miss Pitts has also signed with Radio on a one picture deal and continues her free lance activity. Selznick-Joyce represent her.

'Mank' On Way Back

New York.—Herman Mankiewicz, who has just announced that he will produce "The Mad Dog of Europe," sailed for Hollywood yesterday.

Author Sells Two Yarns In Same Day

New York.—A. J. Cronin had a field day Saturday. MGM bought his serialized story, "Grand Canary," and he sold his new novel, "Green-Loaning" to Paramount. Both are understood to be for early production.

British Censors Ruin 'Possessed'

London.—After the British censors finished trimming the Metro-Goldwyn-Mayer production of "Possessed," it had no resemblance to the picture MGM sent over here or the one exhibited in America. The result was one of the worst pannings a picture has had in many a day by the local press.

Business is all right with it though. The Crawford name is a cinch for business on this side.

Green-Tynan Dicker

Bert Green and James Tynan are negotiating a deal with Paramount for the release of a group of short subjects. Producers are figuring on getting a name player for the series and have put in a bid for Zasu Pitts.

Acad. Agent Code Being Re-revised

Following Thursday night's discussions with agents on the proposed Artist-Agent-Producer Code of Practice the Academy committee is revising the document as a result of suggestions presented by the agents. As soon as the revisions are complete, the Code will be presented to the Academy Board of Directors for transmission to the entire membership via the various branches, for discussion and approval.

When the Code and minimum provisions for an artist-agent representation contract are approved by Academy membership through the branches, producing companies and agents will be invited to subscribe to the Code so it can become effective at the earliest possible moment.

Kent-Like Combination Starts First Picture

The Willis Kent-Ralph Like company, called Progressive Pictures, has placed its first production, "Splendid Folly," into work under William O'Connor's direction.

Story is by Beulah Poynter, the Wertheim and Norton office placing it. Cast includes Lilian Bond, Theodore von Eltz, Roy D'Arcy and Alexander Carr.

THE LOW DOWN

Romance, it appears, is not quite dead in Hollywood. A certain producer is not only wearing his heart on his sleeve—but all over his studio lot. Approaching middle age, the actions of said producer are adolescent to say the least. The "girl of his dreams," the apple of his eye or wot have you, seemingly returns his affection, but the producer is evidently so upset and green-eyed regarding anyone even remotely connected with the girl's life before she changed his own, that he recently has made it impossible for a certain young actor who used to beau her about, to set foot on this particular lot, much less get a job there. And the affair between the girl and the young actor in question was never at any time serious—but the producer just can't bear the thought of competition, past, present or future.

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We hear that, when Abe Lyman's engagement at the Cocoanut Grove is finished, the place will inaugurate a policy that doesn't sound any too hot to us. We are told that when Fall comes around the Grove will put in "just a band" of no particular importance and exploit guest-conductors from time to time—whether by the week or night, we don't know. They plan to pick their baton-wielders from movie stars, such as Buddy Rogers or other personalities well known who happen to be around—and willing. But so far as we're concerned we like to know we can go some place and get Arnheim, Lyman, Whiteman—or Eddie Duchin—THAT's a good band too!

•

Again we say, "Love will find a way." A feller called us up the other day—plenty distressed, he was too. Said that he worked over at Warners and the old meanies wouldn't deliver his Hollywood Reporter to him there. He said too that where he lived the paper always arrived a day late—and so would we PLEASE mail him his copies to the Gas Station across the street from the studio!

Eddie Cantor Offers Free Advice To Actors

After completing one of the fastest, longest and most profitable tours in the history of the theatre, Eddie Cantor found out a few things about himself, audiences he played before and a general condition among screen players, that should have unusual local interest. Eddie says:

"Broadway and Hollywood, actors and columnists, radio entertainments,—they get too close to Broadway and Hollywood, too far from Scranton and Springfield and Wichita and Colorado Springs and Tacoma. There are millions and millions of people living West of the Hudson and East of Pasadena—they're important—they give us our living."

"The trouble with actors is that they haven't enough to worry about. Instead of getting interested in something to take them away from their work,—some intellectual pursuit, books, painting or whatever it is, or some sport, some exhausting hobby, actors want to look at themselves in the mirror. Or they want to make speeches for each other.

"We don't draw enough on the imagination of our audiences. We explain things too fully, and then we repeat. And then, coyly, we ask them, 'Are we boring you?' The answer is 'Yes.' Stimulated imagination can offer more interest and entertainment than a whole carload of actresses and actors."

Louise Hale To Quit Screen In Two Years

Louise Closser Hale is planning to retire from active work on the screen.

In view of this, MGM has written out a straight two-year ticket for her at the termination of which she leaves the picture game.

OPEN FORUM

The Hollywood Reporter:

We demand immediate retraction of the statement that "Photoplay Classic and Motion Picture will shortly merge their activities with the combination using the name of Photoplay for the new magazine. It is understood that all three magazines are now in the hands of their printers who are forcing the issue of the combination. If and when the merger is effected, it is believed that the organization publishing Motion Picture and Classic will carry on with the joint publication and most of the present office layout for Photoplay, both east and west, will be washed out," in your Hollywood Reporter of Friday, June 9.

There is absolutely no truth in any of the statements you published and we shall hold you responsible, whether retracted or not, for any loss or damage sustained by us.

KATHRYN DOUGHERTY,
Publisher, Photoplay Magazine.

MGM'S 'HOLD YOUR MAN' GOOD AUDIENCE PICTURE

Gable and Harlow, Writing, Direction And Cast All Good

"HOLD YOUR MAN"
MGM

Direction ..... Sam Wood
Original Story..... Anita Loos
Screen Play ..... Anita Loos, Howard Emmett Rogers
Songs .....Nacio Brown, Arthur Freed
Photography .....Harold Rosson
Cast: Jean Harlow, Clark Gable, Stuart Erwin, Dorothy Burgess, Muriel Kirkland, Garry Owen, Barbara Barondess, Paul Hurst, Elizabeth Patterson, Theresa Harris, Blanche Friderici, Sam Reed.

It won't matter a bit what the critics think of "Hold Your Man" for the picture is packed with the stuff for which audiences everywhere spend their hard-earned cash. Jean Harlow and Clark Gable are teamed again, perhaps not as successfully as in "Red Dust," but nevertheless the constant presence upon the screen of one or the other or both makes their current venture one that should surely make money for you.

The story itself is familiar formula—but the treatment, dialogue and direction, and a cast that is perfect right down to the smallest bit, render "Hold Your Man" a first rate piece of entertainment, appealing enough to make the shopgirls weep, and handled so intelligently as to restrain any snickers from the higher-brows that might otherwise be forthcoming.

The picture starts in a light vein, devoting its first quarter to Harlow-Gable banter and sex. But when their romance reaches the "honest" point, the yarn goes dramatic with a bang, winding up with their marriage in a reform school where Jean is serving a term for living as "she hadn't ought" with Clark. He is dodging a rap for a murder, innocently committed, but they get him too. Picture fades with the two of them starting out on the straight and narrow—(when their terms are over)—and they are leading their little child.

The picture seems quite long toward the center—but the able direction of Sam Wood is in no way responsible for this. There simply is too much detail, yet all of it has been put upon the screen by him in a way which leaves "nary a dull moment."

Someone should really pin a posy upon Anita Loos and Howard Emmett Rogers for their screen play and dialogue, which are corking. There isn't a forced bit of slang or humor in the entire piece—and there are plenty of both elements, to say nothing of simple speech well done.

You can blast Harlow and Gable to the skies in "Hold Your Man" for, while the lady gets most of the footage, they are both at their breezy best. Individual mention must be given the many supporting players in the picture, for even though their appearances were brief, each scored with his or her few lines. These players include Dorothy Burgess, Barbara Barondess, Theresa Harris, Guy Kibbee, Stu Erwin, Muriel Kirkland, Elizabeth Patterson, Blanche Friderici, Sam Reed and Garry Owen. All were swell. Photography by Hal Rosson splendid.

Warners Pay $25,000 For 'As Earth Turns'

New York.—Warner Brothers have paid $25,000 for the rights to "As The Earth Turns," the best-seller by Gladys Hasty Carroll, which has already sold 85,000 copies. It is a story of life in New England.

Schenck Will Take Up Cutter Problem

Regulations providing for working conditions of film editors in the major studios will be worked out when Nicholas M. Schenck reaches the coast the end of this month.

At the recent producer-labor conferences in New York, authority was given Schenck to confer with Carl Kountz, head of Local 683, and Richard Green, IATSE representative here, and promulgate the working conditions for the film editors which will become binding on all major companies signatories to the basic agreement. No minimum wage scale will be worked out for the craft until the expiration of the present basic agreement which runs till next March.

Jack Haley Signed By Chas. R. Rogers

Outbidding several studios, Charles R. Rogers has signed Jack Haley to a long-term contract and will bring him out from New York immediately upon the completion of his engagement in "Take A Chance" to co-feature him with Jack Oakie in a comedy with music, tentatively titled "We're Sitting Pretty."

The story is an adaptation of a French comedy which Harry Joe Brown purchased while in Paris recently.

'If I Had A Million' Doing Big British Bus.

London.—The Paramount production of "If I Had A Million," generally released throughout England, is doing unusually fine business.

First showings of the picture in London brought critical raves and fair business, but the houses out of London, in both large and small towns, (especially the factory centers) have hung up record business.

Gilbert With Edington

Harry Edington has signed John Gilbert to a personal business manager's contract and is negotiating a deal for the star with a major studio, Gilbert's contract with MGM having expired recently.

Excellent Weather Boosts London Bus.

London—Great weather for the late Spring, throughout all of England, has sent box-offices soaring. London particularly has benefited with a fine cash take on ticket sales.

"Forty-second Street" finished an excellent four weeks at the Regal, and "Wax Museum" followed it in to a good two weeks. British International's "Letting in the Sunshine" is at that spot now. The long and prosperous run of "Cavalcade" at the Tivoli has come to an end, with "Waltz Time," a Gaumont musical, in the house this week.

"Gabriel Over The White House," titled "Arise Empire," is being double-billed with "Murder at the Zoo" at the Plaza. "Knight of the Garter," a BIP picture, is at the Adelphia. "Don Quixote" did a terrible flop at this spot and was jerked. "Central Airport" is doing well at the New Gallery, and "Little Giant" at the Capitol copped the rave press notices of the week.

"Bedtime Story" and "Kong" are the two long stayers of the current season and both are doing excellent business.

Alice Brady Cast In Bayou Drama For MGM

Alice Brady's success in "When Ladies Meet" at MGM has been followed by her assignment to the cast of "Bride of the Bayou," to be directed by Tod Browning.

She will play "Minnie," owner of a shrimp wharf in Louisiana. Already named for the production are Lionel Barrymore and Madge Evans. The story has been developed by Chandler Sprague, William Faulkner and Director Tod Browning.

New Story For Col.

Columbia has purchased "The Office Murders," by G. Wayman Jones, through Wertheim and Norton. Irving Briskin will produce it as part of the company's new Action series, starring Tim McCoy.

Two Writers For Zanuck

Harold Long, former secretary to Darryl Zanuck, and Laird Doyle, formerly with MGM, have been added to the scenario staff of Twentieth Century Pictures.

Mary Bartels To Lesser

Mary Bartels, formerly on magazine contact work at Universal, has joined the Sol Lesser organization in the same capacity. She will assist Frank Whitbeck.

Volck Back At Work

A. George Volck, a vice-president of the Seznick-Joyce office, returns to his desk today after a four weeks vacation.

Yesterday in New York with HELEN GWYNNE

It looks as though by far the best theatrical season of the year is going to be the Summer stock season. Of course, summer stock has long offered a pleasant haven for actors who want to keep in trim while enjoying the country air. It's always been a great idea for new talent. But this year, what with the very slim dramatic fare and the lack of people willing to go to see even that, the all-star casts being offered in the very best places out of town are really something. . . . Not only that, there are more try-outs scheduled for this Summer than ever before and it looks as though the Fall and Winter openings in New York will probably be thronged with people sitting in back of you or next to you who will carefuly explain all through the show just what it was like when they saw it during the Summer and what they thought of it then. . . . . Sometimes it seems to us as though everything possible were always being done for the benefit of your pet line of pests. However, in case you're touring the country you can have a lot of fun looking up old friends in new plays.

•

Herbert Biberman, one of the uppest and comingest of producers, has installed his troupe in the Westchester County Centre and there you will find Claude Rains, Montagu Love, Gale Sondergaard and Ann Mason. Manny Seff's "American Plan" will first be seen at Red Bank, N. J. in July. . . . The Brookfield players operate in Connecticut, and Ruth Nugent, Bert Lytell, Madge Kennedy, Conrad Nagel, Jean Arthur and Leo Carrillo will appear in Stamford, Conn., for Roy Gordon. In fact, Connecticut is fairly jammed with stock companies. . . . Elizabeth Miele is planning to give nothing but new plays this Summer over in Summit, N. J., and each one will get a week's run. . . . Beverly Bayne, Jessie Royce Landis, Sam Wren and Louis Jean Heydt will be up in Peterborough, N. H. for four revivals and as many new plays.

•

Ruth St. Denis, heretofore known as a dancer, will play the lead in "Madame Sans-Gene" for Walter Hartwig in Ogunquit, Me. Blanche Ring will also appear for him, as will Mabel Taliafero, Hilda Spong and Hugh Miller. Irene Purcell is down at Lakewood, N. J. . . . In fact, motor directions will probably be given as from one stock company to another. Resort places will be dotted with them and you might as well know exactly where they are rather than stumble over them. . . . The preceding list is but one tenth of the actual number of stock companies and doesn't begin to include all the people. . . . Hannah Williams has started entertaining for the summer season up in Pelham Gardens and every available inch of outdoor space is being used for outdoor dining in town this year. Restaurants that don't own the sidewalk are tearing out the front walls and making a semi-garden effect. And everything goes very gay and continental except the people.

'SONG OF SONGS' SHORT ON PEP; STORY SLOW AND OUT-DATED

Dietrich Helped By New Director

"SONG OF SONGS"
Paramount

Direction .....Rouben Mamoulian
From novel by.....Herman Suderman
Play by.....Edward Sheldon
Screen Play.....Leo Birinski, Samuel Hoffenstein
Photography .....Victor Milner
Cast: Marlene Dietrich, Brian Aherne, Lionel Atwill, Alison Skipworth, Hardie Albright, Helen Freeman.

The Dietrich-Mamoulian opus, "Song of Songs," has finally arrived, and supplies the answers to several burning questions that have been mooted while the picture was in the making.

It confirms the wisdom of emancipating La Dietrich from the Svengali-like domination of Von Sternberg. Discarding most of her mannerisms and attitudes—it's hardly fair to expect her to shed them all between one picture and the next—Marlene's Lily should rate as her most sincere performance in America. A great deal of the credit for this belongs undoubtedly to Mamoulian.

Two other things are clear after witnessing a preview of "The Song of Songs." One is that the Suderman story has not improved with age. It is a vintage yarn, as definitely dated as a bottle of Pol Roger 1912—only it has begun to go sour, and neither good stories nor good wine should be guilty of that.

The other is that Brian Aherne was the worst possible choice that could have been made for the leading man. To begin with, the role of the sculptor turning over the girl who is madly in love with him to a lecherous and sadistic Baron because he is afraid marriage will cramp his artistic style, is a tough character for any actor to wash up as a hero to the satisfaction of a modern audience.

Science has recently proved that silk purses can be made out of sows' ears, but Aherne's job is to make an eagle out of a louse—and he never gets started. He plays the role under wraps in almost every scene. A wooden cigar store Indian is a Huey Long filibustering on the floor of the Senate compared to Mr. Aherne in moments that might be supposed to call for a show of feeling. Whether the fault is wholly his or partially Mamoulian's, it becomes a fundamental weakness before the picture is over.

With her leading man in a cataleptic trance most of the time, Dietrich, and Lionel Atwill, as the Baron of the Death's Head Hussars, shoulder the burden of the drama. Atwill's is an outstanding performance that is easily the best and most colorful thing he has done on the screen.

Dietrich is at her best in the scenes that take place in the sculptor's studio, as she brings herself to pose in the nude for the artist's masterpiece, and in the ensuing sequences that develop her overpowering love for the man who has awakened her. Mamoulian has handled these situations with adroit discretion, yet in such a way that audiences will be on the qui vive for every piquant possibility of the scenes. Alison Skipworth is impressive in a repulsive role. The rest of the small cast are adequate.

Running an hour and forty minutes, the picture is from twenty minutes to half an hour over length, and the preview crowd repeatedly showed its restlessness during the last half of the production. Skilful editing is plainly demanded for even first-run houses.

Victor Milner's photography, particularly in the country excursion scenes, is breath-takingly beautiful. The production is lavish and authentic in its European atmosphere, though some of the bizarre interiors of the Baron's castle provoked misplaced laughter.

"Song of Songs" is not likely to increase the Dietrich following in the sticks, but it may well add to her constituency in the key spots. Dietrich herself, the exploitation possibilities of the studio scenes, and Atwill for what his name is worth, are the showman's assets. Aherne means nothing to screen fans. Grosses beyond the previous Dietrich earnings will be a pleasant surprise.

Helpful Hint From MGM's 'Dumb Girl'

MGM's "dumb girl"—who, perhaps, is not so dumb after all—offers another helpful suggestion to the industry. She says: "If the mike casts a shadow on the star's face, they could bore holes in it. That might improve the face."

Studios Checking Each Other's Sets

In line with the agreement between the major companies to extend the greatest amount of cooperation to one another, especially with regard to interchange or rentals of standing sets, exteriors, equipment, etc., each major company has delegated an official to make a survey of the other lots to check over various sets and other items for possible use.

Authority for each studio to have a representative make a survey of properties of the others was agreed on at meeting of the Producers Association last month. It is expected that great economies in production can be made through a wider interchange of equipment between the majors, especially if each company has a detailed inventory of the other plants on file.

New Term For Mundin

Fox has taken up its option on Herbert Mundin's long term contract and the player's deal is extended for another year. The Morris Small office handled negotiations.

Warners Exercise Blondell Option

Warners exercised the option on Joan Blondell Saturday, notifying the star that her ticket has been extended at this time, although it does not expire until July 15.

She is making her last week of personal appearances in Minneapolis and returns here next week for "Footlight Parade."

Fox To Make 24 in France andGermany

New York.—Fox Film will produce twelve pictures in Germany for the German program and twelve in France, according to present plans.

The German pictures will be made by C. Klagelman, and the company also plans several super-productions to be done at German studios. The twelve to be made in France will be under the supervision of Erich Pommer. Production will be at the Braunberger-Richebe studio in Paris.

Foreign Battle Rages

(Continued from Page 1)

duction will differ from that of other rightly, that 40 per cent can be had in order to offset their huge losses of the past two years, production guns are being set up here, in France and Germany, and through affiliations in other spots for the war that is brewing

Even the most ambitious producer or distributor here, or in any other European country, will not deny that American stars and American productions are the choice of the people. The "Buy British" slogan has not, will not and can not be applied to entertainment. If it's a good picture, the profits will be great, regardless of the flag draped around the main title. So that all America has to do is gracefully to get around the quota gag, make a large group of pictures here with outstanding American stars heading the cast and with the Hollywood production quality, and watch Europe's gold flow into its coffers.

The British producers, hoping to keep Europe for their productions, know that, in the final analysis, quality will defeat any quota restrictions. Still realizing that they are years behind with their production advance and deprived of any big American return on their product as a consequence, they are going about the preparation of their new season's product, not only with an eye on the whole of Europe, but for a big part of America as well.

They have been encouraged by the six or more hit pictures they made last year ,are paying big prices for American names and giving more attention to every production detail.

The past few months have given some excellent grosses on American pictures here. Sam Goldwyn, for example, will gross as much on "The Kid From Spain" in Europe as he will in the whole of the United States. His take in Great Britain will exceed $1,500,000, and not even on "Whoopee" did the Goldwyn exchequer see so much money.

"King Kong" will do over $500,000 before it is washed up in England, "Zoo In Budapest" will return Fox more money in Europe than it will in America. "If I Had A Million" will pay its negative cost in this country alone.

There are, have been, and each boat brings to these shores, more American production representatives. They have no hesitancy in telling you that a big part of their programs will be made on this side and that even the Hollywood product will be selected for its European appeal.

Fox will make at least 25 per cent of its pictures in Europe. If and when Universal gets ironed out in Berlin, at least a quarter of its releases will come from the German studios with German and American casts. Paramount will make more pictures here this year than ever before, but will be a little late in starting, due to the ironing out of problems in America with the trustees in bankruptcy.

When Thalberg returns to New York and Hollywood, he will bring with him plans for a heavy production of Metro-Goldwyn-Mayer pictures on this side. Warners will make about the same amount of pictures here they made last year, but will have the advantage of American directors, writers and star names for the coming season. Radio is a bit doubtful. Its local representative claims it would do many pictures over here if it could arrange for local financing, but that the money it had in America was hardly enough to keep it going there.

Joseph Schenck, it is understood, has made a tie-in with several producers here, Alexander Korda for one, to make pictures for United Artists. Of course, the Schenck plan of producing big American producers, but nevertheless will be great opposition for local companies.

There may be something coming out of this economic conference that will turn the whole burden of furnishing amusements for the world over to American and British producers, for outside of England, Germany and Russia, there will be little opposition to anyone making the pictures just as long as the countries that get the releases are able to collect their taxes.

Quotas are weakening throughout all of Europe. The bars are still up in England, France, Germany and one or two small spots, but if there is an Anglo-American alliance, such a move will make it impossible for the French, German or Russian producer to make quality product and pay negative cost for this alliance will see to it that the market for pictures in every small country will bow to its product, with all others left out in the cold because of the lack of quality brought on by poor financing.

the RUMOR MARKET

New York.—Those close to the Fox situation here are of the belief that, when W. R. Sheehan leaves the Fox studios in Hollywood soon for a supposed vacation, he will not return to that plant, but will remain in Europe as executive head of Fox production on that side.

Out of this comes the rumor that the real hold that Sheehan has on the Fox company and the Chase bank is the Prudential Life Insurance Co., an organization he originally brought into the picture business at the time he associated himself with William Fox and the old Box-Office Attractions Co. It is said that friendships cemented at that time still hold, even to the extent that, should Sheehan be removed, the Chase bank would lose the heavy deposits from that big insurance crowd. Sounds screwy—but interesting.

•

New York.—The Paramount halls have been buzzing for days regarding the departure of Adolph Zukor for the coast and the understanding that he will remain there until early Fall, supervising the product at the West Coast studios.

The distributing and exhibiting ends of Paramount have been sorely disappointed about the product, as have the higher-ups and the trustees. But every move to supplant Emanuel Cohen as the production head has been met with great opposition on the part of the organization in Hollywood

The studio crowd is understood to be most happy with the reign of Cohen, more for the reason that he gives them free rein in their efforts to make pictures, does not stand in their way in their selection of stories, casts, etc. But New York reasons that this is probably the reason for the poor product recently and that some forceful head, doing a little deciding on his own, straightening out many of the screwy ideas of the producers, would bring a better product to Paramount.

The story here is that Zukor and the trustees discussed this phase of the problem at great length. They felt that, should they supplant Cohen and put in another head, a lot of disorganization would result, product would be slowed up—always concurrent with big studio changes—and consequently, he best thing to be done, was the planting of Zukor at the studio for a long stay, giving the decisions on what should and should not be made and who is to make it.

•

New York.—Although it will be denied in all quarters, there has been a heavy battle raging in Universal for weeks with the two Carl Laemmles in one trench and R. H. and P. D. Cochrane in the opposite ditch. And the battle was all over the studio, its product and the production berth of Junior Laemmle.

The Cochranes were supposed to be of the opinion that Junior should do four or six specials a year and that someone else should be placed at the head of the studio. To this Uncle Carl is supposed to have remarked: "Find me some one better than Junior" and to date that person has not been found. Now the Cochranes are understood to be content to let things stand as they are, with the younger Laemmle starting his program and the big ballyhoo out, "Watch Universal This Year."

•

What is Thalberg going to do?

The whole industry has been asking that question for two months and if anyone really knows the answer it would please Loew's, Metro-Goldwyn-Mayer, Nicholas Schenck, J. Robert Rubin, Louis B. Mayer, David Selznick and IRVING THALBERG to hear it, for seemingly no one knows what Thalberg will do when he returns, not even Mr. Thalberg.

Those who want to guess on the Thalberg situation are of the opinion that the present conduct of MGM's production will not be touched by Thalberg, that he will concentrate all his attention on about six big pictures he wants to make along lines of production, exploitation and exhibition that have never been touched before in this industry. The guessers figure that Thalberg has no desire to go through that drudge of, single-handed, running MGM, that he has ideas that mean more to him than the power, dictatorship and personal glory that go with the handling of a big production organization.

•

There has been a story going the rounds of Hollywood for days that when Jack Warner was notified that the Schenck-Zanuck organization had signed George Arliss, he hit the housetops and had to send home for a fresh set of linen.

•

Hollywood is convinced that the financial backing behind the new Twenteith Century company has been furnished by Nicholas Schenck and Louis B. Mayer and this for the reason of starting an organization, having it set and ready, should they deem it necessary to move out of Loew's and MGM at a later date.

The story has long passed the rumor stage that two factions have developed within the MGM ranks, Schenck and Mayer on one side and Thalberg and J. Robert Rubin on the other. But this is not thought serious, as each realizes the value of the other and the whole quartette are playing a rather expensive game of checkers. But what is important, is the desire of all to them to get that Loew stock control away from Chase and it's Fox affiliations and have the company for themselves. Chase has always been of the opinion that the only value it has for its more than $100,000,000 picture investment is the Loew stock, and it would be silly to sell it in this market. The bankers feel, when things get better, more people going to the theatres, they will be able to realize more than the $54,000,000 it brought from William Fox.



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Columbia

"BRIEF MOMENT"

Cast: Carole Lombard, Gene Raymond, Monroe Owsley, Arthur Vinton, Reginald Mason, Donald Cook, Florence Britton.
Director .....David Burton
Play by.....S. N. Behrman
Screen Play.....Brian Marlow
Cameraman .....Teddy Tetzlaff

•

Fox

"THE DEVIL'S IN LOVE"

Cast: Loretta Young, Victor Jory, Herbert Mundin.
Director .....William Dieterle
Screen Play.....Howard Estabrook

"PADDY, THE NEXT BEST THING"

Cast: Janet Gaynor, Warner Baxter, Margaret Lindsay, Fiske O'Hara, Joseph Kerrigan, Frank Atkinson, Una O'Connor, Merle Tottenham, Harvey Stephens.
Director .....Harry Lachmann
Novel .....Gertrude Page
Screen Play.....Edwin Burke

"LIFE WORTH LIVING"

Cast: Will Rogers, Andy Devine, Louise Dresser, Vera Allen.
Director .....John Ford
Original Story....James Gould Couzens

•

MGM

"TUGBOAT ANNIE"

Cast: Marie Dressler, Wallace Beery, Robert Young, Maureen O'Sullivan, Charles Gyblin, Marilynn Harris, Frankie Darro, Willie Fung, William Burress, Jack Pennick, Tammany Young, Willard Robertson, Vince Barnett, Paul Hurst, Robert McWade.
Director .....Mervyn Le Roy
Original and Dialogue by.....
Norman Reilly Raine
Adaptation.....Zelda Sears, Eve Green
Cameraman .....Gregg Toland

"ESKIMO"

Cast: All native.
Director .....W. S. Van Dyke
Story by.....Peter Freuchen
Cameraman.....Clyde De Vinna

"ANOTHER LANGUAGE"

Cast: Helen Hayes, Robert Montgomery, Louise Closser Hale, Henry Travers, Irene Cattell, Margaret Hamilton, Hal K. Dawson, Minor Watson, John Beal, Maidel Turner.
Director .....E. H. Griffith
From play by.....Rose Franken
Cameraman .....Ray June

•

Paramount

"MIDNIGHT CLUB"

Cast: Clive Brook, George Raft, Helen Vinson, Alan Mowbray, Ferdinand Gottschalk, Alison Skipworth, Sir Guy Standing.
Directors .....George Somnes, Al Hall
Original .....Phillips Oppenheim
Screen Play.....Leslie Charteris, Seton I. Miller
Cameraman .....Theodore Sparkuhl

"THREE-CORNERED MOON"

Cast: Claudette Colbert, Mary Boland, Wallace Ford, Richard Arlen, Tom Brown, William Bakewell, Hardie Albright, Joan Marsh, Lyda Roberti, Clara Blandick, Edward Gargan, John Kelly.
Director .....Elliott Nugent
Original .....Gertrude Tonkonogy
Screen Play....S. K. Lauren, Ray Harris
Cameraman .....Milton Bridenbacker

"MAMA LOVES PAPA"

Cast: Charlie Ruggles, Mary Boland, Lilyan Tashman, Walter Catlett, Ruth Warren, George Barbier, Tom McGuire, Morgan Wallace, Andre Beranger.
Director .....Norman McLeod
Original .....Keene Thompson, Douglas McLean
Screen Play.....Nunnally Johnson, Arthur Kober
Cameraman .....Gilbert Warrenton

"ONE SUNDAY AFTERNOON"

Cast: Gary Cooper, Fay Wray, Frances Fuller, Neil Hamilton, Roscoe Karns, Sam Hardy, ane Darwell, Clara Blandick, Frank Sheridan, Harry Schultz, Hobert Homen.
Director .....Stephen Roberts
Original .....James Hagan
Scenarists.....Grover Jones, William Slavens McNutt
Cameraman .....Victor Milner

"THIS DAY AND AGE"

Cast: Charles Bickford, Richard Cromwell, Judith Allen, Harry Green, Eddie Nugent, Ben Alexander, Lester Arnold, Bradley Page, George Barbier, Oscar Rudolph.
Director.....Cecil B. De Mille
Original .....Bartlett Cormack
Cameraman .....Peverell Marley

•

RKO-Radio-Pathe

"RAFTER ROMANCE"

Cast: Ginger Rogers, Norman Foster, George Sidney, Laura Hope Crews, Robert Benchley, June Brewster.
Director .....William Seiter
From novel by.....John Wells
Adaptation .....Glenn Tryon, Sam Mintz
Screen Play.....H. W. Hanemann
Cameraman .....David Abel

•

"THE DOCTOR"

Cast: Lional Barrymore, Dorothy Jordan, Joel McCrea, May Robson, Frances Dee, Buster Phelps, David Landau.
Director .....John Robertson
Original by..Katherine Haviland Taylor
Screen Play... .....Lester Cohen
Cameraman .....Jack McKenzie

"FLAMING GOLD"

Cast: William Boyd, Mae Clarke, Helen Ware, Pat O'Brien, Rollu Lloyd.
Director .....Ralph Ince
Story .....Houston Branch
Screen play....Malcolm Stuart Boylan, John Goodrich
Cameraman ....Charles Rosher

"THE GLORY COMMAND"

Cast: Bruce Cabot, Betty Furness, Florence Lake, Eric Linden, John Darrow, Frank Albertson, Margaret Seddon.
Director .....Christy Cabanne
Original by.....Christy Cabanne
Screen Play.....F. McGrew Willis, Frank Wead
Cameraman .....Al Gilks

"FOG BOUND"

Cast: Robert Armstrong, Roland Young, Laura Hope Crews, Phyllis Barry, Beryl Mercer.
Director .....Ernest Schoedsack
Original and Screen Play....Ruth Rose
Cameraman .....Henry Gerrard

•

Universal

"SECRET OF THE BLUE ROOM"

Cast: Lionel Atwill, Paul Lukas, Gloria Stuart, Onslow Stevens, Edward Arnold, Muriel Kirkland, William Janney, Elizabeth Patterson, Russell Hopton.
Director .....Kurt Neumann
Original and screen play .....
William Hurlbut

"SHOOT THE WORKS"

(N. Y. Production)

Cast: Leo Carrillo, Mary Brian, Roger Pryor, William Frawley, Bobby Watson.
Director .....Karl Freund
Original and screen play .....
William Rowland, Monte Brice

"S.O.S." ICEBERG"

Cast: Rod LaRocque, Gibson Gowland, Leni Reifenstahl, Ernest Udet.
Directors .....Tay Garnett, Arnold Fanck
Original and screen play.....
Tom Buckingham, Arnold Fanck

"ONLY YESTERDAY"

Cast: Margaret Sullavan, John Boles, Benita Hume, Edna May Oliver, Onslow Stevens, Franklyn Pangborn, Betty Blythe, Natalie Moorhead, Lucille Powers, Ruth Clifford, Sidney Bracey, Berton Churchill, Edgar Norton, Dorothy Christy, Hugh Enfield, Mabel Marden, Dorothy Grainger, Walter Catlett.
Director .....John Stahl
Screen play: John Stahl, Alfred Hickman, George O'Neil.
Dialogue .....William Hurlbut

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THE Hollywood REPORTER

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AUCTION OF PARA. SOON

TRADEVIEWS by W. R. WILKERSON

OVER in England there is an organization called the Public Morality Council, one of the functions of which is to work against motion pictures which the Council considers unfit to be shown. Its powers are a sort of combination of our National Board of Review and the censor boards

This Council has a secretary, Miss Pauline Plumer, and it is devoutly to be wished that some of the American organizations which mix into the picture business had a leader of the same calibre. A committee of women recently waited on Miss Plumer with strenuous objections about the moral standards of present day pictures and she told them:

"You should not criticise the producers unless you are able to create a demand for better films. The cost of production has to be considered, because films have been commercialized more than any other form of art."

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Now there's a sensible woman. She believes that criticism should be constructive, which is something that most critics overlook. The majority of picture critics are destructive, and this goes for both press critics and those volunteers who belong to the women's clubs and other bodies which feel that the motion picture is a menace to the youth and the morals of the country.

If these busybodies would accept Miss Plumer's views, the expression of their ideas would be welcome. But when they, and many censors also, set their own standards of morality and demand that pictures live up to them, when they condemn the films and do nothing to make them better, they are a detriment to the industry and a nuisance.

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Sidney Kent was quoted a few days ago as saying that the exhibitors would play "sex" pictures 52 weeks in the year if they could get them. We disagreed with this view. But grant, for the sake of argument, that Mr. Kent is half right. The exhibitor will play what he thinks his patrons want. The producers make what the exhibitor wants. The whole thing, as Miss Plumer says, is a matter of dollars and cents because the producers must deliver pictures that will make money for them.

If, as Miss Plumer advises, the persons who object to the prevalent type of pictures can create among the pub-

(Continued on Page 2)

French Town Takes Films As Soporific

Paris.—Agen, a city in the south of France, has placed a ban on talking pictures. The City Council permits only silent pictures to be shown so that people who wish to sleep in the theatres may do so without being disturbed

Beery Fretting On Zanuck Assignment

Wallace Beery is not exactly happy at having been loaned to theTwentieth Century Productions by Metro-Goldwyn-Mayer and is said to have denied that he had okayed the deal after Darryl Zanuck outlined the story to him.

For years Beery has been planning a European vacation and even went so far as to have it specified in his new contract with MGM.

Directors of Radio Ratify Cooper Deal

Merian C. Cooper's contract with Radio as vice president in charge of production has finally been ratified by the directors in the East.

The contract was agreed on by Cooper and Radio officials some time ago, and was made effective as of date of signing by Cooper.

Trustees And Banks To Offer Assets to Highest Bidder; Katz And Warners Expected to Bid

New York.—The sale of the assets of Paramount-Publix is expected to be announced here within a few days. The auction will be held in New York and the banks which were actively financing Paramount before the bankruptcy hope that they may buy in the properties at a figure that will permit the return of a big portion of their investment.

However, there are two dark horses in this race, either of which may spoil all the plans of the bankers, with both of them being feared. One is Harry Warner and the other is Sam Katz. Those close to the situation are understood to have knowledge of an anticipated coup by either Katz or Warner because of the knowledge that finances have been supplied both for the acquiring of this property at a fair figure.

The plan of the banks is understood to have started with the sending of Adolph Zukor to the coast. Sup-

(Continued on Page 4)

Arlen Wants Release

Richard Arlen has asked Paramount for his release from his contract, which was not granted. The player is unhappy at that studio and feels that he would like to free lance.

Illness of Gable Causing Worry

The continued illness of Clark Gable and the possibility that the Metro-Goldwyn-Mayer star may have to desert the screen for three or four months for treatment, has both Gable and MGM worried.

Clark is suffering from a toxic condition that has settled in his legs, and physicians now advise that he go to Hot Springs, in Arkansas, or Virginia, for the baths and a long course of treatment.

Because of this, it is understood that MGM was scampering around last night, looking for a new leading man for Joan Crawford in "Dancing Lady."

Warren William Lead For Anna Sten in 'Nana'

Samuel Goldwyn has closed a deal with Warners for the loan of Warren William for one of the two leading male roles in the Anna Sten picture, "Nana," which George Fitzmaurice will direct.

Gene Raymond, who was set for the other leading role, turned down the part after reading the script.

Boasberg To Direct

Al Boasberg's ambition to become a director took a step nearer fulfillment yesterday when Bryan Foy signed him to direct "My Lady's Legs," a musical revue. Herbert G. Weber negotiated the deal.

Adolph Zukor Here

Adolph Zukor, president of Paramount-Publix, has arrived in Hollywood and will remain at the studio for several months, supervising the company's production.

Two Want Smith Novel

Twentieth Century Pictures and Universal are negotiating for Wallace Smith's novel, "The Captain Hates the Sea."

OVERPRODUCTION OF POOR SHORTS ANNOYING EXHIBS.

New York.—There are close to 1500 short reels being lined up for production and release during the coming twelve months, with easily half this amount unable to realize the negative costs.

The above is the opinion of several wide-awake exhibitors who are free to voice their opinions of this over-production, brought on by producers who feel that the elimination of the dual bills will give all that playing time to the one and two-reelers.

Glenn W. Dickinson, of the Dickinson Circuit of Kansas, states:

"It is my opinion, brought on by observation in our theatres, that one of the greatest evils of our business is the production of the short reels at the present time. In the first place, we are now offered twice and three times as many as it is possible to play

(Continued on Page 4)

Jane Murfin Signs New Contract With Radio

Jane Murfin has signed a new term contract as a writer with Radio, with the ticket starting after she takes a four weeks vacation.

Miss Murfin has been with Radio for several years on the writing staff, and recently finished work on "Double Harness" and "Ann Vickers."

Maurice Ostrer in N. Y.; Bound For Hollywood

New York.—Maurice Ostrer, head of British Gaumont, is in New York and will journey to Hollywood when he completes his conferences with Arthur Lee, Gaumont's American representative.

CAMERA AND SOUND EDITION OUT SOON

The Hollywood DAILY REPORTER

W. R. WILKERSON ..... Editor and Publisher

FRANK POPE..... ..... Managing Editor

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RAMBLING REPORTER

Daisy de Voe is working (under another name) as a personal maid to the wife of a famous screen writer here . . . nice for Daisy, but a little tough on visiting celebrities who are afraid to speak above a whisper when she's around. . . . The Dick Barthelmesses get back to Hollywood today. . . . The Bing Crosbys are already at the window looking for old man stork. . . . The Harlan Thompsons threw a nice big cocktail party Sunday. . . Kay Francis is knitting hats for her girl friends—the needle-clicking craze has hit the town in a big way again. . . . Billy (singing actor) Hughes has moved to the Sunset Towers. . . . The Sam Jaffes, George Cukor, Andy Lawlor, Billy Haines having themselves some laughs at the Eddie Eliscus Saturday night.

•

The famous singer who is really the cause of recent divorce proceedings by a blonde movie-star, has a wife and lots of children in Canada. . . . Seems like every other act on the Radio these days is some female imitator of Zasu Pitts—the air is cluttered with 'em. . . . The Richard Wallaces got back to town yesterday—and Dick is still in a trance. . . . The Jack Oakie-Jimmy Cagney boxing match will be signed any day, we hear. . . . You really should get Gregory Ratoff to sing "My Sweet Adorable You" for you. . . it's something to hear.

•

When Adrienne Ames' hubby gets back here, he'll have a surprise. Adrienne is doing the house over . . . and the playroom will be the biggest thing! . . . The Eddie Lowes, Countess Frasso, Gary Cooper, Adrian, the Marc Connollys among the guests at the Eddie Goulding party Satiddy night. . . Elsa Maxwell may come back here to do a part in "Ann Vickers" that reads like it was written for her especially. . . . The Al Werkers, Arthur Kober, the Rufus LeMaires, Walter Wanger, the Groucho Marxes, Erwin Gelsey among the Sunday nighters at the Colony Club. . . . Mrs. LeMaire was the heroine of a very funny act.

New York REVIEWS

"GOLDDIGGERS OF 1933"

Warner prod.; director, Mervyn LeRoy; writers, Avery Hopwood, Erwin Gelsey, James Seymour, David Boehm, Ben Markson.

News: The picture has been directed with a master showman's hand. It moves smoothly and swiftly along to its stirring finish. The musical score is tuneful, with at least three popular hits in it. On the whole, is is grand entertainment.

Sun: It is distinguished by the ingenuity and imagination which have gone into at least two of its spectacular musical numbers. It will remain at the Strand for longer than you know.

World-Telegram: I liked it because of the sweep and imagination of its dances. For this reason it deserves to be seen and to succeed. Which, no doubt, is what will happen to it.

Post: Its popular appeal is assured. The public wants back-stage fandangoes, with music, girls and pep. "Golddiggers" occupies a fortuitous place in the vanguard.

American: The show stands on its own feet or, rather, rocks on its own feet—rocks with rhythm and totters with laughter. It has at least four or five songs by Harry Warren and Al Dubin that you'll be dancing to, humming and hearing over the radio in a few days.

Herald-Tribune: The film is a whole is gay, spontaneous and altogether amusing The photography, by and large, is admirable and, in the ultimate scenes of the stage presentation around which the theme of the film is supposed to revolve, borders on the highly spectacular.

Journal: It's an ornate, elaborately costumed and staged production for which Busby Berkeley, in his capacity as dance director, is chiefly responsible.

Times: It is an imaginatively staged, breezy show, with a story of no greater consequence than is to be found in this type of picture. But it has several humorous episodes and more than once an audience that filled the theatre to the doors applauded the excellent camera work and the artistry of the scenic effects.

"JENNIE GERHARDT"

Paramount-Schulberg prod ; director, Marion Gering; writers, Theodore Dreiser, S. K. Lauren, Frank Partos, Josephine Lovett, Joseph Moncure March.

Paramount Theatre

Herald-Tribune: The work has been skilfully directed by Marion Gering, and the acting is competent and assured, but as a whole it lacks dramatic conviction and vitality. The material of "Jennie Gerhardt" was eminently suited to the novel form. In motion picture terms it becomes diffuse and rambling despite the best efforts to keep it compact and exciting.

Times: It possesses a laudable sincerity, which may result in its being popular with those who are partial to this genre of story.

World-Telegram: A handsome and sincere, though ponderous and threadbare, variation of the old theme of the woman who loved devotedly but none too wisely Except for a certain nostalgic quality in its Mauve Decade sequences, the film has little in it to recommend.

Journal: The Dreiser novel was filmed with painstaking dignity and a commendable attention to detail. The principals age gracefully with the years, and several lapses of time are indicated by the device of using newsreel shots. And lending it all a quiet charm is Miss Sidney, who is first presented as a girl of seventeen and bows out as a woman of fifty.

Mirror: Nicely acted, intelligently directed and tastefully mounted, it is a picture designed to stir the matinees to tears.

Post: The film makes it clear that "Jennie Gerhardt" possesses none of the qualities necessary for dramatic treatment. Marion Gering has directed the picture with a discerning eye for camera effects and that is about all.

News: A moving, human picture drama. The picture is handled with great sympathy by Marion Gering. The various roles are splendidly acted.

Sun: The talkie is done with taste, written with intelligence, if with no particular power, and is well acted. It captures, too, a sort of sentimental nostalgic sadness.

American: An excellent picture, honestly conceived and thoughtfully executed.

Bill Saal On Way Here

New York.—William Saal, of KBS Productions, has left here for Hollywood.

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Rian James Will Do Musical For Fox

Rian James leaves in a few days to drive back to his home in Connecticut, getting his contract layoff from Warners for the vacation. While East, he will prepare an original story outline for a filmusical, "Fox Follies," as a result of a deal closed with Winfield Sheehan.

It is reported James endeavored to purchase his term contract from Warners, with the latter asking the writer for $15,000 to cancel the ticket, which he considered prohibitive.

Chris Brown Funeral

Funeral services for Chris O. Brown will be held today at 2 p. m. at the Wee Kirk of the Heather, Glendale. Brown, who died Sunday, was head of the booking ofifce for the old Sullivan and Considine circuit for many years, and was later with the Shuberts as a manager and agent.

New Writing Team

Warners have assigned Lillian Hayward and James B. Wharton, who arrived from New York yesterday, to write the screen play of "Bedside," an original yarn by Manny Seff and Harvey Thew. Warren William will have the top spot.

Tradeviews

(Continued from Page 1)

lic a demand for a better, higher type production and voice this demand by the purchase of tickets, the producer will be the first to sense the change and to make the sort of picture demanded.

If the moralists and reformers want film standards improved, their field of endeavor is in the public taste, not in the studios.

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'ARIZONA TO BROADWAY' BAD: 'DISGRACED' OLD, TRITE STUFF

Good Cast Wasted In Poor Vehicle

"ARIZONA TO BROADWAY"
Fox

Direction .....James Tinling
Original and screen play .....
William Conselman, Henry Johnson
Photography ....George Schneidermann
Cast: James Dunn, Joan Bennett, Herbert Mundin, Sammy Cohen, Theodor Von Eltz, Earle Foxe, David Wengren, J. Carroll Naish, Walter Catlett.

Every so often some producer gets an overdose of mental marijuana and decides to make a picture that has everything in it but the kitchen stove.

This one has the kitchen stove, too—and when we say kitchen stove, we mean it. Sammy Cohen uses it for one gag, there's a meat refrigerator for another—and of course, Sammy Cohen is the tip-off to the brand of slapstick that "Arizona to Broadway" leans on heavily for laughs. The only thing missing is pansies.

It's the old western formula that cow classics have milked dry. Everything is there but the horses and cow hands. Joan Bennett's brother has been fleeced by a bunch of crooks so—as motion picture heroines always do—she starts out to find them and runs into another bunch of crooks (the carnival brand, this time) headed by Jimmy Dunn.

The finale is a cinch—Jimmy and his fellow-yeggs take the girl on with the intention of cheating the original cheaters and then cheating her. But Jimmy falls for Joan and his pals find they have been working for love—and somebody else's love, at that.

Meantime, the story romps through New Orleans on its way to New York—and there it turns gangster and musical at the same time—thanks to the "42nd Street" influence.

The answer to the picture is that only the oldest gags and the mouldiest lines get a snicker from the audience. It's that kind.

Only Sammy Cohen acted as if he belonged. Joan Bennett had no more business in this hodge-podge than this reviewer has in a John Barrymore role. Her part is the perfect explanation—or ought to be—of why she called it a day with Fox. Jimmy Dunn is wasted. Herbert Mundin shows his amazing versatility in a series of impersonations that were clever—but what of it? Ditto for the balance of the cast.

If double bills were still in vogue, this would be a fair tail-ender. Ease it to your audiences gently, and if they like it, you're that much ahead. But keep your fingers crossed.

Allen Refuses Fox Role

Elizabeth Allen, who was loaned by MGM to Fox for a featured role opposite Spencer Tracy in "Shanghai Madness," turned down the role after reading the script, and returned to her home lot.

A Word of Warning To Supervisors

Jawnfishgoodrich, as he signs himself, writer and man-about-town, has just earned another distinction. He was second man in the California Clay Target Championship shoot at Long Beach, breaking 197 out of a possible 200. This qualifies him to shoot in the Champion of Champions match at Vandalia, Ohio, in August. He offers free lessons in marksmanship to other studio writers.

Rogers Buys Story For Oakie-Haley

Charles R. Rogers is closing a deal for the acquisition of the screen rights to an original story, "Broadway Parade," by Nina Wilcox Putnam and Marcy Klauber.

The story will be placed on the production schedule as the first Jack Oakie-Jack Haley musical, it is understood, with the French comedy, "We're Sitting Pretty," being pushed back to make room for it. Harry Stoddard has been engaged to work with Marcy Klauber on the music and book. It will be released by Paramount.

Illness Takes Grant Out of 'Big Executive'

Paramount was forced to withdraw Cary Grant from the top spot in "Big Executive," due to the player's poor health, and is now searching for someone to fill the role in this picture, which is scheduled to start this week.

Sharon Lynn was signed for a leading role, with Helen Twelvetrees set for the other top spot.

Retakes on "Gambling Ship" are also being held up due to Grant's illness.

Preston Foster Lead In Monogram Picture

Ben Verschleiser's first picture as a producer for Monogram will be "The Devil's Mate," which will be directed by Phil Rosen.

The producer has signed Peggy Shannon and Preston Foster for the featured leads in the picture, which is slated to start next week.

'As Husbands Go' Starts Production July 31

Jesse L. Lasky will start production on July 31 on "As Husbands Go," the story recently bought from Paramount.

'Girls' A Boston Hit

"Girls In Uniform," which opened at the Fine Arts in Boston, June 5, played to more admissions the first thre days of play than any picture which has played this house to date.

Bill Harrigan The Only Bright Spot

"DISGRACED"
Paramount

Direction .....Erle C. Kenton
Story and Screen Play.....
Alice D. G. Miller
Music and Lyrics....Steve Pasternacki, Sam Coslow
Photography ....Karl Struss
Cast: Helen Twelvetrees, Bruce Cabot, Adrienne Ames, William Harrigan, Ken Murray, Charles Middleton, Adrienne d'Ambricourt, Ara Haswell, Dorothy Bay.

An apathetic audience greeted Paramount's "Disgraced" at a preview with a distinct coldness. The picture is a melodrama whose familiarity breeds boredom. It is so mellow, in fact, that nothing in the way of direction or acting could polish off the mildew.

"Disgraced" is quite a bit like a confession story in one of the pulps . . . a manikin, a poor but honest suitor, a stern parent on the police force, and an attractive, rich young scamp.

You know the story, and how the father kills the wealthy ne'er-do-well, and the daughter tries to save him by writing out a confession that she fired the fatal shot, and how the poor but honest suitor . . . oh, you've heard it before? Well, remember that your audiences have, too.

About the only way out on this one is to hammer on the father-daughter stuff and twiddle your thumbs until the run is up.

William Harrigan supplies whatever excellence the picture can boast with his performance of the Irish cop father. Helen Twelvetrees has all the appearance, in her role, of having been smacked down so definitely that she could hardly drag herself through the part. Bruce Cabot is promising. Adrienne Ames is less so. Ken Murray ranks with Harrigan in the excellence of his acting, but his part is smaller.

The picture gets off to a bad start and a lot of titters over the impossible, incredible gowns Miss Twelvetrees is made to wear.

Alice D. G. Miller may be blamed for the original story. Erle C. Kenton did the best he could with direction. Karl Struss' photography was too good for the picture.

Weitzenkorn Loaned To MGM By Radio

Louis Weitzenkorn, Radio contract writer, moved to MGM yesterday on loanout to work on the script of "Prize Fighter and the Lady," which is slated to star Joan Crawford with Clark Gable.

The arrangement between the studios for the writer is limited to 10 days because of other assignments for him at Radio.

Yesterday in NEW YORK with HELEN GWYNNE

You can blame any part or all of this column on the heat and you'd still have a swell piece of understatement. After the nine thousandth nasty look given in response to that haunting question, "Well, is it hot enough for you?" asked in tones ranging from the frivolous to the tragic, with a smile or with a leering sneer, we had just about decided that the weather wasn't being more than usually unusually hot for June. . . . That is, we never realized how uncomfortable we really were until we discovered that every picture company in town had hurriedly sent word around that all employees could go home practically directly after lunch. And then we investigated—ninety-two in the shade and a mercury that climbed all the way up to a hundred and five, but dropped to a hundred and two in the sun just before the market closed.

•

And what curious things the heat brings out in this town of ours, or does one just become more sensitive to the people around one. Anyway, on the steps of St. Patrick's Cathedral, a couple were having an argument, the heat of which defied the blaze of the sun. And soch language—biblical in content but not in purpose. . . . And riding in the subway was a rather quaint representative of the humorous ideas that New York gets. He was a venerable, rather sad old gent, riding around in a dark blue uniform on the sleeve of which and on the breast pocket and across the visor of his cap was written the word "Progress." . . . And if that be progress, his employers must have coined the word for the occasion—they couldn't possibly have looked it up in the dictionary.

•

Something really attractively new in the way of musical picture juveniles stopped us dead in our tracks when he asked us what we thought of a current screen musical. We said it was good, but we were kinda tired of it, this being its third camera translation. To which he replied he was sorry to hear it because he was at present working in the fourth. P.S. Not for the same company, though. . . . Boy-oboy, is Bebe Daniels het up over her picture in the Monquin wine ads. She had definitely refused to allow Columbia to have her endorsement as a publicity stunt for the picture, "Cocktail Hour," but had finally said that they might use it for window cards and absolutely nothing more. Well, "eyes are the windows of the soul" so maybe a "card" inserted in newspapers and magazines comes under that heading, but try and convince Bebe of it.

•

Now that Darryl Zanuck is going to make the story of Chuck Conners, it might not be a bad idea to let the man responsible for his nickname and fame give the production a complete note of authority. We mean Roy McCardell, one of the three best newspapermen in the country and the man who discovered Chuck, dubbed him Chuck and made him front page feature stuff.

Convention Dates Set For The Majors

New York.—The major producing and distributing companies have set their convention dates as follows:

Fox at Atlantic City, June 29. RKO-Radio at New York, June 26, 27 and 28; Chicago July 1, 2 and 3; San Francisco July 7, 8 and 9. Paramount at New York June 26 and 27; Chicago June 29 and 30; New Orleans July 2 and 3; Los Angeles July 6 and 7. Metro-Goldwyn-Mayer at Detroit June 26 and 26; Kansas City June 28 and 29. Universal's dates are not yet set.

Harry Sebastian Dies Suddenly In North

Harry Sebastian, one of the industry's best known pioneers, died Sunday morning in San Francisco. He had had a varied career that led him from stage production to picture producing. Three sons, four daughters and his widow survive him.

Funeral services will be held at 10 o'clock this morning from the Glasband and Groman funeral parlors at 901 W. Washington Blvd.

Mike Simmons Sets All Story Rumors At Rest

M. L. "Mike" Simmons, co-author with B. Rogow Solomon of the novel, "Chuck Connors, Mayor of Chinatown," settles the dispute over the ownership of the picture rights of the story by saying that he sold them to Twentieth Century Pictures, which will make the production under the title of "The Bowery."

Mike also says his name is Mike and not Martin, as announced by the Twentieth Century publicity department.

Too Many Bad Shorts

(Continued from Page 1)

and, secondly, the quality of 98 per cent of the short reels is far below the standard of audience desires.

"Our mezzanines and lobbies are crowded at times with patrons who are waiting out the shorts. They don't want to see them. They are better pleased to look at the decorations on our lobby ceilings. If 75 per cent of the present shorts were eliminated, with producers giving more attention to the remaining 25 per cent, our business would be greatly benefited."

William Brandt, of New York, spoke at length on the short reel evil at a meeting of independent exhibitors here recently. He anticipated a great overproduction of shorts and warned exhibitors against the purchase of one and two reels of celluloid, simply because they could get them cheap.

He outlined the damage done by short subjects of poor quality and told the exhibitors that Hollywood is filled with producers with a few hundred dollars who, sensing a demand for shorts, "will go into production without any thought of quality and who are absolutely incapable of making any type of entertainment that will help our patronage."

REVIEWING THE FAN MAGS

MOVIE CLASSIC
74 pages and cover
COVER DISPLAY.....Joan Crawford (MGM)

Publicity Space (Approximate)

Paramount	**655 sq. inches**
MGM	**590 sq. inches**
RKO	**295 sq. inches**
Fox	**172 sq. inches**
Warners	**100 sq. inches**
Universal	**45 sq. inches**
Columbia	**5 sq. inches**

There's not a dull moment in July's Movie Classic. It goes about the business of capturing the Hollywood whirl in print with a good deal of verve and honesty.

And to it goes the credit for introducing a new writer to the fan magazine public—Llewellyn Miller—who writes interviews as they should be written. See her "Angel Over Hollywood."

Eric L. Ergenbright has a grand story on Constance Bennett, called "I'd Like to be Human—for a Change." He also interviews Lee Tracy.

"Cowboys on the Screen—City Slickers Off It!" is unusual and interesting and was written by Gladys Hall. Likewise, "Solved! The Mystery of Raft's 'Bodyguard'," by Hal Hall.

"Beauty Is Cheap In Hollywood," by John L. Haddon, is right from the shoulder.

The rest is routine, but pretty good routine.

Sol Clark Services

Funeral services for Sol N. Clark, purchasing agent for MGM studio, who died yesterday morning at his home at 504 North Louise street, will be held tomorrow morning at 10:30 at the Scovern funeral parlor, 828 Brand avenue, Glendale.

Auction On Para. Soon

(Continued from Page 1)

posedly, he knows nothing about this sale. Zukor will later be informed that his company has been taken away from him and, after the property has passed to other hands, he will be invited back to head the organization he built, only later to see it fall.

Paramount yesterday, was in the Court of Appeals again, at hearings on several motions brought by bondholders, seeking to enjoin the referee from consideration of the proposed reorganization plan of the trustees and to nullify various acts of Referee Davis.

Attorney Zirn, representing the bondholders, charged that the Chase Bank is using all possible influence to merge Paramount with Fox.

Attorneys representing the stockholders claimed the stockholders' equity has been wiped out through the bankruptcy and asked the court to throw the company back into equity receivership, stating that was the only chance for the stockholders to recover even a fraction of their investment. It was also stated they should have a voice in the management. The court reserved decision until next week.

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THE Hollywood REPORTER

Vol. XV. No. 23. Price 10c. TODAY'S FILM NEWS TODAY Wednesday, June 14, 1933

WARNERS IN LABOR CLASH

TRADEVIEWS by W. R. WILKERSON

▲THIS paper has been solidly and whole-heartedly behind the agent since the first day of its publication. We have always felt that it is the duty of the agent to get all he possibly can for the services of the people he represents.

The old cry of the producers that "the agent is ruining this business" brought laughs from this column, for the simple reason that the producers are past 21, they should know the worth of any artist, writer and director; accordingly, if the agent asked more than the producer should pay, the producer should show the agent the front door and bid him good-day.

But this agency thing is developing into a racket. It is damaging the very foundation of the picture business, it is becoming GENERALLY unethical and the practice MUST STOP and stop quickly.

•

There are many fine agents in this town, but there are more racketeers. The good are suffering for the bad, and the bad are about ruining that profession. Unless the good come to the assistance of the producers and rid the industry of the bad, then the whole business of selling the services of individuals for a commission will be knocked into a cocked hat, with ALL the agents trying to find jobs for themselves.

The most recent flagrant example of racketeering on the part of an agency was the act of one trying to pry Wallace Beery loose from the office that has been SUCCESSFULLY handling him for the past few years.

•

This racketeer, we hear, told Beery: "You are a sucker to go to Zanuck for your MGM salary. Get rid of your agent, sign up with me and I will double that salary for you. You have a vacation coming to you. You can do with that vacation as you choose. If you want to work for Zanuck during that period, that's your business on your own time. Put your affairs in my hands and I will get you more dough than you ever heard of."

What was the result?

Beery became unsettled in his mind. He felt that he should have a loyalty to his agent, did not go and tell him of the attempted theft, but did complain to the Zanuck organization that, unless he was given more money, he would not show up for the pic-

(Continued on Page 2)

Darryl Zanuck The Bogeyman Now

Wonder what Warners did for an alibi when Darryl Zanuck was in that organization. The reason they give for trying to sign cutters, sound men and others to individual contracts is "we are afraid Darryl Zanuck will raid our personnel."

'Bud' Kelland Yarn Next Harold Lloyd

New York.—Claude Neeper yesterday signed a contract with Clarence Budington Kelland, noted writer, for the purchase by Harold Lloyd of Kelland's unpublished novel, "Cat's Paw." The story is to appear serially in the Saturday Evening Post.

The novel will be Lloyd's next picture, this being the first time he has ever made a production from a published story. He is already testing and expects to start production soon. The story calls for two female leads.

Original Roxy Theatre Will Retain The Name

New York—The U. S. Circuit Court of Appeals has decided that the old Roxy Theatre in Seventh Avenue is the only one entitled to bear that name. This reverses the decision of Federal Judge Caffey, which gave the name to the new Roxy in Radio City.

Notice of appeal to the U. S. Supreme Court was given by RKO and S. L. Rothafel, and the new Roxy will probably continue that name under bond.

Accused Of Bad Faith In Trying to Induce IATSE Men to Renounce Allegiance To Union

The union labor Sword of Damocles is hanging over the Warner studio by a very slender hair and, if that hair snaps, the studio is very likely to have a strike on its hands.

The IATSE locals are accusing the Warners of bad faith because of their efforts to sign union men to individual employment contracts from which the clause providing that the employee's first obligation is to the union, has been eliminated. Offers of these contracts have been made to cameramen, sound men and cutters. The present crisis is brought about by the latter craft. One of the IATSE heads said yesterday:

"The status of the cutters was discussed at the recent conferences in New York between the IATSE heads and the producers' labor committee, and it was agreed at that time that the matter should remain in status quo until Nicholas Schenck arrived in Hollywood this month, at which time he would go into further discussions.

"But even before Mr. Schenck shows up, these 'rat' contracts were offered, first on the Fox lot and now at War-

(Continued on Page 4)

Kent Will Remake 'The Road To Ruin'

Willis Kent will remake his successful picture of five years ago, "The Road To Ruin," and this time it will have sound. Mrs. Wallace Reed will direct it. Production at International studio.

Sennett-Columbia Deal Falls Flat

New York.—The deal between Mack Sennett and Columbia which was to have provided for Sennett to make 26 or more comedies for Columbia release has fallen flat on its back, with the comedy producer looking to other spots for his output.

The flop of the deal was occasioned by Columbia refusing to finance part of Sennett's production itself and its inability to secure outside finances for this venture.

Goldwyn Denies The Gene Raymond Story

Samuel Goldwyn vehemently denied the story appearing in this column yesterday that Gene Raymond had walked out of his "Nana" production because he did not like the story.

"There is no truth to that," stated Mr. Goldwyn. "The real facts are: We asked Raymond to darken his hair for the picture because we felt, with Miss Sten being blonde, the contrast would help the picture and Raymond. When he refused our suggestion, I told him goodbye. The story had nothing to do with his dismissal."

Cortez In 'Executive'

Paramount has handed the top spot in "Big Executive" to Ricardo Cortez, replacing Cary Grant, who was forced to withdraw because of ill health. Production is slated to get under way this week. Bayard Veiller is supervising.

Peggy Fears On Way

New York.—Peggy Fears has decided on pictures. She has had several studio offers and has left here for Hollywood by plane to look over the situation first hand.

Mahoney-Col. Deal

Columbia is concluding a deal with Will Mahoney for a series of shorts to be produced and directed by Ralph Staub.

MARTIN BECK TO START NEW CHAIN OF 60 HOUSES

New York.—Martin Beck, who recently resigned as managing director of RKO vaudeville, is starting a new circuit of theatres to play combination bills of vaudeville and pictures.

He told the Hollywood Reporter yesterday that his independent circuit would have approximately sixty houses. George Godfrey will be in the New York office and will handle all bookings of vaudeville acts.

Although Mr. Beck, who has been one of the stand-bys of vaudeville for many years, resigned from RKO, he is still on the most friendly terms with that organization and he also retains his interest in the Orpheum Circuit.

Cooper Set For Lead In Para. 'Honor Bright'

Gary Cooper is slated for the top spot in the Jack Kirkland-Melville Baker yarn, "Honor Bright," for Paramount.

Stephen Roberts has been set to direct, making this the second picture in a row for this director-player team, first being "One Sunday Afternoon."

Arthur Loew Arrives

Arthur Loew, official of Loews, Inc. and MGM, arrived last night via plane from New York. He plans to spend at least two weeks on the coast.

EDWARD CHODOROV Screen Play "CAPTURED"

THE Hollywood DAILY REPORTER

W. R. WILKERSON .....Editor and Publisher

FRANK POPE..... Managing Editor

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THE LOW DOWN

Helen Hayes has been hearing for years 'n' years about the wonderful gifts that are sent to movie stars from their admiring fans in all parts of the globe. Helen gets thousands of letters herself, but, until recently, has never received anything but epistles in the mail. But the other day she got her first present from an unseen admirer, and even if the joke is on her, she is good sport enough to not only tell about it, but to be downright thrilled over it. Miss Hayes received a plaque of herself from a fan who is obviously a dentist—for the head is made entirely of porcelain fillings! And she's that proud!

•

The husband of a well-known star got himself beautifully polluted the other night and, before the evening was over, he had driven his (or was it his wife's?) beautiful car right smack into the car of a not-so-well-known actress. Both cars were pretty well banged up—particularly the girl's. To avoid any publicity, and not wanting his actress wife to know just what happened, the fellow told the girl he would buy her a new car if she would be so kind as to refrain from making any report of the accident. The girl agreed—but she went and picked herself out a new car of a brand twice as expensive as that which figured in the smash-up. The husband of the well-known actress PAID—and how!

•

A director, noted for his sense of humor, was telling a famous blonde actress about a picture he had just seen—and which has not yet been released. He was saying that, in this film, a certain brunette had donned a blonde wig, assumed the speech and mannerisms, etc., and in short, had given a perfect impersonation of the star he was talking to, throughout the picture.

"Well," said the blonde, "if that's the case, why didn't they get ME for the part?"

"Why should they?" answered the director, "when they can have her and you both—for half the money?"

New York REVIEWS

"THE DEVIL'S BROTHER"

Hal Roach prod.; director, Hal Roach; co-director, Charles Rogers; writers, Jeanie McPherson; musical director, LeRoy Shields.

Capitol Theatre

Journal: It's Laurel and Hardy who provide the laughs. Their gags, the sort that are better seen than described, are good fun.

Times: There are one or two very pleasing arias sung by Mr. King, whose voice records splendidly. So far as Messrs. Laurel and Hardy are concerned, they they are really good funsters, but the stuff given to them here is too obvious, blunt and rowdy to be really mirth-making.

Herald-Tribune: This is the second long picture Laurel and Hardy have turned out and it is cansiderable improvement over their first. While they are not on the screen so constantly, their comedy and gags are pointed and they reveal more than ever their gift for the ridiculous.

American: It would be overstatement to say the picture is hilarious. It possesses, however a goodly quantity of laughs and is sufficiently worth while entertainment to recommend.

World-Telegram: All in all, "The Devil's Brother" comes off with some real laughs and looks like first rate entertainment for these sultry days.

Mirror: Refreshing in its new combination of delightful music and picturesque atmosphere with low, rough-house slapstick. It is vastly entertaining.

News: No amount of chief billing for the comedy team can steal the honors from Dennis King. Always a good opera, it has lost little in the filming, and when it drags in spots, Messrs. Laurel and Hardy play easy-kneesy-nosey to brighten it up.

"ANN CARVER'S PROFESSION"

Columbia prod.; director, Eddie Buzzell; writer, Robert Riskin

Radio City Music Hall

Journal: While the story has become familiar screen material by now, the picture is an extertaining little domestic drama by virtue of good acting on the part of the principals and smooth direction by Eddie Buzzell.

Post: A forceful, well-written and intelligently acted picture of modern marital relationships.

Sun: The company has made an acceptable program picture, although it will meet with more favor out of town than here, I fancy—but still the theme is so original for the theatre and the movies that one wishes that it had been developed as a ringing psychological drama.

Herald-Tribune: Whether or not one sympathizes with the thesis, attempting to show that woman's place is in the home—if the tragic results of Ann's leaving hers may be said to point a moral—the complete honesty of the picture portrayed deserves admiration.

American: Combines happily the smartness of modern dialogue with fast-paced melodrama. It is a well-knitted and at all times entertaining production.

Times: The story is told with some skill. But almost everything in "Ann Carver's Profession" is too predictable for comfort, and it makes a generally dull entertainment.

Mirror: It is a splendidly acted, imaginatively directed, cleverly dialogued film.

News: A mediocre story at best, well directed by Eddie Buzzell. The photography is good. Fay Wray is unreal in an incredible role. Gene Raymond is worthy of better material.

Tradeviews

(Continued from Page 1)

ture, although he had okayed the assignment, salary and everything. But he later cooled, figured his advisor was doing a bit of racketeering and is now understood to be happy with the deal to which he originally agreed.

•

We suggest to the better agents that they get together for their own protection and fight the burglars who are trying to rob them of their business and, AT THE SAME TIME, ruin the whole agenting business. Producers are not going to stand for those holdups very long. They have a squawk, a legitimate squawk, and if the good agents permit the racketeers to practice an activity that may eradicate management entirely, then they have themselves to blame.

Morris Head Here

Abe Lastfogen, head of William Morris New York office, arrived in Hollywood for a two week stay.

Baldwin Grand, guaranteed perfect condition, cost $1400 new, for less than half price.

RICHARDSON & MARTIN, Inc.
THE MUSIC LOVERS' SHOP
LOS ANGELES

"SECRETS OF HOLLYWOOD"

IN PRODUCTION

OPEN FORUM

London,

Gentlemen:

Our client, Mr. Laurence (Tonie) Howard, has consulted us with reference to the paragraph headed "Votion to England for Selznick-Joyce" appearing on page 1 of the issue of "The Hollywood Reporter" dated the 2nd of May, 1933.

Mr. Laurence (Tonie) Howard carries on his own business in his own office and, incidentally, is the European representative of Myron Selznick. Mr. Jack Votion has come to London at the invitation of Mr. Laurence (Tonie) Howard for the purpose of assisting the latter and is so doing.

The false statements contained in the paragraph complained of have already caused our client a considerable amount of annoyance and possibly serious damage. In these circumstances we have to inform you that unless the form of apology which we enclose is inserted in the next available issue of the paper in question after receipt of this letter, and in an equally prominent position, our instructions are to commence proceedings against you without further notice. In the event of your complying with our request, will you please send us a copy of the issue setting out the apology.

We have forwarded to your London representative, a duplicate of this letter and its enclosure.

Yours obediently,

J. D. Langton & Passmore.

Sunrise Pictures Corp.

of Hollywood

Has completed its

first release,

Sensational Story of

Rio Grande Delta,

"CRAWLING DEATH"

Distribution arranged by Captain Jacob Conn at Astor Hotel, New York, after June 20 next.

'CAPTURED' STIRRING FILM: 'WORLD GONE MAD' VERY POOR

Fairbanks, LeRoy Highlights of Pix

"CAPTURED"
Warners

Direction .... Roy Del Ruth
From novel by.....Sir Philip Gibbs
Screen Play. . ...Edward Chodorov
Photography ..... Barney McGill
Cast: Leslie Howard, Douglas Fairbanks Jr., Margaret Lindsey, Paul Lukas, Arthur Hohl, Robert Barrat, John Bleifer, Philip Faversham, Frank Reicher, Joyce Coad, William LeMaire, J. Carroll Naish, Bert Sprotte, Reginald Pasch, Harry Cording, Hans Joby.

Far above average screen entertainment is Warner's "Captured," formerly titled "Fellow Prisoners," from a novel by Sir Philip Gibbs, whose authorship undoubtedly gives the picture an undisputed authenticity. Yet it is the actual story, (at all times obvious), which is the picture's only weak point; everything else is well nigh perfect.

"Captured" combines a new angle in war films with plenty of punch. The exploitation angles on this, backed up by reels that are crammed with action and fine performances, should pull them in and send them out talking.

Almost the entire action of the piece is laid in a German prison camp. The picture starts off with an uprising of the interned English, French and other soldiers against the brutality of the commanding officer, who is killed in the clash. Under the more lenient regime of the succeeding German commander is enacted an "eternal triangle" story—without the presence of the wife. There is the escape of one of the young officers, played by Doug Fairbanks Jr., and his return and court martial in the German camp for a crime which he did not commit. There is Leslie Howard, as the heroic fellow officer who gives his life at the finish, thereby enabling the hundreds of imprisoned men to escape in the bombing planes nearby, and sending Fairbanks back to the woman who loves him.

There are many scenes of great power and vitality throughout the opus and there are several which are farfetched and out of place in a picture as fine as this one potentially is. The crash of Fairbanks' plane without injury to him is taxing the imagination enough, but the death scene of Howard at the finish, after an explosion which would have killed any ten men, is too much.

Roy Del Ruth's direction is forceful and fast in every foot. A little cutting will make this another winner for him. The screen play by Edward Chodorov is intelligent and interesting. Photography by Barney McGill of the super quality.

This is unquestionably the best performance that Doug Fairbanks Jr. has given. His is the dynamic personality of the film, if only by comparison, and his work, particularly in the final sequences was splendid. Leslie Howard gives a restrained, perhaps too restrained portrayal of the man who finds himself robbed of the wife he loves, and seemed to us miscast as the "strong, silent type."

Paul Lukas on the other hand, is perfectly cast in the picture, and proves how brilliantly a part, no matter how big or small, can be played—and how simply. He was outstandingly fine. Arthur Hohl, Robert Barrat, Harry Cording and others in support, very good.

Ayres Expected To Sign Termer At Fox

Lew Ayres is to be co-starred with Lilian Harvey in the picture which Buddy DeSylva is producing for Fox Following that it is anticipated that he will become a Fox star, negotiations to that end being on now The Ivan Kahn agency is handling the deal.

Indies Want Voice In Industry Code

New York.—The independents are badly scared over the action of the Hays office in starting to work out an industry code in conformity with the desires of President Roosevelt They are convinced that their interests will be ignored and that they will not get a fair break in any plan that the Hays office promulgates.

Pete Harrison has called a meeting of the independents at the Park Central Hotel tonight, and a committee will be appointed to demand that the independents be granted representation at the Hays meeting on the code tomorrow morning.

Jack McGowan Coming For Rogers Filmusical

Charles R. Rogers is bringing Jack McGowan and the song writing team of Mack Gordon and Harry Revel from the East to work on the Jack Haley-Jack Oakie filmusical, "We're Sitting Pretty." McGowan will do the book and dialogue, while Gordon and Haley will write the music and songs.

The picture will be the first filmusical venture of the producer, who may also make "Broadway Parade," an original, by Nina Wilcox Putnam, later in the year.

Wynne Gibson's Deal In England Hangs Fire

Wynne Gibson has been offered a deal by British International Pictures to go to London for two productions in which she will be starred.

Stumbling block in the negotiations is Miss Gibson's declining to permit the transfer of her contract from Paramount-Publix to Paramount Productions, with the bankrupt parent company unable to okay the deal.

Pat O'Brien Best In Pointless Yarn

"WORLD GONE MAD"
Majestic

Direction . . ..Christy Cabanne
Original story and screen play .....
Edward T Lowe
Photography .....Ira Morgan
Cast: Pat O'Brien, Evelyn Brent, Neil Hamilton, Mary Brian, Louis Calhern, J. Carroll Naish, Buster Phelps, Richard Tucker, John St. Polis, Geneva Mitchell, Wallis Clark, Huntley Gordon, Max Davidson, Joe Girard, Lloyd Ingraham, Inez Courtney.

There's practically nothing to tell you exhibitors about "The World Gone Mad," (Majestic, Phil Goldstone, producer) because there's nothing in the picture to pin any remarks on.

The minute you try to single out one item in the film, the whole fabric comes apart, and nothing is left but a lot of frayed ends.

Episodes scramble around over the screen in the place of a plot, and so there's not much chance for either direction or acting.

The episodes point vaguely at a large stock and bond company which uses gangsters to bump off a number of district attorneys so that the company's books may remain crookedly inviolable.

Pat O'Brien plays his usual reporter-detective; Neil Hamilton is the stiff, upright district attorney who isn't killed; Mary Brian is his girl friend, and Louis Calhern is the brains behind the guys that bump the honesteers off. Evelyn Brent was as good as she was allowed to be as the gangster's moll.

Edward T. Lowe wrote the screen play, and Christy Cabanne directed it. Ira Morgan handled a nice camera on it.

Pat O'Brien as the reporter, and a miraculous dose of good luck are the only hopes we can hold out to you on this one.

Sunrise Pictures To Produce Four Features

Sunrise Pictures Corporation of Hollywood has secured four subjects for production this fall. In continuity already are "Angel of Wall Street" and "Sawdust Ring." These will be followed by "Red Russia in 1940" and "Jim the Barber."

Work on the first named will begin in mid-July on the return of Captain Jacob Conn from New York. He leaves for the East tonight wtih a print of his company's first picture, "Crawling Death," a tale of the Rio Grande delta.

Steve Roberts Ill

Stephen Roberts was taken ill yesterday afternoon while shooting "One Sunday Afternoon" for Paramount and production was called off for the remainder of the day. The director is expected to return today.

Yesterday in NEW YORK with HELEN GWYNNE

Kenneth Collins, the big word and paragraph man, formerly of Macy's and now heading the advertising department of Gimbel's, is using a new and different ad compaign that has all the movie copy writers snickering. And they're enjoying it too, never having gotten over the verbal spanking Mr. Collins gave them when he was guest of honor at an AMPA luncheon. . . . Mr. Collins is one who has always pursued the true, if not so often the beautiful, and since the staff he left at Macy's is still using his methods, he is now devoting himself entirely to the truth in his Gimbel ads. And as one of the women he is trying to reach, we must admit we could do with less truth and a little more enthusiasm. . . Everyone has a large bargain instinct and there's no fun in positively knowing and being told that, for a dollar, you're going to get exactly a dollar's worth, no less and certainly no more. Nor is it fun to be told right out, that a piece of lingerie at a certain price is naturally not as good as a more expensive piece. . . . Everybody knows that and everybody hates to be reminded of the fact, day after day, that she cannot afford to pay more and so will have to do with less. The truth, by all means, but not the whole truth.

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Mr. Collins would have motion picture advertisers tell the absolute truth about every picture. Now, to an extent, he is right. It's silly to label every picture the acme of perfection—that creates disappointment and injurious word-of-mouth advertising by the audience. . . . BUT it is important that the advertiser arouse some degree of enthusiasm in his public for his product, just enough to make them willing to pay to see it, and, after they've seen it, to have them satisfied they at least weren't gyped completely. . . . That's salesmanship, and that's what advertising it. Of course, while everything may not be the very best, it's still attractive, and we believe that good psychology is to emphasize the attractiveness within reason. . . . Your audience or buyer knows the best when he sees it and is always willing to pay more for it—if he can afford it, and when he can't, he's not too anxious to have the neighbors know it.

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The bicycle fad got a certain colyumist into legal trouble the other day and through his own stupidity. It seems that there are traffic laws about bicycles from the years before they were supplanted by the horse or something. . . . Anyway, this colyumist was nabbed going the wrong way on a one way street and would never have gotten a ticket if he hadn't tried to impress the cop with his importance as a newspaper man and threatened to write a nassy article about him and then defied him to give him all the tickets he had. The poor cop was practically forced into giving the chatterbox a ticket.

New Mexico Film Law Upset By U. S. Court

A permanent injunction against enforcement by the state of New Mexico of the recently enacted motion picture control law was handed down Monday by three Federal judges, sitting in U.S. District Court at Santa Fe.

The law sought to give independent theatres an equal chance to buy pictures in competition with producer-controlled houses, which formerly booked what pictures they wanted and left the balance for the independent operators.

MGM was the only major company to take legal action against the New Mexico law, other distributors figuring the small number of theatres in the state did not justify the cost of an injunction suit.

The court upheld the claim of MGM that the law violated interstate commerce statutes and infringed on national copyright protection to the producers. Assistant Attorney General Quincy Adams of New Mexico declined to combat the injunction plea of MGM, stating to the court that sponsors of the bill felt that the Wagner Industrial Recovery Act now being passed by Congress would provide for the necessary control of the booking and sale of motion pictures to theatres.

86 Writers Now On The Staff At MGM

Metro-Goldwyn-Mayer has reached a new high for the year on writers, having 86 on its staff at present. The all-time high for this department at the Culver City studio stands at around 93.

Celler Bankruptcy Bill Passes House

Washington.—The House of Representatives has passed the Celler bill, which calls for an investigation of bankruptcy cases throughout the United States.

The bill is designed particularly to learn if the practice of any court is interfering with or preventing the control of bankrupt estates by the creditors. While it is not aimed directly at the picture industry, it will undoubtedly affect some phases of it.

Doris Warner On Way Here, Maybe To Marry

New York.—Doris Warner, daughter of Harry Warner, left here yesterday with Jake Wilk, bound for Hollywood.

It is reported that, while there, Miss Warner may change her name to Mrs. Mervyn LeRoy.

Loan of Clark Gable To Zanuck Okayed By MGM

Darryl Zanuck yesterday received an okay from MGM for the loan of Clark Gable to be co-starred with Wallace Beery in Twentieth Century Pictures' first production, "The Bowery," which Raoul Walsh will direct.

Paramount was forced to withdraw the loan of George Raft from that role as its plans for the player would conflict with the Zanuck-Schenck production.

Estelle Taylor at MGM

Estelle Taylor has been signed by MGM for a featured spot in "Dancing Lady," the Joan Crawford picture which will start next week. Robert Z. Leonard will direct.

Term For Baby Leroy

Paramount has signed Baby Leroy, the kid in the last Chevalier picture, to a seven-year optional contract, making him the youngest actor ever to be signed to a contract.

Warners In Labor Clash

(Continued from Page 1)

ners. Each offer, which includes a slight increase in salary, carries a guarantee of 48 weeks work. The nigger in the woodpile, however, is this:

"These 48-week contracts, signed now, would run until May of next year. The basic agreement between the producers and the IATSE locals expires on March 15, 1934, and, from present indications, will not be renewed. This probably means labor troubles at that time, possibly a general strike of all these IATSE crafts.

"But, employees who sign these new contracts would be bound by them until May and therefore could not walk out on strike, whether their local was called out on its own account or in sympathy with another local.

"Another phase of the Warner effort is that production is starting very slowly on that lot, only one picture being in work now. So, as the union men return to work, a few at a time with the increase in production, these new contracts are submitted to them. The first thing they are asked to do when they report for work is to sign one of them.

"So far, not one of these new contracts has been permitted to get out of the hands of a studio executive. How many differences there are between it and the standard contract is known only to the Warner executive staff. But it is known that the clause relating to obligation to the union is not in it. This clause reads:

" 'The party of the second part (the union) agrees that its members shall obey all rules and directions of any authorized representative of the party of the first part insofar as they do not conflict with the terms of this contract, **with the by-laws and working rules now in force of the party of the second part, or with the rules and regulations of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada'.**"

VENDOME

CHEESE

Every nation has developed its own justly famous varieties of cheese. Real cheese lovers seek the best from each country.

The VENDOME INC

Has the pick of the best brands from almost every country.

ENGLAND. Stilton, Cheshire, Cheddar, Weddlesborg and Sage. Stilton in Port, Cheshire in Sauterne.

FRANCE. Roquefort, Camembert, Port du Salut.

GERMANY. Swiss, Munster, Limburger, Kummel-Kase.

ITALY. Bel Paese, Gorgonzola, Galbani's.

HOLLAND. Edam, Gouda, Little Dutch.

CANADA. Cheddar, Fromage de la Trappe.

AND THE BEST SELECTION OF FAMOUS AMERICAN BRANDS.

The Restaurant Vendome

The meeting place of the Gourmets, is open from 9 A.M. to 1 A.M. with

"NICK"

TO SERVE YOU Breakfast, Lunch, Tea Dinner and Supper.

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HOllywood 1666

THE Hollywood REPORTER

Vol. XV. No. 24. Price 10c. TODAY'S FILM NEWS TODAY Thursday, June 16, 1933

ACADEMY FLOUTS HAYS

Denies His Right to Frame Code for Production Branch Under Industry Control Plan And Will Formulate its Own

The Academy of Motion Picture Arts and Sciences challenges the right of Will Hays and his organization to act for the creative workers in the production branch of motion pictures in any conferences or negotiations with the government on the Industry Control Law, so far as that will affect the motion picture industry.

Hays is now holding meetings in New York on preparation of a Code for motion pictures, and has major companies, theatre circuits and representatives of both the Allied and MPTO exhibitor groups. Furthermore, a meeting was held last night in New York of independent producers and distributors, who were obviously frozen out of the Hays meetings. The independents decided to formulate a Code of their own.

Instead of awaiting overtures from the government, the Academy leaders will start an immediate compilation of facts and figures, covering the production end of pictures. They will also draw up a tentative Code for the creative end of the business.

It is known that many members of

(Continued on Page 4)

TRADEVIEWS by W.R. WILKERSON

▲THERE ought to be some kind of a reward given directors who jump from one picture to another during the course of a year, with little or no time for preparation, and come out with average good productions. They should be placed in a different class from the man who makes one, two or three productions yearly, who has weeks and months for preparation and days upon days of rehearsals.

We were going over a list of "soldier" directors last night and find that there were twelve directors who made five or more pictures in twelve months and five who have made eight or more pictures in that time.

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Think of it, figure it out yourself, five pictures is a lot of work for one man to shoulder during a year. Eight seems to be an impossibility, but nevertheless there are such directors and they have turned out excellent product, each and every picture.

As a consequence we want to place a bouquet on Clarence Brown, Lowell Sherman and Sam Wood for the making of five pictures during the past year; to Harry Beaumont and Erle Kenton for having directed six; to Al Green for making seven; to Lloyd Bacon, Roy Del Ruth and Wilhelm Dieterle for accounting for eight pictures and to WILLIAM WELLMAN and MICHAEL CURTIZ for shouldering the direction of NINE PICTURES in one year.

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We paid a visit yesterday to the Western Service Studio, formerly tagged Metropolitan, and were astonished at the activity on the lot, the organization running it, and the ideas behind its future conduct.

Certainly this lot with its new organization, headed by William R. Marshall, should prove a haven for the independent producer, as Trem Carr has found since he has been over there. The whole plant eats, sleeps and drinks SERVICE. Every man in the organization is sold and knows that, in order to keep the lot going, in order to attract producers to the studio, they MUST give service.

It's a neat little plant and, should you require space, it would pay you to listen to their proposition. What we heard sounded great and you will probably get the same story.

Picture Industry To Be One of Last To Be Regulated

Washington. — The motion picture industry will be among the last to come under the Government regulation with the Industry Control bill. The Government intends to get codes for all vital industries first, leaving the luxury class until later.

Doug Jr. Cast In 'Design For Living'

Douglas Fairbanks Jr. was signed yesterday by Paramount to play the Noel Coward role in "Design For Living," Ernst Lubitsch's next production for that company... Frederic March and Miriam Hopkins are also featured.

Deal for the actor was negotiated by M. C. Levee on authority of Fairbanks, who is now in Europe. With the signing of the contract, Fairbanks will return to Hollywood within two weeks.

Helen Twelvetrees Loaned To Columbia

Columbia has worked out a deal with Paramount for the loan of Helen Twelvetrees in the starring role in "Going To Town," which Victor Schertzinger directs. Felix Young is supervising.

Holloway a 'U' Star

New York.—Universal has decided to make a comedy star of Sterling Holloway and has signed him to a term contract.

Ayres Signs With Fox

Lew Ayres yesterday joined the Fox staff of players, having been signed to a three-year contract with yearly options. The Ivan Kahn office handled the negotiations.

Paramount Offers Mamoulian Pct. Deal

Rouben Mamoulian's contract with Paramount expired with the completion of the Marlene Dietrich picture, "Song of Songs," and the studio is negotiating with the director for a new deal, to take effect after he finishes the Greta Garbo picture, "Queen Christina" for MGM.

The new deal with Paramount, which is now in the negotiation stage, will give the director a percentage of the gross on each picture in addition to a weekly salary.

'U' After Tallulah For 'One Glamorous Night'

New York.—Universal is negotiating with Tallulah Bankhead for the starring role in "One Glamorous Night," by Ward Morehouse.

Negotiations have been on for the past month and it has been reported that the deal is about to be closed. Robert Wyler will direct the picture.

Huey Long Objects To Warners' 'Kingfish'

Warners hit a snag in their forthcoming production, "The Kingfish," which is to star Edward G. Robinson, based on the colorful career of Huey Long.

After Long read the script, which was written by William Rankin, staff writer, he sent it back, forbidding the studio to go ahead with production, claiming the story was a defamation of his character.

Ben Goetz Arrives

Ben Goetz, vice president of Consolidated Film Laboratories, arrived in Hollywood yesterday by plane for a ten day visit.

"ABNORMAL EGOS" CHIEF TROUBLE, SAYS BEN MOSS

New York—"The chief trouble with the motion picture industry," says B. S. Moss, who is expected to announce some production plans of his own very soon, "is that in it are nothing but exaggerated egos and abnormal personalities who are constantly at each other's throats in order to survive and get ahead of the next fellow."

Mr. Moss is convinced that the Government's Industry Control plan will be of inestimable help to pictures.

"We will never get anywhere except through Federal regulation," he says. "Only in this way can forceful leadership evolve for the good of every element in the business."

Zasu Pitts Signs For Four Pictures At Radio

Zasu Pitts signed a contract yesterday with Radio calling for featured billing in four pictures for that company during the next 12 months. Deal has been in negotiation for several weeks. This is in addition to her deal at Universal.

New Novel For Warners

New York —Warner Brothers have bought the screen rights to "Evelyn Prentice," a new novel by W. E. Woodward. The Leland Hayward office handled the negotiations.

WILHELM DIETERLE directing 'The Devil's In Love' for Fox

THE Hollywood DAILY REPORTER

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FRANK POPE .....Managing Editor

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RAMBLING REPORTER

Garbo has moved to a house on San Vincente—but that's not all. . . Archie Mayo gave the "neighbors" a treat, running through the halls of the Grand Hotel in Santa Monica Tuesday, wrapped up in a couple of towels—my, what big towels they must have at the Grand Hotel. Mrs. Mayo was veryembarrassed . . . oh, we almost forgot—they were having a slight fire in the place. . . . Thelma Todd and Dennis King billing and cooing in London. . . . MGM has a sick list THAT long . . . with Bob Montgomery, Karen Morley and Clark Gable among those listed. . . . Clark, by the way, stops on his way home every day from the doctors to watch his car getting new coats of paint.

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What once-famous director is now living in connubial bliss with a taxi-dancer in New York? He's about to start a picture there too. . . Ruth Collier away for a slight vacation. . . . Henry Sokolov (you know Harry) has a blonde for every day in the week—but not the same one, no sir. . . . . They've tested just about everyone but Ben Turpin for the lead in "Christina" with Garbo. . . . Mr. Winchell: Fay Webb was not at the Frasso party. . . . Didja know that Adrienne Ames was once a stand-in for Pola Negri? . . . . William Anthony McGuire has "signed up" Sidney Boggs, who was Ziegfeld's gentleman's gentleman for years and years.

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The girl who swore she wasn't seeing that certain writer any more, is still entertaining him—but more sub rosa than usual. . . . The Ken MacKennas (Kay Francis), Arthur Richman, June Collyer, Stu Erwin, Mrs. George Fitzmaurice, Mrs. Bill Goetz, Leland Hayward, Mrs. Raoul Walsh, Billy Haines, Clemence Dane, Mrs. Jack Gilbert, Sondra Shaw among the lunchers at the Vendome. . . Bert Taylor's "heart trouble" is Olive McClure, a New York girl, who is making movie tests galore at the moment because she's so Hepburnish. . . . . Someone asked Groucho Marx why Ada May wore her legs upside down and the bashful Marx replied, "To get on the other side of the street."

New Deal Between Futter and Medbury

New York.—Walter Futter and John P. Medbury have ironed out their difference and signed a new deal which will have the writer make 26 short subjects on a revised basis.

Bone of contention on last year's contract, which led to court proceedings, was Medbury's salary, which is upped to $1,250 per picture on the new agreement. He will make thirteen Curiosities and thirteen Travellaughs at the rate of one of each every four weeks. Columbia releases, and Ted Cook, who had been signed to replace him, relinquishes his contract. Medbury will make the pictures in New York instead of on the coast.

Zeidman Sets 'Killer' For World Releases

B. F. Ziedman's "Trailing the Killer," has been sold to Gaumont British for distribution in England; to M. Pasco of Art Films in Spain; World Wide Pictures Ltd. in India, Burma and Ceylon; Fellner and Somlo in part of Continental Europe; Penang Biograph in the Dutch East Indies, Siam and the Straits Settlements. Universal will handle the picture in Australasia.

Millstein Manager For National Screen

Harry Millstein has been appointed western manager for National Screen Service, to succeed William Quinn, who resigned last week. Millstein, brother of the MGM branch manager in Los Angeles, will have entire charge of the Pacific Coast for the trailer company.

Miljan With Goldstone

Phil Goldstone has completed arrangements with MGM for the loan of John Miljan for a top spot in his next Majestic picture, "The Woman In the Chair" Alan Dinehart and Zita Johann are also set for leading roles, with Howard Chirsty directing.

Grace Bradley Set

Paramount has signed Grace Bradley for two pictures, first in a subordinate spot in Chevalier's "The Way To Love," which Norman Taurog directs, and next in "Too Much Harmony,"which Edward Sutherland handles.

Glass With Monogram

Monogram has signed Walter Glass on a four-picture deal through the Al Rosen office. His first is in a featured spot in "Happy Landings,"which William Lackey is making.

Lightner To MGM

MGM has signed Winnie Lightner for a role in the Joan Crawford-Franchot Tone production,"Dancing Lady," which Robert Leonard directs.

Dick Powell Ill

Dick Powell was taken to the hospital Tuesday with an attack of intestinal flu, but will be out in time to work in his next picture, "Footlight Parade," which will start Monday.

Exhibs Protest Warner Sales Plan

New York—The MPTOA has gone on record as protesting against the Warner attempt to sell "Golddiggers of 1933" as a new season pre-release on what it considers excessive terms, stating that exorbitant prices for pictures will not be tolerated at the present time.

Para. Bondholders Lose Another Point

New York.—Federal Judge Coleman yesterday denied the latest motion of Samuel Zirn, attorney for the Paramount bondholders, in his fight against the present trustees and Referee Davis. Zirn gave notice of an appeal.

Zirn's motion was for an injunction to prevent further consideration of the proposed reorganization plan of the trustees, and he also moved for the removal of the referee.

Monogram To Hold Four Regional Conventions

New York.—Monogram has announced four regional conventions. They will be in New York, July 8-9; Chicago, July 13-14; New Orleans, July 20-21; San Francisco, July 28-29.

Eddie Golden, sales head, will preside at all meetings.

Jean Arthur For Play

New York.—Jean Arthur, Hugh O'Connell and Ben Lackland have been signed for the leading roles in "American Plan," a play by Manny Seff and Milton Lazarus, which is scheduled to open about the middle of August.

Two For Hugh Herbert

Warners have assigned Hugh Herbert featured roles in "Footlight Parade" and "The Bureau of Missing Persons," as his first pictures on his new long term contract. The Bren and Orsatti office made the deal.

New Term For Thorpe

George Batcheller, of Chesterfield Productions, has renewed his term deal with Richard Thorpe. The director, who made the company's program for last year, will direct the new year's slate.

Bobby Webb To U.A.

Bobby Webb started yesterday as casting director for United Artists studios. He will handle casting work for Twentieth Century Pictures, Samuel Goldwyn, Reliance and Harold Lloyd.

German Stars Coming

New York.—Ernst Udet, the aviator who was in Universal's "S.O.S. Iceberg," and Mady Christians, German film star, arrive tomorrow on the Europa.

Universal Castings

Robert McWade and Berton Churchill have been added to the cast of "Only Yesterday" for Universal.

Reprinted from the
HOLLYWOOD CITIZEN-NEWS
June 13, 1933

EMPLOYMENT

HELP WANTED—Men

OPPORTUNITY for men of pleasing personality capable of meeting important Motion Picture personalities to present the details of a special advertising campaign for Hollywood Herald, The Quigley Motion Picture trade paper affiliated with the two most important motion picture trade papers in the industry, the Motion Picture Daily and the Motion Picture Herald. Do Not apply unless you have automobile—most of the selling to be done after appointments. Arrange for interviews in the homes of directors, writers and players. We will not even consider applicants without references as to tact and general courtesy. Previous selling experience not essential. This is an exceptional opportunity for 2 or 3 men of above qualifications if they can finance their activities until commissions earned. No salary or drawing account will be paid but liberal commissions will be paid on publication date which will bring excellent income if you are of the right personality.

HOLLYWOOD HERALD
Pacific States Tower
Vine & Yucca GR-2145
Ask for Mr. Swigart

OPPORTUNITY for girls of pleasing personality capable of meeting important Motion Picture personalities to present the details of a special advertising campaign for Hollywood Herald, The Quigley Motion Picture trade paper affiliated with the two most important motion picture trade papers in the industry, the Motion Picture Daily and the Motion Picture Herald. Do Not apply unless you have automobile. Most of the selling to be done after appointments. Arrange for interviews in the home of directors, writers and players. We will not even consider applicants without references as to tact and general courtesy. Previous selling experience not essential. This is an exceptional opportunity for 2 or 3 girls of above qualifications if they can finance their activities until commissions earned. No salary or drawing account will be paid but liberal commissions will be paid on publication date, which will bring excellent income if you are of the right personality.

HOLLYWOOD HERALD
Pacific States Tower
Vine & Yucca GR-2145
Ask for Mr. Swigart

This space donated by the Hollywood Reporter with its compliments.

LEADING INDIES REFUSE BID TO JOIN HAYS ORGANIZATION

Monogram, Majestic Will Stay Outside

New York.—Without any definite statement from either W. Ray Johnston or Phil Goldstone, the heads respectively of Monogram and Majestic Pictures, it is understood that they have turned down the invitations to align themselves with the Hays organization. Both companies were represented at the meeting held in New York last night by the Progressive Motion Picture Producers and Distributors, which obviously means that they have decided to cast their lots with the independents.

Both Monogram and Majestic received invitations some weeks ago to join the Hays organization. Both are understood to have replied that they would think it over. This Hays move had all independents guessing, and probably still has.

The meeting of the Progressive group was held here at the Park Central last night in an effort to draw up their own code for the industry, in conformity with the Roosevelt idea. Arthur Butler Graham, their attorney, Pete Harrison, publisher of Harrison Reports, and P. A. Powers, were elected a temporary committee to arrange a general meeting which will include the Allied Exhibitors Association.

More than 30 independent producers and distributors attended the session, the largest and most representative turnout of independents that has ever been assembled.

No date has been set for the general meeting.

Court Row Starts Over Old 'Joan of Arc' Film

New York—M. J. Gourland has started injunction proceedings to prevent E. H Goldstein, David Brill, Herman Ross and S. S. Krellberg from synchronizing the old picture, "The Passion of Joan of Arc."

Gourland holds the rights for the distribution of the silent picture.

Fox Gets Title Rights

Through an arrangement with Paramount, which has registered a similar title with the Hays office, Fox is permitted to use "Three Against Death" for its "Man Eater" production recently completed in Malaysia with Kane Richmond, Marion Burns and Harry Woods. Clyde Elliott is credited with direction.

Elizabeth Allen Set

Elizabeth Allen, MGM contract player, has been borrowed by Radio for the lead opposite Richard Dix in "Birds of Prey." The picture starts next week with J. Walter Ruben directing.

Four For 'Lilies' Cast

Universal has signed Mary Carlisle, Richard Carle, Edmund Breese and Oscar Apfel for roles in "Lilies of Broadway," which E. A. Dupont will direct.

McNutt-Jones Sign 3-way Deal at Para.

William Slavens McNutt and Grover Jones yesterday signed a contract with Paramount which calls for them to write, direct and supervise. The term is for one year and their first picture probably will be "Captain Jericho."

MGM Tests Gargan For 'Dancing Lady'

MGM made a test last night of William Gargan for the possibility of lead opposite Joan Crawford in "Dancing Lady." If MGM execs decide on Gargan, Radio will loan him.

Robert Montgomery and Franchot Tone were first set by MGM for the two male leads, but when Montgomery was held up by retakes on "Another Language," Clark Gable was spotted for his role. Now, with Gable ill, the company is doing a fast shuffle to obtain another player.

Phil Ryan Starts His Second For Paramount

Phil Ryan started yesterday on his second Paramount two-reeler, "Too Many Wives," starring Sidney Toler.

Del Lord directs, and cast includes Arthur Hoyt, Mae Busch, Carol Tevis, Wade Boteler, Ray Turner, Henrie Conklin, Julia Griffith and Harry Myers. Walter Lundin is at the camera.

Amalgamated Press Head To Visit Hollywood

New York.—Clarence Winchester, head of the giant Amalgamated Press of England, is on his way to Hollywood for a two weeks visit.

Silverstone Coming

Murray Silverstone, president of United Artists' Distributing company in England, arrives in Hollywood tomorrow to confer with Sam Goldwyn and Joseph Schenck on next year's product.

Cohen Entertaining

Invitations have been sent out for a dinner dance to be given by Emanuel Cohen at his estate in honor of Adolph Zukor this Saturday night.

Songwriters On Way

New York.—Irving Kahal and Sammy Fain, songwriters, left here yesterday for Hollywood to write the music for the Warner production of "Wonderbar."

Mary Starting Home

New York.—Mary Pickford, who has been here for some time in the interest of her coming pictures, leaves for the coast today.

New Pictures On B'way This Week

New York.—Six of the big New York picture houses are offering new attractions this week. The list comprises:

"Life of Jimmy Dolan" at the Rialto, and "Lilly Turner" at the Rivoli, opening yesterday; "I Loved You Wednesday" at the Music Hall, opening today; "I Loved That Man" at the Paramount, "Strange People" at the Seventh Avenue Roxy, and "Reunion in Vienna" at the Capitol, all opening tomorrow.

Foy Output Will Go Through Col. and 'U'

New York—Lew Golder, representing Foy Productions, is engaged on deals with Columbia and Universal for the release of a number of pictures which the Foy company is making.

Foy sold through Columbia on the last year's slate, but is understood to be figuring on expansion for this year with at least three productions for Universal on the fire.

Joan Lowell Trip For Van Beuren Goes Bad

Joan Lowell and Herman-Raymakers, who set out on a world cruise in the sloop, "Black Hawk" to make an adventure film, are back in New York after six weeks of hardship and setbacks received in Central America.

This makes the second film expedition which flopped on Van Beuren, the Flying Hutchinsons being the first.

Monogram Starts One

With Paul Porcasi, Harry Holman, Barbara Barondess, Harold Waldrige, and George Mayo signed to play in support of Preston Foster and Peggy Shannon, Ben Verschleiser places "The Devil's Mate" in production this morning for Monogram. Phil Rosen directs.

Kingston On His Own

Al Kingston severs relations with Arthur Landau Saturday and opens his own offices in the Equitable Building. Marie Bercovici, niece of Konrad Bercovici, joins him in charge of the new agency's story department.

Bette Davis Assigned

Warners have assigned Bette Davis the feminine lead in "The Bureau of Missing Persons," which Roy Del Ruth will direct. Negotiations were also completed with MGM for the loan of Lewis Stone for a featured role.

Mary McCormic To Fox

Mary McCormic, wife of Prince Serge Mdivani, has been engaged by Fox for a featured role in "Paddy, the Next Best Thing," which stars Janet Gaynor.

Yesterday in NEW YORK with HELEN GWYNNE

It looks like Haiti is just about all washed up so far as pictures are concerned on the subject of "Voodoo." It seems that Haiti is more than just a bit sensitive on the point and, instead of realizing the potential tourist value of playing up the voodoo idea, heavy penalties are imposed by the government on natives attempting to hold voodoo ceremonies. . . . . "White Zombie" was ordered stopped by the president himself. And if that celebrated marine, Faustin Wirkus tries to make another picture on the subject, he's liable to wake up in a Paradise he never dreamed of. . . . . Carl Berger, who just returned from an expedition to film all the exciting things one has heard so much about, found himself surrounded by more censors than Hollywood has supervisors.

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Furthermore, the natives have become decidedly camera conscious and, probably because they think they might become stars some day, they refused to be photographed unless they were all dressed up. Mr. Berger wasn't allowed to photograph women washing clothes in the river until they had fully clothed themselves. . . Furthermore an unknown party that took pictures in Haiti was thrown into jail and their film confiscated. . . . And as for all the hot jungle dances—they have now been reduced to a few futile hip shakings on Saturday nights. It would seem that no sooner does a white man get into a strange country than Saturday nights become the big nights of the country. So if you want voodoo, consult your nearest crystal gazer.

•

Emphatic hint to exhibitors: Run to your nearest United Artists exchange man and get the full details on the perfectly marvelous Mickey Mouse stunt that made money and plenty of it for the town of Worcester, Massachusetts. . . Too bad about that movie star who is now living the very life of a character she once portrayed on the stage. An artist who went up to sketch the girl's husband one day last week was told he'd have to wait a while because the "star" was so uncomfortably hot, he'd have to cool off first. . . . Now that was all right because it happened to be a very, very warm evening and everyone was feeling pretty ragged. But after a few minutes of waiting, the artist wandered into the "star's" dressing room and there he was, sitting in a chair, and his perspiring wife was giving him a cooing alcohol rub and the "star" was complaining of the heat! . . We overheard a funny comment during the showing of "Golddiggers." Remember in one scene Ruby Keeler comes out in a blonde wig? Well, one of the customers was moved to remark, 'Isn't it funny how every time Warner Brothers put a blonde wig on a gal she looks just like Mary Brian in a blonde wig?"

the RUMOR MARKET

The story is around New York, supposedly authorized by Chairman Aldrich of the Chase Bank, that the next production head of Fox Film will be none other than Irving Thalberg, now vacationing from MGM at Bad Nauheim, with his American return set at July 15.

The motion picture would be most fortunate if such an assignment would go through, but the above dope is all rumor, even with the known great admiration that exists between Aldrich and Thalberg.

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One minute it is rumored that the W. R. Sheehan's art gallery-home is in the hands of agents for sale, and the next minute you hear that he is adding on whole new wing to the premises to take care of additional art objects he has acquired.

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What New York, Hollywood and all other picture spots would like to know is, that should the Brothers Warner be the successful bidders for the huge Paramount property when it is placed on the auction block, what would they do with it?

The only answer that adds up with the repeating is that Warners will endeavor to bid it in for one of the banking groups which have been heavily hooked in the bankruptcy. But what will that banking group do with it if they get it? What will any of them do? It has been shown and definitely proven that banker influence has been one of the great evils that have wrecked pictures. But, nevertheless, each of those financial units that loaned huge sums to Paramount during the big money era is anxious to grab the property away from the others.

•

There is a persistent rumor in Hollywood that Paramount, Warners and Radio executives, both here and in New York, have been secretly meeting and discussing plans for a "working affiliation" that will head off the activities of Metro-Goldwyn-Mayer, United Artists, Twentieth Century Productions, etc., in their supposed effort to sew up the production end of the business.

The story is that Paramount, Warners and Radio will refuse to make any loans, sell any stories or contribute in any way to the progress of the other group, that they will use every effort to help each other in the transfer of players, writers and directors, and each will turn over material that will be of greater benefit to either of the other two.

New York has heard the rumor that Paramount, Warner and Radio theatres will show pictures from those organizations to the exclusion of Metro-Goldwyn-Mayer and United Artists, next year and for five years to come.

Fund Meeting Tuesday To Elect New Officials

The annual membership meeting of the Motion Picture Relief Fund will be held Tuesday, June 27 in the Academy Lounge of the Roosevelt.

In addition to election of officers for the coming year, members will also select a group of trustees to serve for three year terms to succeed those whose terms are expiring.

Morris Agency Loses Vivienne Segal Suit

The suit brought by the William Morris agency against Vivienne Segal for commissions alleged to be due the agency for securing her a role in the Ziegfeld production of "The Three Musketeers" in 1928, was decided yesterday in Superior Court in favor of Miss Segal.

Ralph Blum represented the actress, and Loeb, Walker and Loeb were counsel for the agency.

'Rio Rita' Reissue Flop

New York.—The run of the re-issued "Rio Rita" at the Cameo is a flop and RKO has decided not to send it out generally.

Brock Going East

Lou Brock, Radio producer, is planning to leave for New York, via plane, the end of the week to attend the sales convention of Radio which starts June 26.

Wilson To Warners

Charles Wilson completes his contract with Fox Saturday as dialogue director with Wilhelm Dieterle on "The Devil's In Love," and moves over to Warners Monday as a featured player in "Bureau of Missing Persons." The Al Kingston office made the deal.

Marston With Wurtzel

John Marston has been signed by Sol Wurtzel for a leading role in support of George O'Brien in "The Last Trail." James Tinling directs for Fox.

Boasberg Starting Foy Picture Today

Bryan Foy places his film revusical, "The New Deal," into work tomorrow under Al Boasberg's direction.

Through an arrangement with P. K. Wrigley of Chicago, the company has signed the "Myrtle and Marge" radio broadcasting unit for the top spots in the production. The unit includes Myrtle Vail, Marge Damoral and Ray (Clarence) Hedge. Trixie Friganza, Grace Hayes, Eddie Foy Jr. and Ted Healy and his stooges share equal billing. Jack Haskell stages the dance numbers and Willard Mack grabs story credit, Al Boasberg on screen play. Joseph Valentine and William Thompson man the cameras.

Gervers Launches New Exploitation Scheme

New York.—F. Ralph Gervers, for the past two years director of exploitation for Columbia, has opened his own advertising, publicity and exploitation service agency.

The Gervers agency will introduce an entirely new method in the handling of field exploitation, in that it embraces the maintenance of a permanent staff of publicity and exploitation experts located in key cities throughout the United States and Canada

Through the service of the Gervers agency it will not be necessary to send publicity and exploitation men from New York to far distant points to handle an occasional special picture There will always be a Gervers man in important districts and key cities, who can be put to work on a special campaign.

'U' Tests Vivian Tobin

Universal is testing Vivian Tobin for a featured spot in "Lilies of Broadway," which E. A. Dupont will direct.

D. A. Doran Coming

New York.—D. A. Doran, of the Fox story department, will leave here July 1 for a trip to Hollywood.

Academy Flouts Hays

(Continued from Page 1)

the Academy have had informal discussions on the possible effect of the Industry Control Law on the picture business. They feel the Academy must be ready for any government supervision of the industry, and steps must be taken at this time to combat forces which are even now attempting to make Hollywood the sole goat for all the past and present ills of the industry.

In line with these ideas, President J. T. Reed has appointed a committee consisting of one representative from each branch, to watch developments on the Industry Control Law and report back to the Board when action becomes necessary The committee includes Al Cohn, Kenneth MacKenna, John Cromwell, William Sistrom and Carl Dreher

Despite the move of the Academy to protect the interests of the creative workers of the industry, some elements challenge its right to act for all groups employed by the studios. An undercover meeting was held Tuesday night at the Writers Club, with representatives of actors, writers, directors, and union officials invited to attend. The purpose was to get all groups together to agree on a line of procedure. The plan blew up before it started, when only two writers and two actors showed.

At Tuesday night's meeting of the Academy Board, when the possible effect of the Industry Control Law was discussed, it was pointed out that the four branches outside of the producer group of the organization could represent their members in formulation of a Code. The producers would automatically be taken care of through either Hays or the Producers Association. It was felt that this method of procedure would be acceptable to government officials, who would not countenance the Academy as a whole because of producer participation in any final decisions.

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of the
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June 15, 16, 17

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Warners Face Suit Over 'Little Giant'

New York.—Emile Gauvreau, managing editor of the New York Mirror, and George Clarke, its city editor, have retained counsel to file a claim against Warner Brothers over the rights to the story of "Little Giant," in which Edward G. Robinson was starred.

The newspaper men allege that the picture is based on their story, "When Beer Comes Back." They say they submitted their story to the William Morris agency, but that office denies that the script was ever submitted to Warners.

LaRocque and Banky Sailing For Hollywood

Berlin.—Rod LaRocque, Vilma Banky, Robert Fellowes and Mrs. Fellowes leave here Friday for Hollywood, making the trip direct by boat.

Fellowes has been here for some time as assistant to Tay Garnett in the re-shooting of "S.O.S. Iceberg." Garnett is now supervising the cutting of the picture and expects to leave for Hollywood next month.

Team On 'Mad Game'

Fox has assigned William Conselman and Henry Johnson to collaborate on the screen play of "The Mad Game," the new title for "Lead Harvest," the Edward Dean Sullivan story. Irving Cummings directs. Production goes into work July 10.

Change No. 1076

RKO is at it again, with its numerous changes in policy in New York. Not satisfied with having turned the RKO-Roxy into a second-run house, it now plans to turn it back to a first-run again, probably reopening with the Fox picture, "It's Great To Be Alive." The Palace, which is also a second-run film and vaudeville house, may also go back to first-run. Take your pick. You cannot be wrong—or right.

Wisconsin Judge Also Moral Censor

Milwaukee.—Judge Davison, of Madison, Wisconsin, sort of stepped out of line to deliver a slap at the picture business yesterday. In deciding an arbitration case involving United Artists and the Odeon Theatre, of Madison, he added:

"More than that, the producers cater to and favor some immoral and lascivious star, who is more or less of sex pervert."

The legal part of his decision held that the United Artists contract with Odeon was obtained by duress and in conspiracy with other producers in violating Federal laws, whereby producers of films unlawfully seek control of theatres throughout the country.

Get a Load of This!

Sam Mintz and Arthur Caesar have given the director plenty of material to work with, and all concerned in the production have taken advantage of it.

* *

This is nearer to being a Richard Dix picture than any in some years.

* *

Variety, June 9th
review of
"No Marriage Ties"

CALIFORNIA'S BEST RESTAURANT

Heralding a new epicurean perfection in fine foods.

Lunch, Tea, Dinner, Supper

●

THE ENGLISH TAP ROOM

For private parties from 20 to 300.



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HOllywood 1666

British Studios Now At Peak of Production

London.—There are more British films in the course of being made in British studios now than at any time in the history of British motion pictures. Last week found 12 studios working full time on 24 new subjects which are in production. These films represent an outlay of about 350,000 pounds.

Everywhere there seems to be a growing demand for comedy above other types of films, and comedians have never been in greater popular demand. At the Beaconsfield Studios of the British Lion Company, Lily Morris, the music-hall favorite, is making her first "talkie," entitled "A Singing Kettle," and at Elstree, Jack Buchanan, Arthur Riscoe and Nauton Wayne have been signed for a series of comedies to be made in various European capitals.

There are also many dramatic pictures in production, and it is noticeable that an exceptionally large number of American players are at work in the various studios. The British producers are aiming at the American market with some of their productions, and feel that American players have greater drawing powers than the native talent

Fox Signs Fay Wray

Fox has signed Fay Wray on a one-picture deal for the lead opposite Spencer Tracy in "Shanghai Madness," which John Blystone will direct.

We're Sorry, Roy

Through a careless error, the head on the review of "Captured" in this paper yesterday credited the direction to Mervyn LeRoy. Credit, and there was plenty to be given, should have gone to Roy Del Ruth.

Para. Creditors May Ratify Transfers

New York.—The creditors of Paramount-Publix may hold a meeting on June 20 to ratify the transfers of the assets already held by Paramount's four subsidiaries.

The Paramount trustees, in their suit filed last Thursday to set aside the transfer of certain negatives and net rentals to the banks, also questioned the transfer of certain assets to Paramount Pictures Corporation, Paramount Productions, Paramount Distributing and Paramount International. These latter are the transfers that the creditors are planning to ratify.

Dud Nichols On Way

New York.—Dudley Nichols, writer, left here by plane yesterday, bound for Hollywood and the Fox studio.

REVIEWING THE FAN MAGS

THE NEW MOVIE
114 pages and cover
COVER DISPLAY.....Carole Lombard (Paramount)

Publicity Space (Approximate)

Paramount	**800 sq. inches**
MGM	**640 sq. inches**
Fox	**350 sq. inches**
Warners	**315 sq. inches**
RKO	**180 sq. inches**
U. A.	**50 sq. inches**
Universal	**14 sq. inches**
Columbia	**7 sq. inches**

The New Movie is comparatively disillusioned, and it disillusions fan magazine readers, too.

With a complete absence of the pressagentry school, "Isn't Hollywood Just Too Glamorous?" the New Movie gets down to brass tacks and glorifies nothing and nobody.

There's not a rave in the magazine, but the lack can be nothing but constructive, or, at least, relieving.

"All The Real Stars Are Nutty" (anonymous) is bitterly amusing. Eric Ergenbright contributes to the realistic department with his story, "How Much Money Does A Star Have Left?"

Elsie Janis' interview with Fredric March is funny, and Douglas Fairbanks, Jr.'s story, "Hollywood After Dark," is splendidly done.

Most of the articles in this magazine are quite general, skipping from studio to studio, and from star to star, impartially. It's good reading.

Zanuck Staff Gets Space On Educ. Lot

Twentieth Century Pictures has a total of fourteen writers and two directors on the payroll, and the company has eleven of its first group of twelve productions in preparation. With insufficient office space available on the United Artists lot, four writers are temporarily quartered at the Educational Studios adjoining.

Construction work is being rushed on a new addition to the present administration building on the U. A. lot to provide 16 new offices for the Twentieth Century writing staff.

The writers now on the company's staff include Howard Estabrook, James Gleason, Ralph Graves, Elmer Harris, Leonard Praskins, Sam Mintz, Arthur Richman, Courtenay Terrett, Rowland Brown, John Huston, Maude Howell, J. R. Bren, Harrison Jacobs and Hal Long.

Lloyd After Lawrence

Harold Lloyd is negotiating wtih Vincent Lawrence to write the screen play of the comedian's next picture, "Cat's Paw," from Clarence Budington Kelland's story. Lawrence had the same job on Lloyd's last production, "Movie Crazy."

Dodd-Hohl Cast

Claire Dodd and Arthur Hohl have been added to the cast of "Footlight Parade," which Lloyd Bacon will direct for Warners.

ATTENTION!

State Right Buyers and Road Show Men

APPLICATIONS FOR TERRITORIAL RIGHTS NOW BEING CONSIDERED

for

THE NEW ALL TALKING VERSION

of

"THE ROAD TO RUIN"

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THE PICTURE THAT ESTABLISHED BOX-OFFICE RECORDS THAT HAVE NEVER BEEN APPROACHED

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International Studios 4376 Sunset Drive Hollywood, Calif.

An Open Letter To Mr. Harry Rapf

Mr. Harry Rapf,
Metro-Goldwyn-Mayer Studios,
Culver City.

Dear Harry:

For several months I have been trying (only your long-suffering secretary knows HOW trying) to see you, or speak to you over the phone. Engraved upon my heart, when the autopsy surgeon gets through with me, will be found the words, "I'm sorry, but Mr. Rapf will be tied up until the middle of next week."

You will find on your desk a story entitled "THE TIMID SOUL." It has been there for some time. It is a story for Lionel Barrymore, and, if I enjoyed what is known as a 'name,' you would cheerfully pay fifteen grand for it—and you would get your money's worth. I'll take a somewhat smaller sum.

Some years ago I made a treatment for you of the play, "IT PAYS TO ADVERTISE." Faced with the bill for this page, I can only add, devoutly, "I hope to God it does."

Very sincerely yours,
F. HUGH HERBERT.

SYLVIA SIDNEY

in

"JENNIE GERHARDT"

A PARAMOUNT PICTURE

"Flawless photography . . . . . "

"Leon Shamroy, new to major production, gives this production a brand of photography that puts him in the big league . . . "

—Variety.

"Leon Shamroy bent an intelligent camera upon the film . . . "

—Hollywood Reporter.

LEON SHAMROY

Under Personal Contract to

B. P. SCHULBERG

THE Hollywood REPORTER

ol. XV. No. 25. Price 10c. TODAY'S FILM NEWS TODAY Friday, June 16, 1933

ZUKOR DENIES SHAKE-UP

Is Here Only For Conferences With Emanuel Cohen, Who Will Continue Head of Production

No changes are contemplated in the organization of the Paramount studio, according to a statement issued yesterday by Adolph Zukor, and Emanuel Cohen is, and will continue to be the production head. It had been said that Mr. Zukor intended to remain here several months, during which time he would effect a complete reorganization. His statement is:

"Rumors that I have come to Hollywood to stay for several months to reorganize the studio are ridiculous. I have come from New York to discuss several general policy matters and our plans for the fall with Emanuel Cohen, our producing head.

"Paramount is extremely well satisfied with the present producing organization. Pictures made under Mr. Cohen's supervision have revived the prestige of Paramount quality. After all, the only proof of quality is in box-office results, and our productions are making a splendid showing. For this reason, and because of the manner in which Mr. Cohen has ar-

(Continued on Page 2)

TRADEVIEWS by W. R. WILKERSON

▲THE continued "highbinding" activities of some agents here in Hollywood are embarrassing all other agents, giving producers a legitimate "beef," threatening a regulation among artists' representatives that this publication and all legitimate managers have been trying to avoid for the past three years.

We have discussed the present agent situation with three of our foremost producers. We have tried to suggest some CONSTRUCTIVE MEANS of handling the situation, without too much producer control, but to date nothing has come of it.

Those producers, the most friendly to agents, are stumped. They have supported agents, they have sort of repulsed every move to control them, they realize the value of a good agent, but now they are becoming disgusted. They are FIGHTING MAD because they resent the manner and means some of the racketeers are using that are, definitely, DAMAGING the progress of production.

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The producers are right this time. They have a squawk and it is going to be turned into more than a squawk unless the agents do something to give studio heads reason to believe that artists' representation will be a BUSINESS rather than a RACKET.

And the danger of this producer move at present is that it is not one of the Producers Association, is not a combination of producers (all such moves generally fall flat) but INDIVIDUAL ACTIVITY, individual regulation and one that will put a lot of agents out of business, not for days or weeks, BUT FOREVER.

•

One studio is, at this minute, making up a list of agents who will be permitted to trade on that lot. They will be given cards after they have been notified of that privilege. Those not receiving such notification will not be permitted to trade with that company, nor will ANY CLIENT on their list be given employment.

As soon as that one studio starts this, we believe two others will do the same thing, with indications that every major plant in town will adopt such regulations. And Mr. Agent, this thing will be tough. But some of your fellow-agents brought it on, and the one thing you have been trying to avoid for years, a producer-regulation of your activities, will be a fact.

Neilan and Keaton form New Company

New York.—A new producing company, called Flamingo Films, Inc., has been formed in Florida by Buster Keaton, Mickey Neilan and Lew Lipton. The company plans, according to a statement by Keaton recently, to produce his pictures at St. Petersburg.

'Closed Shop' Near in Writers' Guild

The so-called "closed shop" clause in the code of working rules of the Screen Writers' Guild lacks only 18 votes of being adopted, according to a statement from the Guild last night. That number of votes in favor will give the required 75 per cent of the membership.

The Guild has appointed a new membership committee, consisting of James K. McGuinness and Harvey Thew, and also appointed a member to co-operate with five writers for the independents in working out the problems of that group.

Archainbaud to Radio

Radio closed a deal yesterday with George Archainbaud for a two picture deal. The first he will direct is the Constance Bennett yarn, "Free Lady," which is being adapted by Jane Murfin. The Joyce-Selznick office made the deal.

New Deal for Wyler

Robert Wyler was signed to a one picture directing contract by Universal yesterday. He will handle "One Glamorous Night" under the deal.

Warner Brothers Can Dish It Out But They Can't Take It

New York.—At the meeting of the Hays' members held here Monday night, the proceedings were greatly enlivened with a threat made by Harry Warner that, unless the alleged "raiding" activities of Darryl Zanuck, Joseph Schenck and their Twentieth Century Productions were instantly regulated, the Warner membership in the Hays group would be withdrawn immediately.

Hays replied that, so far as he knew, the Twentieth Century crowd had done nothing illegal, unethical or unlawful and until Mr. Warner brought him facts that breached the code of ethics of the organization, some proof of something illegal, there seemed nothing he could do. Mr. Warner was also reminded of a similar complaint made by Paramount some months ago about Warner activities.

ENGLISH BUSINESS GOOD. REST OF EUROPE VERY BAD

New York.—With the exception of England, the picture business in Europe is in very bad shape, according to Joseph Seidelman, of Paramount's foreign department, who has just returned from abroad.

"The English producers," he says, "are making splendid progress and the American film companies will have to reckon with them in future in their battle for the film market. Our producers here should realize that they must give more consideration in future to making product with an eye to the possibilities of the British market.

"After making a survey of the entire European situation, I believe that, in spite of the present deplorable conditions, the future looks brighter for the picture business over there than it does here."

British Company Makes Offer to Anne Caldwell

British International is negotiating with Anne Caldwell for the purchase of picture rights to three of her musical comedies, "Top o' the World," "Take the Air" and "Good Morning Dearie."

The deal includes services of the writer to prepare the screen plays of the filmusicals in London.

New Term for Ruben

Radio signed J. Walter Ruben to a new one-year contract which will take effect on completion of his current assignment, "Birds of Prey," the Richard Dix starring picture. The Joyce-Selznick office made the deal.

Charles Farrell Set in 'Aggie Appleby' Cast

Charles Farrell was signed by Radio yesterday for the top spot opposite Helen Mack in "Aggie Appleby, Maker of Men." William Gargan is also set for a leading role under the direction of Sidney Lanfield. Pandro Berman is supervising.

Conn. Body Quits MPTOA

New York.—The Motion Picture Theatre Owners of Connecticut have voted to withdraw their affiliation with the MPTOA and will function hereafter as an independent unit. All officers were re-elected.

Cabot Lead for Dunne

Bruce Cabot has been set in by Radio for a leading assignment in support of Irene Dunne in "Ann Vickers." John Cromwell directs.

EDDIE BUZZELL Directed 'ANN CARVER'S PROFESSION'

THE Hollywood DAILY REPORTER
TODAY'S FILM NEWS TODAY

W. R. WILKERSON .....Editor and Publisher
FRANK POPE.....Managing Editor

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THE LOW DOWN

Funny thing about Regis Toomey. On the stage for years he appeared only in musical comedies, and was in the original company of "Rose-Marie." In fact, Paramount took him out of the musical, "Twinkle, Twinkle," when it signed him. Yet he has never appeared in a screen musical, though he is one of the few good actors who can really sing, and vice versa. He has a swell voice.

•

As reported yesterday, Garbo has taken a house on San Vincente, but getting it was the least of her troubles. It seems Garbo's requirements for a chauffeur are, well—something. He must, according to a friend of hers, "fit in with her moods"—he must "not be too forward—nor yet too cold and unsympathetic," etc. Garbo got the chauffeur, who also had to be a "well educated fellow"—and he's probably in a dither trying to decide when to be tres polite, and when she feels like being talked back to. The servant problem is something—because the gates to the Garbo menage are kept locked, and when the bell rings, the servants have to interrupt their chess game or whatever they're playing at the moment, and walk nearly half a mile to "answer the door."

•

When Leo McCarey reached his office at Paramount yesterday, he found that two sweaters he had left there had been stolen. He sent for the chief of the Paramount police and laid the theft before him. The cop listened gravely but, when he started to leave, he found that his hat had been stolen while he was listening. The bold robber was not found, but suspicion rests on four brothers, named Marx, who were in the office at the time.

Warners Pay Huey For 'Fish' Squawks

Washington. — This tirade being staged by Huey Long regarding the forthcoming production of the Warner picture, "Kingfish," understood to be the life story of the Louisiana politician, is a lot of hooey.

Harry Warner made a deal with Long some weeks ago, for money or otherwise, for the Senator to grab the front pages of the nation's press with threats of suits, etc., if Warners persisted in their plan of making the picture.

It's all a build-up for public consumption to send the gross of "Kingfish" up to sizeable proportions.

Receiver Named for Tec Art Studios, Inc.

William H. Moore, Jr., was yesterday appointed receiver in bankruptcy for Tec Art Studios, Inc., by Federal Judge George Cosgrove, on petition of three creditors.

The creditors alleged that the studio had committed acts of bankruptcy by assigning certain assets to other creditors.

Al Santell Returns

Al Santell returned yesterday to the Radio lot following his trip East. He directs "Chance at Heaven."

Zukor Denies Shake-Up

(Continued from Page 1)

ranged his production schedule, Paramount Productions, Inc., now has its own ample funds to carry out its ambitious program.

"It is difficult enough, even in normal times, to reorganize a production staff the size of Paramount's, but in the face of a business letdown, receiverships and bankruptcy, it has required almost superhuman courage, forcefulness and vision to achieve such reorganization, especially in less than one year.

"Emanuel Cohen is the production head of Paramount and will so remain. I hope that no heed will be paid to future rumors of impending shakeups, as such reports not only are untrue, but may be construed as insidious attempts to hurt the morale of the organization."

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Extra Money for Extra with Brains

Harvey Pierson, an extra, received the $100 in cash yesterday from E. H. Griffith for a suggestion offered in the shooting of a certain scene in "Another Language," which the director is making for MGM.

Connie Cummings to Marry Early in July

Constance Cummings yesterday cabled from London verifying her engagement to Benn W. Levy and announcing that the marriage would take place the first week in July.

Couple will spend their honeymoon in Venice, following which they return to Hollywood where a deal with Twentieth Century, negotiated through the Seznick-Joyce office, awaits her arrival.

Austin Parker To Fox And Later To Warners

Austin Parker, who has been with Radio, has left that studio and has gone to Fox to do added scenes for "I'm a Widow."

Following that, he goes to Warner Brothers on a deal for one picture.

Jackie to Play Hoofer

Jackie Cooper will have the role of the child hoofer in MGM's "The March of Time," which Willard Mack is directing.

Fewer American Films in Hong Kong

Hong Kong.—The past year has shown a heavy decrease in the percentage of American films exhibited in the British Colony of Hong Kong. In 1930 an estimate placed 75 per cent of all films shown in the Colony as American, with 20 per cent Chinese. In 1932 American films had dropped off to 60 per cent of the total, Chinese films had increased to 25 per cent and British films accounted for another 10 per cent, the remaining 5 per cent being made up of an occasional French or German production.

Russian films have been brought to Hong Kong but, up to the present, have not been able to pass the Colonial censors, being branded as propaganda.

Dorothy Jordan Added to 'Little Women' Cast

Radio announced yesterday that Dorothy Jordan would appear in a featured role with Katherine Hepburn in "Little Women," which George Cukor directs.

A deal for Henry Stephenson in the production was also made through Beyer-MacArthur.

Alfred Newman on KFI

Alfred Newman, musical director for United Artists, will conduct the Philharmonic orchestra in a concert over KFI at 8:15 a week from tomorrow night. This is in aid of the Musicians Continuance Fund.

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MARIE BERCOVICI
Story Department

'MARY STEVENS' JUST FAIR: 'LOVED YOU WEDNESDAY' GOOD

Cast and Direction Better Than Story

"MARY STEVENS, M. D."
Warners

Direction.. ....Lloyd Bacon
From Novel by. ...Virginia Kellogg
Screen Play..... .....Rian James
Photography... ....Sid Hickox

Cast: Kay Francis, Lyle Talbot, Glenda Farrell, Thelma Todd, George Cooper, Ed Gargan.

Considerable editing on "Mary Stevens, M. D." is needed before it can hit the entertainment class. For, as previewed last night, the picture is far too long getting under way. In fact, it drags so badly in its early reels, that by the time any actual drama is reached, it is almost too late. We say almost, for there are sequences toward the finish which raise the entire level of the picture—scenes that are sure fire in the matters of drama and heart interest.

There are two major weaknesses in the story and its telling which, except for the fine performance of Kay Francis in the title role, would have rendered two situations utterly ridiculous. Only the dignity and sincerity with which she played her part overcame these two scenes.

She is the female doctor whose character is firmly established as that of an upright, completely virtuous woman of great integrity, who quite suddenly announces with elation that she is about to have a baby (out of wedlock) by a man she loves and who, she knows, is legally tied to another. There has been practically no build-up for her bodily capitulation to this man, and it comes as a bit of a shock.

The audience is made aware that this man and his wife no longer love each other, but when he tells Miss Francis that he cannot get a divorce at the moment because his wife, too, is with child, there is naturally enough a loud titter from the audience. And again, simply because the audience has not been made aware of the fact that it is merely a ruse on the wife's part. However, it is from this point on that the picture gains momentum. Miss Francis goes abroad, has her baby and, on the return voyage, is unable to save the life of her stricken child. She is so affected by the baby's death as to attempt suicide, and only the urgency of saving the life of another child gives her back a desire to work, live and love again.

Lyle Talbot plays the Doctor of whom Miss Francis is so enamored, and gives a good straightforward performance, but his role needed more "characterization" to make the great love of this woman for him believable. Glenda Farrell's crisp, amusing lines were a bright spot throughout the picture and she delivered them with just enough gusto. Rian James' dialogue was far better than most of the other material incorporated into this screen play.

Lloyd Bacon got everything out of the yarn that was possible, the final sequences being particularly well handled.

Mary Stevens, M. D." will have to stand comparison with many more exciting pictures of a similar nature, and therefore won't stand too much ballyhoo.

Bankruptcy Filed Against Pacent Co.

New York.—An involuntary petition in bankruptcy was filed yesterday against the Pacent Electric Company, which, for some years, has been manufacturing sound equipment and supplying producing companies.

Hays Emphasizes Importance of Code

New York.—Another meeting of producers, distributors and leaders of the exhibitors was held at the Hays office yesterday for the purpose of further dicsussions of the proposed industry code. Mr. Hays stressed the necessity for action and the great importance of the plan, saying:

"The National Industrial Recovery Act demands the highest possible degree of co-operation from every element in the business. Our program, now being developed, will respond to the need for greater employment, maintain proper wage scales and reflect the conception of the majority as to fair relations between distributor and exhibitor."

The next meeting of the group is set for next Wednesday.

Story Difficulties Slough 'Joe Palooka'

The Edward Small production of "Joe Palooka," that was supposed to have been released by United Artists, has been called off and the entire cast and members of the production unit have been let out.

Story difficulties that eight or ten writers, working at different intervals, could not surmount, are understood to be the reason for the shelving

'Shanghai Madness' Delayed for Few Days

Fox is forced to hold up production on "Shanghai Madness," the Spencer Tracy picture for two or three days, due to Elizabeth Allen's walkout. Fay Wray, who was signed to replace Miss Allen, will not finish her role in the picture she is currently making for a few days.

Mayers Have Anniversary

Mr. and Mrs Louis B. Mayer celebrated their 28th wedding anniversary last night, with members of the immediate family gathered for the celebration.

Acting, Direction, Writing, Excellent

"I LOVED YOU WEDNESDAY"
Fox

Direction. Henry King and Wm. Cameron Menzies
From Play by: Molly Ricardel, William Dubois
Screen Play: Philip Klein, Horace Jackson
Photography .... Hal Mohr
Cast: Warner Baxter, Elissa Landi, Miriam Jordan, Victor Jory, Laura Hope Crews.

From Paris, to South America, to Boulder Dam, to New York goes the new Fox picture, "I Loved You Wednesday," and it goes along right jauntily after a slow start.

The picture would rate raves, were it not for the fact that Elissa Landi emerges in this film as a full-fledged graduate of the mad-cap, windmill school. You know—arms and legs waving and bouncing around all the time. And it can't be the fault either of Miss Landi or the two directors, Henry King and William Cameron Menzies, for Miss Landi is far too intelligent an actress to be purposely ridiculous, and the picture, otherwise, has the benefit of superb direction.

However (and this is the proof of the excellence of the film), in spite of the absurdity of part of Miss Landi's performance, the picture is grand entertainment. And when Miss Landi is allowed to be herself, the picture is perfect entertainment.

It is the story of a dancer who can't quite throw off the spell of a mad, young love affair during her student days in Paris, even after she meets the man whom she really loves.

Victor Jory is the charming blackguard of the Paris romance, and Warner Baxter is the man who tries to break the spell. Nothing more delightful has ever been seen on the screen than the scenes between Jory and Baxter, and between Miss Landi and Miriam Jordan, who plays Jory's wife. Direction was brought down to a fine point on these scenes. Laura Hope Crews slipped in some splendid comedy.

Your audiences will probably be as enthusiastic over "I Loved You Wednesday" as the preview audience was. It had a swell time laughing over the dialogue by Philip Klein and Horace Jackson, and it applauded generously at the end.

Molly Ricardel and William Dubois wrote the original play. Hal Mohr's photography was always beautiful, but occasionally Miss Landi was at a camera disadvantage.

You've got everything in this film—smart dialogue, a plot that is totally appealing, and a line-up of fine names Don't worry. . . .

LaCava on New Job

Gregory La Cava, having washed up with his latest picture, moved into his new office with Twentieth Century Pictures on the United Artists lot yesterday.

Yesterday in NEW YORK with HELEN GWYNNE

Really, there are times when we believe that Hollywood is being whispered about to the extent of giving it a bad reputation. By that we mean that there are actually quite a few people who honestly believe that to sign up to go to Hollywood is too big a gamble for someone to take who has just about made himself a good reputation. . . . This is particularly true in the writing end. We know definitely of one short story writer who has achieved a national reputation through the medium of nationally circulated good fiction magazines who has refused to tie up his talents with the films. Mostly because he's afraid that he'd stand to lose too much. . . . Right now he's getting along beautifully in his field and is about to branch out into bigger and better things and he figures he's liable to get lost in the Hollywood shuffle and put back his progress in the world of letters by at least three or six months—and that's precious time to lose.

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And in a way, we think he's pretty smart. The trouble with most writers who are signed up by pictures is that they have no assurance of the fact that they'll be allowed to write when they get to Hollywood, so that, unless they happen to need the money offered them very much, it does seem senseless for them to go into oblivion for a term contract, after which time their future is un-assured to say the least and they have to work their way back all over again to the position they held before going to the coast. . . . . Carlos (guess who), Keith of MGM will have his latest opus off the press June 29. The name of the new story is "Laughing Woman"—the original title was censored out by the publishers.

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The most unconsciously amusing newsreel we've seen in ages is the current Pathe weekly release. In fact it was a damned sight more amusing than the feature comedy we saw it in connection with the other night at a neighborhood theatre. . . . F'rinstance, Pathe goes in heavy for the support of the New Deal by playing up the return of prosperity by having interviews with "the man in the street" and the first "man in the street" that they picked on was an airmail pilot. And the audience laughed so they never heard a word he said. . . . Later on in the same issue they had a title about a gorgeous view of something or other they were about to show. And the first shot of that view was the rear end of a parachute jumper entering a plane. . . . Louise Brooks was roaming around the swimming pool up at Armonk over the week-end, followed by two attendants carrying buckets of champagne. It's still that wealthy anonymous business man, they say. . . . Jack Whiting and the missus dropped in for Sunday night supper.

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THE Hollywood REPORTER

Vol. XV. No. 26. Price 10c. TODAY'S FILM NEWS TODAY Saturday, June 17, 1933

KOHN JUSTIFIES PARA.

TRADEVIEWS by W. R. WILKERSON

▲EXHIBITOR readers of this column may get a bit of satisfaction out of our report that 1933-34 will see the best pictures that have been made in the history of this business. There will be a drop in quantity of production from the majors, but CERTAINLY a decided jump in quality.

The worry and uncertainty of everything, followed by the knowledge that the bottom was reached, together with better organization all around and a closer application to the creating of entertainment, are our reasons for believing in the report submitted above.

With the jump in quality, the negative costs of the product of the majors will be reduced by quite some millions. The wild spending, for the most part, was ruled out at the time of the moratorium and that condition, tragic in its suddenness, caused an awakening all down the line, with the result that dollars are watched more closely, schedules have been cut and sliced, resulting in more conservative spending and BETTER results.

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The new line-up at United Artists, with Zanuck delivering twelve pictures, is a cinch to add plenty of material for the box office. Warners will come through, even without Zanuck. Metro-Goldwyn-Mayer, if only because of its tremendous star list, is certain to stay at the top of the parade. Paramount, Universal and Radio are not doped to deliver the quality of last year, but they will turn out sufficient moneymakers to cause no great drop in the attractiveness of their output, from a box office view.

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The past year taught a lesson to many of the better independents. They now know that the story is the thing and the whole problem of pictures starts and ends with the story, that box office names (such as the indies can get), beautiful sets and reams of ballyhoo, mean nothing if the story is not there. So look for a better independent supply of pictures, not as many in numbers as there were last year, but better all around.

Underground rumors and that "feel" that always precedes a hit attraction are being heard and felt here on the Metro-Goldwyn-Mayer production of "Eskimo." Those fortunate in seeing the rough cut claim it has more adventure than "Trader Horn" or "Tarzan," a better story and more interesting characters.

N. Y. Palace Will Be Beck's Ace House

New York.—Martin Beck has agreed to take over the Palace Theatre from Radio-Keith-Orpheum and will make it the ace house of the new independent circuit of sixty theatres which he is organizing. The deal will be signed next week.

'Gabriel'-'Zoo' Tops in London

London.—"Gabriel Over the White House" and "Murders in the Zoo" did top business last week here.

The new pictures of the week are "Rasputin" at the Empire and "King of the Jungle" at the Plaza. The holdovers include "Waltz Time," "Little Giant," "Bed Time Story" and "Knight of the Garter."

Sherman-Zanuck Deal

Twentieth Century Pictures is closing a deal with Lowell Sherman to direct one picture for the company. The Frank and Dunlap office represent the director.

Freeland to Radio

Thornton Freeland was signed yesterday by Lou Brock to direct the Radio filmusical, "Flying Down to R.o." H. W. Hanemann will sit in as dialogue director.

Up To Year Ago Surplus Was Always Enough To Take Care Of Guaranteed Stock Re-buys

New York.—Paramount always had sufficient cash surplus on hand to take care of any guaranteed repurchases of stock paid for theatres or chains until a year ago, according to the testimony of Ralph Kohn, treasurer of Paramount-Publix, at the bankruptcy hearing yesterday.

Mr. Kohn gave a lot of interesting information about the inner financial workings of the corporation, facts of which the public has never known before. His testimony showed that many of the reports of financial mismanagement had been exaggerated, to say the least, and that the stockholders always knew the truth of the situation, having been advised in the reports of the annual balance sheet.

The most lucrative years that the picture business experienced, said Kohn, were 1928 and 1929. Conditions were such that Paramount never

(Continued on Page 11)

Team Writing New Book for 'I Married an Angel'

Rowland Leigh and Bertram Block have been assigned by MGM to write a new book for that company's production of "I Married an Angel." The former story was held to be too censorable.

MGM to Sell Only Six on Percentage

New York.—It is understood that Metro-Goldwyn-Mayer will distribute only six pictures on percentage deals during the coming season, as against fourteen on its program for the past season.

The company has made no announcement as yet of the titles of these six, but it is thought certain that "Dinner at Eight" and "Eskimo" will be in the group.

Fox Bondholders Will Consider New Plan Soon

New York.—The plan for the reorganization of the Fox Film Corporation is now ready for submission to the bondholders for their approval.

The main feature of the plan is the exchange of the present bonds for participating, non-cumulative preferred and common stock.

Kuhn, Loeb Probe Next

New York.—June 26 is the date set for the Government investigation of Kuhn, Loeb & Co. Otto H. Kahn is subpoenaed as the first witness. Following these hearings, which will last about ten days, Attorney Pecora will tackle Dillon, Read & Co., and then the Chase Bank.

SINGLE BILL RULE TOUGH ON THE INDIE EXCHANGES

Elimination of double bills in Southern California has put a huge dent in the business of several independent exchanges on Los Angeles film row. These offices, handling the cheaper grade of indie features, are finding it hard to secure bookings of their product, which was only scaled as "fillers" with stronger attractions on twin bills.

Reports are that one state right exchange, finding it impossible to get the exhibitors to desert the single feature policy instituted several weeks ago, is now insisting that exhibitors who contracted for groups of pictures either pay or play immediately. One exhibitor claims he was flatly told the exchange would go to court to enforce playing of remaining pictures on his contract, and the suggestion was made he go back to double bills to play up the product.

May Robson Returns to MGM for 'Dancing Lady'

May Robson returns to her home lot from loan-out to Radio and Columbia to take a featured role in "Dancing Lady," the Joan Crawford production for MGM.

Charles Williams has been signed for a comedy role.

Blank Closing Houses

New York.—In Omaha, A. H Blank, who is acting as receiver of the bankrupt Publix houses, has decided to close most of the theatres, leaving only four operating for the Summer.

Lauren to Columbia

S. K. Lauren was signed yesterday by Columbia on a one-picture deal. His writing ticket with Paramount expired last week. The Schulberg-Feldman office set the deal.

New Novel for Warners

New York.—Warner Brothers have acquired the picture rights to "Miss Benton, R. N.," the story of a nurse, by Florence Johns and Wilton Lackaye. The William Morris office set the deal.

Agnew Aide to Schaefer

New York.—George Schaefer has appointed Neil Agnew assistant general sales manager of Paramount Distributing Corporation. Agnew also continues as Western division manager.

CAMERA AND SOUND EDITION OUT SOON

THE Hollywood DAILY REPORTER

W. R. WILKERSON Editor and Publisher
FRANK POPE Managing Editor

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RAMBLING REPORTER

Lupe Velez must have gotten over her mad on Johnny Weissmuller, because they're LIKATHIS again. . . . Manny (Paramount) Cohen is giving that big party at his house on the mountain to-night. . . . Mrs. Lionel Barrymore and Marion Saportas get back to Hollywood Tuesday . . . and so far three parties are planned for them. . . . Andy Lawlor has gotten himself a nice part in the new Dix picture. . . . Ruth Selwyn is now playing in a stock company in New Jersey. . . . Every time Ric Cortez catches Frank Joyce getting out of the Joyce Rolls-Royce, he asks: "How would you like three days in Passaic?" . . . Roland Leigh, w. k. playwright now at MGM's, goes the collegiates one better by running (or walking) around with no socks on atall! . . .

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The British slang has Sally Eilers aghast . . . and no wonder—some of it is really blush-making. . . . Herb Somborn is terribly ill again at the Cedars of Lebanon. . . . The Don Stewarts, Gary Cooper, Countess Frasso, Louise Macy, Count Carpegna off to the week-end opening of that new night club in Santa Barbara. . . . We hear tell that Mercedes D'Acosta and Mrs. Berthold Viertel are now handling all of Garbo's business. . . . Harold Grieve has been tampering with the Herman Manckiewicz home during their absence, with some beautiful results. . . .

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Polly Moran has scored a sensation with her first appearance on the Radio—and ad libbing, too. It brought her offers from every large "sponsor" on the air. . . . Peggy Blumenthal (nee Fears) has shipped her car on to Hollywood and we think it justified optimism—that gal is destined for as big a career as she wants. . . . Dave Harris is threatened with an appendix removal. . . . Aileen Pringle, with Howard Dietz, the Buddy Lightons, Bill Howard, Eddie Sutherland, Adolph Menjou, Chester Morris, Arthur Richman, at the Colony Club Thursday night . . . The Sam Jaffes, by the way, are taking over the Colony next Friday night to give a big party for the Dick Wallaces and Marion Saportas.

New York REVIEWS

"THE LIFE OF JIMMY DOLAN"

WARNER BROS. prod.; director, Archie Mayo; writers, Bertram Milhauser, Beulah Marie Dix, David Boehm, Erwin Gelsey.

Rialto Theatre

Times: Elementary as is the life story of "The Life of Jimmy Dolan," the new picture at the Rialto, it will probably appeal to those who favor subjects in which the hero is a pugilist.

Herald-Tribune: It has the earmarks of a script written directly for the screen, which appears to be increasingly customary these days. Combined with good direction, as here, they make for lively entertainment, without overtaxing the mental powers of the tired business man, needful of relaxation.

American: A swift moving drama of pugilism and love. It is heartily recommended for your enjoyment.

News: A fast-moving story of a light heavyweight champion who gets into a lot of trouble before he has a chance to taste the fruits of victory. There is more romance than actual fighting in the picture and it provides adequate Summer entertainment.

Post: One of the most satisfactory pictures dealing with the prize ring that have been turned out of Hollywood. An intelligent story, possessing variety, pace and humor, provides Douglas Fairbanks, Jr. with an excellent vehicle, and, in the role of a fugitive prize fighter, he gives an unaffected and distinctly genuine performance.

Mirror: All the players, seasoned and competent, give their usual sincere performances. The fight scenes are brisk and bloody, pleasing to the men.

Journal: It's a pleasantly entertaining little program feature. The familiar fable has been freshened so neatly by smooth direction and an engaging group of players that even the good old paying-off-the-mortgage sequence takes on an element of suspense. And for a climax there's an exciting prize fight.

World-Telegram: It seems to me that here is, with one or two reservations, a first rate example of light and agreeable melodramatic screen entertainment.

Tower Theatre Goes Into First-Run Today

The Tower theatre becomes a first run house in downtown Los Angeles today, opening with Mary Pickford's "Secrets," which goes in for at least three weeks.

The house has contracted for initial showings of United Artists product in Los Angeles, and may also buy several Paramount, Fox and MGM pictures during the year to assure a sufficient supply of product.

Goring Back to Gaiety

New York.—John Goring, ex-manager of the Criterion Theatre and the latest run of "Cavalcade" at the Gaiety Theatre, will again resume the managerial helm at the Gaiety, when it reopens on July 12 with "Pilgrimage."

Royer After Mackaill

Fanchon Royer is negotiating with Dorothy Mackaill for the latter to take the top spot in "Neighbor's Wives." Picture is slated to start next week, with Breezy Eason directing.

Arthur Hoyt to Fox

On completion of his work in Phil Ryan's Paramount short, Arthur Hoyt moves over to Fox for a role in "Shanghai Madness," under John Blystone's direction.

Jackson in 'New Deal'

Thomas J. Jackson has been signed by Bryan Foy for a part in "The New Deal" which Al Boasberg directs.

'Ukelele Ike' Accused of Concealing Assets

Russell Seymour, trustee for the bankrupt estate of Cliff "Ukelele Ike" Edwards, filed suit in the Federal Court yesterday to set aside certain allegedly fraudulent transfers of assets.

The suit alleges that Edwards conspired to conceal assets from his creditors. Technical defendants named are Edwards' wife, Allie Kelly, the Keldo Managers, Inc. and MGM.

Rasch Troupe Coming

New York.—Albertina Rasch and a troupe of dancing girls have left New York by bus for Hollywood, to appear in MGM'S "Hollywood Party." The troupe is slated to arrive in Los Angeles on June 23.

New Jewish Picture

New York.—The Cameo Theatre is showing a Jewish film drama, made in New York by Bud Pollard and titled "Victims of Persecution," starting today.

Gropper with MGM

Milton Gropper has been added to the MGM writing staff to prepare a screen treatment of a yarn for Joan Crawford. The writer was formerly with Paramount.

Spanish Film for Para

Paramount is planning to make a Spanish version of the Spanish play, "Cradle Song," at the same time it is shooting the English version, which will feature Dorothea Weick.

MacDonald British Picture Shelved

London.—The Jeanette MacDonald-Sam Taylor-Samson Raphaelson picture, "The Queen," that was to have been made with a British and Dominion release here and a United Artist release in America, has been shelved. The delay may be temporary and it may be for good.

MacDonald has to leave to report to Metro-Goldwyn-Mayer for work on her contract and the story of the British picture has been too slow in developing, so that now she would not have sufficient time to complete it before the start of her MGM contract.

Miller Bawled Out, So Walks Out on Mascot

Ernest Miller walked out as cameraman on the Mascot serial, "Fighting With Kit Carson" Thursday, and goes with Fanchon Royer next week to photograph "Neighbor's Wives."

Miller is asserted to have resigned Thursday afternoon after listening to an unwarranted bawling out from a Mascot executive. When the latter cooled, several hours later, he is said to have apologized to the cameraman, who stood pat on his resignation. Alvin Wykoff was brought in yesterday to complete the camera work on the serial.

Sackin Synchronizing Plant Open in France

Moe Sackin, foreign representative of the Sackin Agency, has recently organized a synchronization company in France and has just completed the synchronizing of Universal's "Back Street."

The work is under the supervision of Mr. Sackin, and Jean de Rue, a French director, is associated with him.

Kalmar-Ruby Dicker

Radio is negotiating with Bert Kalmar and Harry Ruby to write the book, music and lyrics for the next Wheeler-Woolsey feature. M. C. Levee is handling the deal for the team.



"DINNER AT 8"

DAVID O. SELZNICK

First Production for M. G. M.

"DINNER AT EIGHT"

Directed by GEORGE CUKOR

Second Production for M. G. M.

"DARK TO DAWN"

Directed by CLARENCE BROWN

RECENTLY PRODUCED FOR R. K. O. DURING A SINGLE SEASON

"A BILL OF DIVORCEMENT" . . . . . Directed by George Cukor

"THE ANIMAL KINGDOM" . . . . . Directed by E. H. Griffith

"KING KONG" . . . . . Directed by Merian C. Cooper and Ernest Schoedsack

"SWEEPINGS" . . . . . Directed by John Cromwell

"SYMPHONY OF SIX MILLION" . . . . . Directed by Gregory La Cava

"TOPAZE" . . . . . Directed by Harry D'Arrast

"CHRISTOPHER STRONG" . . . . . Directed by Dorothy Arzner

"WHAT PRICE HOLLYWOOD" . . . . . Directed by George Cukor

"THE GREAT JASPER" . . . . . Directed by J. Walter Rubin

"THE AGE OF CONSENT" . . . . . Directed by Gregory La Cava

"BIRD OF PARADISE" . . . . . Directed by King Vidor

"THE HALF NAKED TRUTH" . . . . . Directed by Gregory La Cava

"THE LOST SQUADRON" . . . . . Directed by George Archainbaud

"DINNER AT 8"

DIRECTED BY

GEORGE CUKOR

"DINNER AT 8"

produced by
DAVID O. SELZNICK
for
Metro-Goldwyn-Mayer

Some of the Additional
HUMOROUS DIALOGUE

by

DONALD OGDEN STEWART

Other Laugh Riots to
Which Mr. Stewart Contributed
"SMILIN' THRU"
"WHITE SISTER"

"DINNER AT 8"

Screen Play

by

Frances Marion

and

Herman J. Mankiewicz

"DINNER AT 8"

When Sensations Are
Made Note The

Selznick-Joyce
clients

Directed by
GEORGE CUKOR

Screen Play by
H. J. MANKIEWICZ

Added Dialogue
DONALD OGDEN STEWART

Myron Selznick-Frank Joyce, Ltd.

"DINNER AT 8"

Another Super-Production made on

DU PONT
REG. U. S. PAT OFF.

PANCHROMATIC STOCK

and

Photographed by

WILLIAM DANIELS

DU PONT

"DINNER AT 8"

BILLIE
BURKE

Louise Closser
Hale

in

"Dinner At Eight"

"DINNER AT 8"

Art Direction*

"Dinner At Eight"

by

HOBE ERWIN

Now in Preparation
"Little Women"
To Be directed by
GEORGE CUKOR

In Conjunction with
Mr. Fred Hope

Art Direction*

"Dinner At Eight"

by

FRED HOPE

In Preparation
"Strangers Return"
Directed by
KING VIDOR

In Conjunction with
Mr. Hobe Erwin

WARNERS TO BE LONE WOLF OF THE PRODUCTION PACK

Will Not Lend Nor Borrow Players

Warners are understood to have unofficially severed good-will ties with all the other major producers and adopted a lone-wolf stand, whereby they will give no co-operation to, nor ask it of, other producing organizations.

Evidence of this stand is seen in their refusal to continue the past policy of lending contract players to other majors. At least twenty deals have been submitted to the Warners for loan-outs, the invariable response being, "sorry, but we're using that player for some time to come."

The Warner attitude is said to be the direct outcome of the action of Twentieth Century in getting George Arliss and, at the same time, beating the brothers to the punch in securing several story properties which they thought they had cinched. In the face of such activity, the Warners are pretty much burned and are not to be blamed if they cannot see any reason for participating in producer agreements which do not protect them.

Although Joseph M. Schenck is a member of the Hays group, his representation in that body is restricted to United Artists and does not include Twentieth Century, of which Darryl Zanuck is production chief. In view of this, the Warner outfit and every other Hays member is helpless, more so since Zanuck has failed to give them any cause to charge him with unethical conduct.

The only way the Warner company can defend itself is by ignoring inter-studio relations and concentrating on its own problems, confident that it is self-sustaining and independent of other majors.

Role for Bill Cagney

Bill Cagney has been set for a part in "Sweet Cheat" at Radio after he finishes his assignment in "Bird of Prey." The actor, brother of James Cagney, was signed to a term ticket by Radio several weeks ago.

Santell Starting One

Al Santell's first production for Radio, "A Chance at Heaven," by Vina Delmar, is scheduled to start next week, with Joel McCrea in the leading role and Dorothy Wilson in a featured spot.

Two More for Broderick

Helen Broderick, who was originally signed on a two-picture contract by Radio to appear in "Flying Down to Rio" and "Aggie Appleby," has been signed to an additional two-picture deal.

New Title for MGM

"Dark to Dawn" has been set as the release title for David O. Selznick's MGM production, which was made under title of "Night Flight." Clarence Brown directed the picture.

King of Siam Only Royal Exhibitor

Bankok.—His Majesty, King Prajadhipok, of Siam, is to become an exhibitor. The king has been an ardent picture fan for some time and has financed several productions. Now he is building a 1,500-seat theatre, equipped for sound, and with most luxurious appointments.

Chatfeld Acquiring String of Houses

New York.—The recently formed Chatfeld Theatres, Inc., with Harry Katz, Milton Feld and David Chatkin at its head, is rapidly acquiring a big string of houses throughout the country.

The latest acquisitions are the Palace in Youngstown, the Palace in Akron, the Paramount in Steubenville and the Capitol in Wheeling.

Sam Katz denies that he has any part of this organization or the houses that it is acquiring.

C. C. Burr Completing 18th Year of 'Torchy'

C. C. Burr is producing the last of his present series of "Torchy" comedies for Educational and, at the same time, completing the eighteenth year of these comedies.

Ray Cooke is finishing his second year in the title role.

Brock Hops East Today

Lou Brock, Radio producer of filmusicals and shorts, hops a plane for New York today. He goes East to attend the annual sales convention of Radio Exchanges.

'Bed of Roses' Much Improved Picture

Constance Bennett's recently completed Radio picture, "Bed of Roses," after re-takes and a re-cutting operation, was enthusiastically received by a second preview audience here.

It was predicted by the Reporter after the first preview that the religious element, which had been injected into the story, much to its detriment, would be eliminated in a final cutting

The second preview followed three days of retakes and a different cutting treatment, entirely eliminating the scenes between Constance Bennett and the priest. The retakes were devoted to the building up of more romantic interest between Miss Bennett and Joel McCrea Deftly handled and excellently photographed, these added scenes serve to work miracles with the love interest and round out the picture into what will doubtless prove a real box-office hit for Radio.

Three Comedies Ready to Start at Roach Lot

Hal Roach has three comedies ready to go into production as soon as work resumes at the studio on June 26.

The three are: "Tickets for Two," with Laurel and Hardy; a Charley Chase short and an Our Gang picture.

'College Humor' Big

The Paramount theatre downtown increased the number of shows from four to five yesterday, due to the crowds attending "College Humor."

Three for 'Car No. 17'

Ward Bond, Wallis Clark, and Edwin Maxwell have been added to the cast of "Car No. 17," which Lambert Hillyer is directing for Columbia

Kohn Justifies Paramount

(Continued from Page 1)

for a moment expected to be obliged to repurchase any of the stock which it paid out for the theatres and chains.

Comparing the picture business at present with the silent days, Kohn said that, while the money came in more slowly then than now, it lasted longer. In those days it took sometimes seven or eight months to get negative costs back, while today, with fewer theatres and more first runs, the cash flows in faster.

For this reason, Kohn testified, pictures now are written off more rapidly. Eighty-five per cent of the negative cost is written off from income received from the United States and Canada, 65 per cent of it being written off in the first thirteen weeks after a picture is released

Speaking of the finances of the Paramount subsidiaries, Kohn said that the company never included in its financial balance sheet the condition of any subsidiary of which it did not own at least 80 per cent of the stock.

He said further that any scenarios, books or plays purchased by Paramount and not used within a year, are written off and charged against general production expense, so that, in effect, whatever has been on the shelf and is now being sold, represents a net profit.

Questioned with regard to stock bought at $52 by Paramount employees, Kohn said that the company had made good $175,000 to the Chemical National Bank for such stock, held by the bank, which the employees had not been able to pick up within the first year.

He testified further that the company had written off $3,000,000 in bonds of the Art Cinema Company which it held, because it was found that the bonds were valueless.

The examination of the Paramount officers will continue on June 27. Referee Davis said yesterday that all Paramount creditors have until September 14 to file their claims against the company.

Yesterday in NEW YORK with HELEN GWYNNE

Howard S. Cullman, Head of Port Authority in New York, tobacco expert par extraordinaire, should really start a class in how to make receivers receive something other than headaches. It sounds funny, we know, but it does come under the heading of prosperity note and the new deal, to wit, that the Roxy Theatre today is losing only $1,200 a week as against several thousands just a few short months ago. . . . Furthermore, there is every reason to believe that the $250,000 outstanding in receivers' certificates will be paid off in a year or two and then the bondholders can divide the loot. And most of this is due to the sane application of business methods by Mr. Cullman to what looked like a pretty hopeless proposition. . . . The courts have just decided to let him continue to keep the Roxy open and running, not only because to close it would mean an even greater loss, but because it looks as though everyone were going to be rewarded for his patience by at least getting the money he invested back.

•

What with Summer and one thing or another, Mr. Cullman has found it most politic to book only those productions with which he finds it possible to make money, not only for the distributor, but for the theatre as well. And during the dull season he plans to book only independents, plus a number of Fox pictures he contracted for at reasonable prices—for the Roxy. . . . Product or, rather, the so-called lack of it, doesn't worry him at all and there's no reason why it should at present. Mr. Cullman believes that peoples' purchasing power will be considerably increased by next Fall and hopes to take advantage of that break by being in a position to book additional major product. . . . He has an enormous enthusiasm for this work of salvage and rescue that is well-tempered by sanity and the application of practical experience and, considering the competition he's got and the increasing difficulty of filling these huge cathedrals of the cinema, we would say he's doing one swell job and that the secret of his success could well be a big help to other exhibitors.

•

Elsa Maxwell leaves for her Paris salon in the Ile de France this Satiddy. . . . Migosh, it would take an ex-movie star to think up a way for autograph hounds to be even more annoying. Ruth Roland flits around town collecting not only famous signatures, but asking for the thumbprints of the celebrities along with their names. . . . She's liable to uncover the answer to a few unsolved mysteries doing that, or create a brand new one in which there would be so many suspects it would be impossible to find the guilty party . . . It might interest you to know that the name of the executive secretary of the State Charities Aid Association of New York is just Homer Folks

REELING AROUND LONDON

Campbell (Daily Telegraph) Dixon gave Ralph Murphy a nice write-up t'other day—all on account of "Song of the Eagle." . . . Sam Taylor arrived in town and was quite amazed to find that the studios here did quite a bit of hustling. . . . Angus MacPhail, scenario chief of Gaumonts, spends his spare time reading scripts—just as a holiday vacation! . . . Tim Whelan will meg the next Cicely Courtneidge picture for Gainsborough. . . . That fan paper is again publishing those "behind the scenes" stills and we think they give the fans too much "dope" on what goes on—once again we throw a brickbat at an otherwise grand movie paper.

•

If yah don't think England has an international outlook on this moon pic racket, here's a few of the foreigners workers here now: Samson Raphaelson, scripting B and D. . . . Sam Taylor, Tim Whelan, Allan Dwan, Paul Stein, Monty Banks, Bernard Vorhaus, T. Hayes Hunter megging. . . . Eddie Cronjager, Bob Martin, Phil Tannura, Glen MacWilliams lighting . . . in addition to Sally Eilers, Ben Lyon, Bebe Daniels, Thelma Todd, Clyde Cook, Georgie Harriss and Jeanette MacDonald, all these from Hollywood . . . then there are some half dozen German cameramen, a German supervisor, a Hungarian supervisor, two French cameramen, two German art directors and hundreds of late-Ufa make-up men, etc., etc., so WHAT?

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Here's a laff—Donovan Pedelty—who is also a script writer here—in addition to talent scouting for Paramount is making the Metro tests this side!—all we can say is that a guy like that, certainly woiks! . . . Marlene's panties have started quite a vogue at seaside towns this side. . . . Anna May Wong is now in vaudeville here, songs, dances, etc., of an Oriental flavor. . . . Betcha she'll be making movies here any moment now . . . Paramount, under the auspices of Gittoes Davies, is organizing a talent hunt. . . . Dorothy Hyson still at the South of France. . . . G. W. Bishop creating a stir by escorting a Swedish blonde around the metropolis.

•

Jerry Horwin tried to see the Derby here and claims at least the sandwiches were good. . . . Frank Tilley, of Radio, in a double-breasted tux for evening trade shows. . . . Didja know Wendy Barrie's real name is Jenkin? . . . So what? . . . Clyde Cook is megging one here for Irving Asher. . . . Monty Banks claims he has several offers. . . . O.K. Monty—grab one, quick! . . . Dennis King wearing a vurry light suiting at a party where most of the guests were in full evening glad rags. . . . Tee hee! . . . There's an American director here who has had one swell row with his producer . . . you guess . . . we're busy!

Warners Starting Three Next Week

Warners will put three pictures into work next week, which will start the cameras turning for the first time since the shutdown. The pictures are "Wild Boys of the Road," by Danny Aherne, which William Wellman will direct; "Red Meat," the Edward G. Robinson picture, with Al Green directing, and "The Bureau of Missing Persons," which will be directed by Roy del Ruth.

"Footlight Parade" was pushed back another week, due to Dick Powell's illness, but will get under way on June 26.

MGM-Durante Demand Flopped 'Palooka'

Edward Small stated that the unexpected hold-up of Jimmie Durante for an additional week in New York, due to the illness of his brother, caused the postponement of "Joe Palooka," and not story difficulties.

Small stated that after Durante finished the musical revue in which he was to appear at MGM, starting immediately, he would do "Joe Palooka," and the interim would be taken up with further work on the script.

'Falling for You' Uncovers New Star

London.—The trade show of the new Jack Hulbert-Cicely Courtneidge starring picture, "Falling for You," uncovers a new personality and star possibility in the person of Tamara Desni, an attractive German girl with a delightful accent.

"Falling for You" is a typical British musical comedy, certain to do big business over here, but doubtful as an attraction in the American houses.

Farrow Play in London

"Gallantry Begins," a new play by John Farrow, is to have a London production by the Pritchard Play Company, with either Gerald du Maurier or Roland Young in the leading role.

Para. After Boasberg

New York.—Paramount is dickering with Al Boasberg through the Weber office to direct a picture in New York when he finishes the Foy Production, "The New Deal."

Dilloway to Allied

M. H. Hoffman yesterday set Don Dilloway for the leading role in "One Year Later," Allied's next feature which E Mason Hopper directs.

Clara Blandick Set

Clara Blandick has been signed by MGM for a leading assignment in "Turn Back the Clock," Edgar Selwyn's next directorial effort.

Dunn with Invincible

Winifred Dunn has joined Invincible Pictures to write an original story as the next picture for Richard Thorpe's direction. Maury Cohen produces.



HAMS

(Not Actors—But Food)
The Finest of the World's Supply

WESTPHALIAN—The king of all hams. The pride of the finest pork "curers" of the world. The feast of the epicure.

ENGLISH MAYFORD—The boast of England. Cured in the smoke of mahogany dust by a Fortnum-Mason secret process.

WILSHIRE—The favored ham of royalty. Delightful for hot weather consumption.

YORK—From Dublin with a flavor that is found in no other ham, cured by Marsh's special process.

SUFFOLK—A thin skinned, delicious English ham, for broiling and frying.

BACON

IRISH—The most renowned bacon of the world. Butchered and cured by Harris in Dublin.

LIMERICK—Famous for over 100 years, in the pan and on the table of the gourmets wherever good food is known.

The Pride of America
VIRGINIA HAMS AND BACON

Cured by hickory embers through two years of smoking. In all the world, no better hams or bacon.

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PHONE IN YOUR ORDERS



HOllywood 1666

THE Hollywood REPORTER

Vol. XV. No. 27. Price 10c. TODAY'S FILM NEWS TODAY Monday, June 19, 1933

HAYS POT BOILING OVER

TRADEVIEWS by W. R. WILKERSON

AWITHIN the next three weeks, this column is of the opinion, a terrific change is going to be seen in the production and distribution map of this industry. We believe that a division is going to be made of such activities which will divide the whole thing in halves, with Metro-Goldwyn-Mayer, Fox and United Artists holding one-half in a combination of efforts, and the rest of the major companies fighting it out among themselves for supremacy in the remaining division.

There is something big on the way. There are a lot of whispers, but not loud enough for these ears. And (this may surprise you), we feel that when and if it DOES happen, the picture business will be better off as a result of it.

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You can bet your bottom dollar, and will if you know Nicholas and Joseph Schenck, that the activities of either one or the other are the activities of both. Never in the history of any business have two brothers worked as they do. They split their profits as well as their losses. If only for this, you can tie in MGM with Twentieth Century. In addition to this, those of us here in Hollywood feel that Louis B. Mayer knows what's going on around him, feels that connection, has a part of it, and is ready to help that new company get on its feet and prosper.

Now add the connection between Fox and Metro-Goldwyn-Mayer, their joint ownership, the particular position of Fox at the present time, the desires of the Chase Bank to get some of its investment back. Then put in the picture of Irving Thalberg, a big owner of Loew stock, a quarter owner of Metro-Goldwyn-Mayer and the greatest producer in pictures. Shuffle the whole thing around. You may be missing a hand or two in this game, but you WILL find three organizations, with all their personages, INCLINED to work for the benefit of each, and a hand that will have a lot to say about the future of this business.

There are too many companies, there are too many exchanges. There is MUCH TOO MUCH overhead in running the picture business as it is now being run. COMBINATIONS, yes, and CERTAINLY before the first of October rolls around.

(Continued on Page 7)

Zanuck Borrows Jackie Cooper

Darryl Zanuck has closed a deal with MGM for the loan of Jackie Cooper for a featured spot in "The Bowery," to share honors with Wallace Beery and Clark Gable, who were also borrowed from the same lot. James Gleason and Howard Estabrook are writing the script and Raoul Walsh will direct.

Balaban and Katz Deficit Reported

Chicago.—The financial statement of Balaban and Katz Corporation which is controlled by Paramount-Publix, for the 53 weeks ended December 31 last, shows a consolidated net loss of $993,638, after charges for interest, depreciation, amortization and provision for the share of operating losses of the non-consolidated subsidiaries.

This contrasts with net profits of $1,584,256 for the preceding year, which was equal to $5.25 a share on the common stock after dividends on the seven per cent preferred.

Jimmie Howe to Radio

Radio has borrowed James Wong Howe, cameraman from Fox to photograph "Little Women," which George Cukor is directing

20th Century Activities Have Organization In Air. May Cause Split In Production Ranks

New York.—The start and the activities of Twentieth Century Pictures have split the Hays office in twenty different directions. The big beef and most of the shouting is occasioned by the Warner interests, but it is understood that Paramount, Radio and others are now making demands for a showdown on the situation. This has resulted in the Schenck-Zanuck organization granting the Hays group a two weeks' moratorium, because of the Hays effort to straighten the whole matter out. This two weeks is up Wednesday of next week.

The big rub of the whole argument is the suggested collusion between Twentieth Century and Metro-Goldwyn-Mayer. Hays members claim this should be defined now, once and for all. They want to know what, if any, connection exists between the organization formed by Joseph Schenck

(Continued on Page 7)

Max Steiner Remains as Music Head at Radio

Radio has ironed out a new deal with Max Steiner, its music department head, and he will continue in the same capacity which he has held for more than five years. The new ticket will be signed this week.

Indies Form New Organization to Cure Trade Evils

New York —To attempt to eliminate some of the evils to which they say they are subjected, and to formulate a code under the new Industrial Recovery Act, a new organization of independent producers anddistributors has been formed.

It is called the National Association of the Motion Picture Industry and its formation follows a series of recent meetings attended by P. A. Powers, J. D. Williams, Sydney Samuelson of the Allied Theatre Owners, Frank Wilson of Principal Pictures, Pete Harrison, and attorneys Tobias Keppler, Arthur Butler Graham and Reynolds. The next meeting will be held at the Park Central Hotel Thursday.

The new association, in addition to discussing the proposed code, will at-

(Continued on Page 3)

6-FOR-1 SWAP OF SHARES BASIS OF NEW FOX SET-UP

New York.—A drastic reduction of capitalization, with the exchange of six shares of old stock for one of new, is the basis of the reorganization plan of the Fox Film Corporation, which will be voted on by the stockholders at the annual meeting tomorrow. The plan affects shares in both Class A and Class B stock.

If the proposal is adopted, the number of the Class A shares will be reduced from 4,900,000 to 404,276 2-3, with an authorized increase of the new Class A common to 2,800,000 shares, partly to provide for the exercise of stock purchase warrants and the conversion of debentures.

The Class B stock would be reduced from 100,000 shares to 16,650 on the same basis as the Class A. A

(Continued on Page 2)

Myrna Loy's Illness Holds Up 'Worst Woman'

Jesse L. Lasky has postponed the start of his next picture for fox, "The Worst Woman in Paris," by Monta Bell, because of Myrna Loy's illness.

The starting date has been pushed back one week, with hopes that the doctor will permit the player to resume work at that time. If not, Lasky will be forced to engage someone else for the title role.

MGM Team for Lupe

Lupe Velez is the latest member of the contract player roster at the Metro-Goldwyn-Mayer studios. She has been signed on a term contract Several important roles are planned for her.

Mexico Shuts Down on 'Laughing at Life'

Mexico City.—The government here expressed its indignation with Nat Levine's "Laughing at Life," by banning the picture.

It is a Mascot special, starring Victor McLaglen, and the producer is in New York endeavoring to negotiate its sale through a major releasing channel.

Wallace-Zanuck Dicker

Richard Wallace, having returned from his European jaunt, is engaged in negotiations with Twentieth Century Pictures to join the company on a directorial deal.

Vorkapich to MGM

MGM has signed Slavko Vorkapich, trick photographer, to shoot the transition shots for the Joan Crawford picture, "Dancing Lady," which Robert Z. Leonard will direct.

Deadline on Camera and Sound Number Wed., June 21

THE Hollywood DAILY REPORTER

W. R. WILKERSON . . . Editor and Publisher

FRANK POPE ..... Managing Editor

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THE LOW DOWN

A glamorous romance between a famous stage and screen star and a royal prince charming is about to reach a climax in the marriage of the pair. They've kept it all pretty quiet too, for only in the first few weeks of their "courtship," which started a year ago, has there been any publicity about it. The man is not only a prince, but he is the pretender to the throne of a large European country, and his divorce from his wife becomes final in a few days. His devotion to the actress has been constant for a year now, and both seem radiantly happy. If the Prince's country should become a monarchy again, the actress we speak of stands a good chance of being a most beautiful queen. Well, it's fun to think about anyway.

●

A lot of people have been wondering out loud lately just WHY a certain over-publicized star is being pushed and pushed, while other girls on the same lot, more talented and certainly more attractive, are only drawing bits. We haven't met a soul here or other places with a kind word for the new "star"—for she is that in name only. Fact is, that this star's marriage a while back in no way interfered with her very sub rosa romance with the man responsible for all her good breaks, namely, the studio head of the company which employs her. And so she is still being pushed.

●

From New York comes the story of an exploit of Elsa Maxwell's which is not only fantastic but funny—and Elsa had more fun out of it than anyone else. Seems she was in Paris several years ago during a time when a treaty was in the air between England and France. Lloyd George was in Paris, too, and very popular with all the folks. Elsa had Sacha Guitry's make-up man work on her and, when she emerged, you couldn't tell the Maxwell from the George. She hired a car and spent the entire day driving around the boulevards of Paris, being "recognized" by passers-by, and taking bows. When she returned to her hotel (the same one in which the Premier was living), even the waiting crowd of newspaper men greeted her as Lloyd George and she continued bowing until she reached her own quarters.

New York REVIEWS

"LILY TURNER"

WARNER BROS. prod.; director, William Wellman; writers, George Abbott, Philip Dunning, Gene Markey, Katherine Scola
Rivoli Theatre

World-Telegram: A pretty unhappy little story, dreary and sordid, and lacking in all the snap and dash that one would expect from such experts in rapid-fire action as the Messrs. Dunning and Abbott.

Herald-Tribune: Ruth Chatterton has not the lively, metallic quality which gave Dorothy Hall's portrayal of Lily its nervous tension, but she does contribute a complete and individual figure; a bit more drab and less abandoned, perhaps, but still colorful and interesting.

American: Write down "Lily Turner" in your appointment book as something to be seen. For the new picture at the Rivoli Theatre is first class entertainment, saved from banality by the engaging presence of Ruth Chatterton and a more capable supporting cast.

Journal: It's a quietly interesting narrative, in which Miss Chatterton is given every chance to indulge in the emotional conflicts demanded by her screen admirers. William A. Wellman's direction is smooth and the atmospheric drabness of the traveling troupes is effectively sustained.

Mirror: Frank, real and credible, "Lily Turner" is a highly entertaining drama for adults, a strongly emotional and colorful account of a provocative woman who knew the facts of life.

Times: It is a drab, uninspired story in which whisky bottles are flourished with the idea of eliciting laughter. Miss Chatterton is not in her element in such a narrative, for she is obviously far better suited to a more sophisticated subject.

Post: "Lily Turner" is a workmanlike drama of the tough-luck school, but it lacks the vital spark. Neither the situations nor the characters carry conviction, a weakness which is reflected in the acting.

Sun: It comes out on the screen as a conventional, mildly acceptable, program film—another one which may be described as being more appropriate away from Broadway than on that exacting theatrical street.

News: Neither an uplifting nor particularly absorbing moving picture plot. The picture moves along swiftly enough and is well acted by a competent cast, although I think Miss Chatterton made a mistake when she chose to represent herself as Lily Turner.

'Playboy' Next for the Beverly Hills Theatre

"Plowboy," a first play by Paul Fort, a young local writer, has been selected by the Little Theater of Beverly Hills for Professionals for the final offering of the season, opening June 27.

Bodil Rosing and Russell Simpson have been assigned to the cast in featured roles.

Boquets for Kemp

New York.—Jack Kemp, a New York state director, who has never done any picture work, is reported to have turned out a fine synchronization of dialogue job in the re-recording work done on "Faithful Heart," the English picture with Marshall and Best,, which Helber Pictures will distribute.

'Gerhardt' Held Over

New York.—"Jennie Gerhardt," the Paramount-Sylvia Sydney film is held over for a second week at the N. Y. Paramount.

George Frank Goes Into Lemon Juice Business

George Frank, of the Frank and Dunlap agency, is president of Golden Fruit Products, Inc., which has started to market lemon juice in bottles.

The firm owns a special process which makes it possible to keep lemon juice fresh for an indefinite period without chance of spoiling.

Gray-Jarrett Tested

Warners are rushing tests of Lawrence Gray and Art Jarrett with a view to signing one of them to meet the emergency created by Dick Powell's seige of pneumonia. The latter is critically ill at the Cedars of Lebanon Hospital.

'U' After Harrigan

Universal is trying to borrow William Harrigan for the lead in "The Invisible Man," which James Whale will direct. The role is similar to the one Harrigan created in the New York stage play, "Criminal At Large." ....

Daughter for Levensons

Mr. and Mrs. Lew Levenson became the parents of a girl Friday at the Cedars of Lebanon. It is their second child. The father is a contract writer at Columbia.

Virginia Morris at U. A.

New York.—Virginia Morris has joined the advertising department of United Artists in the Home Office.

Nat Spitzer Loses to Pathe on Appeal

San Francisco.—The District Court of Appeals here reversed the verdict of the Los Angeles Superior Court which gave Nat Spitzer the award in his suit against Pathe Exchanges, Inc.

Case has been in the courts since 1925, when Spitzer, then active in production, made "Heirlooms" for Pathe's release. Pathe rejected it and Spitzer subsequently won a lower court suit for $108,352 damages. The Appellate division said in its verdict reversing the decision that Spitzer should have attempted distributing the picture through another company since Pathe had agreed to act only as a distributor.

John Beal Turns Down Pictures for Stage

Following his work in "Another Language" for MGM, John Beal has been offered a term deal, but has turned it down in order to continue his stage work in New York, for which he already holds a contract. The William Morris office will bring him back to Hollywood next Summer.

Paul Muni Returns

Paul Muni returned to Hollywood yesterday aboard the steamship President Pierce. He completes a two-picture deal with Warners in "America Kneels."

New Set-Up for Fox

(Continued from Page 1)

market value of $21.75 will be placed on the new stock.

General Theatres Equipment, which is also being reorganized, holds control of the Fox Film Company through the ownership of 1,221,213 shares of the old Class A stock. It also owns 86,000 shares of the Class B. The reorganization plan of General Theatres contemplates that the preferred stock of the new company would be issued on a pro rata basis for bonds and for $17,700,000 in General Theatres notes now held by the Chase banking group.



'THE POWER AND THE GLORY' OFFERS BOX-OFFICE PROBLEM

Fine Piece of Work if Public Likes It

"THE POWER AND THE GLORY"
Lasky-Fox

Direction.....William K. Howard
Story and screen play..Preston Sturges
Photography.....James Wong Howe
Cast: Spencer Tracy, Colleen Moore, Ralph Morgan, Helen Vinson, Sarah Padden, Cullen Johnston, J. Farrell McDonald, Henry Kolker, Clifford Jones, Bill O'Brien.

Preston Sturges has written, Jesse Lasky has produced and William K. Howard has directed the most daring piece of screen entertainment that has ever been attempted since the camera first began to flick. Daring, in that it is such a wide departure from story-telling for motion picture purposes.

Devotees of Conrad are acquainted with the style in novels, but picture patrons have never seen anything like it before. Because of this, it would be impossible even to attempt a money-making rating of the picture. Only the box office will tell after it totals its work in the first runs and the small towns.

But certainly Sturges, Lasky and Howard should be highly praised for at least attempting something different and something that may change the whole manner of telling a story before the lens of a camera. Anything that is different in this present state of formula production, gives entertainment relief, and "The Power and the Glory" deserves the thanks and praise of all students of the screen. But such thanks and praise will hardly pay negative cost, so it must be passed on to the public for its approval or otherwise.

Sturges has written a story about the life of a man and his rise from a track-walker to railroad president, his devoted wife and her suicide because of the husband's attachment for another woman, the affair between the son and the second wife and the suicide of the husband.

Told as present day stories are narrated for screen purposes, the plot would not have jumped out of the ordinary class, but related as Sturges has written it, it becomes a daring departure, doubtful box-office. He starts the story at the end, then goes back to what would have been the start, only to rush you back to the later chapters of the yarn. Throughout the whole length of the story you are twisted backward and forward in that manner.

Every motivating sequence of the story is answered before what led up to that motivation is really shown. It bewilders you only because of its novelty. There is never a minute of the unreeling that you find yourself all mixed up in the story, such as is the case with some of the Conrad yarns told in this manner.

After crediting the author, producer and director, the big applause of the picture should go and will go to Spencer Tracy. This sterling performer has finally been given a part with an opportunity to show an ability that has been boxed in by gangster roles, thugs, etc. And how that baby does troupe! And the part is no made-to-order affair; it required great ability and Tracy had every requirement.

If "The Power and the Glory" does nothing else, it has introduced (at least to this reviewer) Mr. Tracy as one of the screen's best performers and, as such, he should be given roles befitting that ability, thereby giving additional contribution to better pictures.

Of the rest of the cast, Ralph Morgan stands out. Colleen Moore was a great disappointment. The rest of the players, Sarah Padden, Helen Vinson, Clifford Jones, Henry Kolker and others, only have bits.

Because of the very nature of the story, many directors of the proven ability of William K. Howard would have, no doubt, shaken their heads and bowed out of the assignment. It was a tough directorial job and one that will heap plenty of credit on Mr. Howard. Not since his "White Gold" in the old silent days, has Howard been given a picture that tested his ability. If the picture hits, and we hope it does, much of the credit will go to the direction, and the excellent photographic assistance given it by James Wong Howe, the cameraman.

There is going to be more written about this picture in the papers of the country than has been the case in a long time. It's a great show for the critics. They will rave over it, write editorials about it. Audiences will either like it or walk out on it. Wise showmen will take full advantage of all these discussions, printed and verbal. Accordingly, unusual interest should be the result, and that's box-office.

Phil Ryan Resigns as Pathe Lot Head

Phil Ryan, general manager of the RKO-Pathe studio at Culver City resigned Saturday to devote his entire time to the series of shorts he is making for Paramount release. E. B Howe takes over his duties for the time being.

Lola Lane Gets Lead in World's Fair Shorts

Mel Brown closed negotiations with Lola Lane, via long distance telephone, to play the featured lead in his Worlds' Fair featurettes, and she left by plane for Chicago yesterday morning. Ivan Kahn represents her.

Brown is making six three-reelers for Paramount release, using the Fair as the locale for his stories. Jack Sullivan is his production assistant.

'Crossroads' Just Hokum with a Kick

"DANGEROUS CROSSROADS"
Columbia

Direction.....Lambert Hillyer
Screen Play.....Horace McCoy
Cast: Charles (Chic) Sale, Preston Foster, Diane Sinclair, Jackie Searle, Frank Albertson.

When your sophisticated audiences get tired of being sophisticated, try them with "Dangerous Crossroads," a Columbia picture with Charles (Chic) Sale.

It's an old reliable, with lots of train and automobile chases which are exciting enough to cover up the fact that the picture is totally unimportant and useless, as far as the art of the screen goes.

It's a thunderous old melodrama with heroes, villians, sweethearts, and an old engineer who finds that his days at the throttle aren't over when he is called upon to chase some train robbers who are making a getaway in a couple of high-powered cars.

Chic Sale is his usual spry, quaint self, and if your community likes him, that's all you need. Frank Albertson plays the son of the company's detective. Diane Sinclair is Sale's niece, and Jackie Searle is her brother. Lambert Hillyer directed Horace McCoy's screen play.

This film is the old-time serial hokum with whiskers. Chic Sale is the only ace in the hole.

Peggy Shannon Cast in 'Turn Back the Clock'

Peggy Shannon swings over to MGM when she finishes work for Ben Verschleiser in "Devil's Mate," at Monogram. She gets a spot with Lee Tracy and Mae Clarke in "Turn Back the Clock." Frank and Dunlap represented Miss Shannon.

Colleen Moore has been forced to withdraw from her assignment in the picture owing to illness. Edgar Selwyn directs.

Bancroft with S.-J.

The Selznick-Joyce office has signed a deal with George Bancroft whereby they will handle his picture affairs as artist managers.

Chadwick Leaves N. Y.

New York.—I. E. Chadwick leaves for the coast tomorrow with definite plans for a state right deal. He will be accompanied by his wife.

Indies form New Body

(Continued from Page 1)

tempt to work out the problems of the divorce of exhibition from production, the elimination of price discrimination, the elimination of preference in runs, and other forms of taxation and alleged unfair treatment which, the leaders claim, extend throughout the entire industry.

Yesterday in NEW YORK with HELEN GWYNNE

Lookee what came in with the mail this bright and icy day. Yeah, just as Summer was giving itself a swell break, New York decided to go cold on the whole idea. Anyway, for your edification we present the following letter addressed to the editor of our fair publication. . . . "Dear Sir: A most unusual thing has happened Of late we have been receiving inquiries from all the theatres that were playing 'Gold Diggers of 1933.' We naturally wondered what the cause of this was and, upon investigation, we found that the theme song of this feature, 'My Forgotten Man,' which dissolves into scenes on 'Forgotten Men' was deemed by the managers of the different theatres running this picture as a good plug for our production, 'Forgotten Men.' We have been receiving very flattering offers and bookings from several of the large circuits playing 'Gold Diggers of 1933.' In other words, we now consider 'Gold Diggers' as a FIRST CLASS ADVANCE TRAILER for our picture 'Forgotten Men.' As you are probably aware, the theme song and the entire feature of 'Gold Diggers' is built around the 'Forgotten Man' idea. We consider it an unusual break for us. Yours very truly, Jewel Productions, Inc."

•

Unusual break is right—and the idea more than justifies complaints we have heard from customers to the effect that most TRAILERS are entirely too long! Anyway, we must hand Jewel Productions, Inc., the palm for the prize understatement of the year—trailer, indeed! . . . Tallulah Bankhead is keeping herself and most of her friends frantically busy these days searching for a good play for Talloo to appear in come next Fall. If she can get one all set, she'll seriously consider making a picture this Summer.

•

Something tells us that the Low-down on the Frank Buck expedition is really something to write home about. Whispers reach us that half the party has been waiting for weeks for the other half to show up and there's nothing they can do but wait because they're stranded. . . . The last meeting of the AMPA turned out to be a perfectly grand farewell party for Hal Horne and he really did himself proud. Despite the fact that he finally admitted what we had suspected almost from the beginning—that the material for his jokes takes hours of research in his joke book library. And that's going pretty far back. Anyway the meeting was plenty fun with the outgoing maestro out-doing himself. . . . Hal's library of humor is no joke, however. It has been estimated that its value comes close to $20,000 and he expects to have one more complete than Ed Wynn's some day. . . . Wynn, by the way, has now dug so far back that, in his last broadcast, we distinctly heard three stories we never heard before.

the RUMOR MARKET

Has Ben Schulberg gone into the publishing business? Is he the angle behind an almost defunct weekly, devoted to the general panning of any and all the private "burns" of the former Paramount production head?

Maybe yes, and maybe no, but the rumor hounds of the boulevards here believe that that is the case.

The weekly in question was ready for a fold three months ago. Its backers had thrown up the sponge and the editor had about given up all hope of attracting other suckers. The chatter boys and girls said it would not print another issue. But it did, and is still printing each and every week.

Those schooled in reading between the lines claim that Schulberg must have furnished the money to keep the rag running because "doesn't the paper give the Schulberg pictures raves, when all other publications either rater them fair or bad?" "Did not," continued a rumor hound, "all of Schulberg's pet peeves, Dave Selznick, Walter Wanger, Sam Katz, Von Stroheim, Milestone and others come in for unmerciful pans? And right at the time when Ben was negotiating a new contract with Paramount, who do you think prompted the slaps at Emanuel Cohen and praised Schulberg to the skies?"

●

New York.—There is a rumor going the rounds here that all is not well between Adolph Zukor and Harry Warner, due to the supposed closing of the Paramount door on Warner when he called asking for help in his Hays fight against the alleged raiding tactics of the Schenck-Zanuck unit.

Zukor is rumored to have gone over the situation of Warner grabbing Chatterton, Powell and Francis from his organization two years ago and is quoted as saying: "Now you ask for my help when someone is doing it to you."

●

New York.—What has happened or is happening to Sam Katz?

Broadway has been asking that question for weeks, with only rumors for the answers. And the boys and girls who cook up the rumor pills will tell you that "smart Sammie" is holding back, saying nothing, but will make one of those unexpected coups that will astonish the whole business. They believe that he is furnishing all the brains and much of the money for the Chatfeld Theatres enterprises, but that activity is done away with over the breakfast table, with the rest of the day devoted to more important doings. What are they?

●

New York.—Exhibitors, independent operators of theatres, are anxiously awaiting word from the various conventions of the major companies. They have heard rumors of this, that or the other sales policy, but nothing on which to start their booking books. The general impression though is that, aside from a few pictures, there will be no percentage dates. But what will the rentals be? The theatremen believe that everyone suffered tortures with the box-office take last year, the same tortures the exhibs have had inflicted on them for the past three years.

Accordingly they expect and are ready to fight for a break in rental terms and percentages, and, unless they can get it, they will, as a body, try to break in on one or two companies with a booking list for thousands of days,using the pictures of that company or companies to the exclusion of all others.

●

London.—The impression here is that London and New York will get together on some kind of a deal that will provide for a better working agreement on production and exhibition of the joint pictures of the two. There are plenty of rumors about agreements, but just rumors. But it seems the burden is on the shoulders of the British producer and exhibitor. Touched with a British success or two, being unable to compete with Hollywood on the purchase of stories because of their limited exhibition field and the known demand for good stories, is a cinch there will be an offer of "talk" pretty soon.

London has been a long time getting around to the decision that it can make good pictures if it can get the right material and the market for the product. The producers feel that now is the time for an Anglo-American Producer-Distributor agreement and don't be surprised if it pops any day now.

Original for Tracy

MGM has purchased an original story by Jerome Sackheim, of the David Selznick unit, titled "The Stockholder," which is slated to be Lee Tracy's next yarn. Larry Weingarten will supervise.

Three for Para. Cast

James Burtiss, A. S. Byron and Jack Clifford have been added to cast of "One Sunday Afternoon," which Stephen Roberts is directing for Paramount.

Meeting of Wampas

Regular meeting of the Wampas will be held tomorrow night at the Writers Club, with John Le Roy Johnston acting as chairman for the evening

MGM Boys Go Fishing

Harry Rapf yesterday played host to MGM'S publicity department on a fishing trip beyond Malibu. Howard Strickling, Pete Smith and Joe Sherman were among his guests.

Five for Stahl Cast

Crauford Kent, Ferdinand Munier, Caryl Lincoln, Frank Beal and Churchill Ross have been added to the cast of "Only Yesterday," which John Stahl is directing for Universal.

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PICTURES Now SHOOTING

Columbia

"BRIEF MOMENT"

Cast: Carole Lombard, Gene Raymond, Monroe Owsley, Arthur Vinton, Reginald Mason, Donald Cook, Florence Britton.
Director .....David Burton
Play by.....S. N. Behrman
Screen Play.....Brian Marlow
Cameraman .....Teddy Tetzlaff

"CAR NO. 17"

Cast: Tim McCoy, Evalyn Knapp, Edwin Maxwell, Wallace Clarke, Ward Bond, Wally Albright, Jack Long, Charley West.
Director.. .....Lambert Hillyer
Original and screen play.....
Lambert Hillyer
Cameraman ..... Benjamin Kline

•

Fox

"THE DEVIL'S IN LOVE"

Cast: Loretta Young, Victor Jory, Herbert Mundin.
Director .....William Dieterle
Screen Play.....Howard Estabrook

"PADDY, THE NEXT BEST THING"

Cast: Janet Gaynor, Warner Baxter, Margaret Lindsay, Fiske O'Hara, Joseph Kerrigan, Frank Atkinson, Una O'Connor, Merle Tottenham, Harvey Stephens.
Director ....Harry Lachmann
Novel .....Gertrude Page
Screen Play.....Edwin Burke

"LIFE WORTH LIVING"

Cast: Will Rogers, Andy Devine, Louise Dresser, Vera Allen.
Director .....John Ford
Original Story....James Gould Couzens

"SHANGHAI MADNESS"

Cast: Spencer Tracy, Miriam Jordan, Fay Wray, Ralph Morgan.
Director.....John Blystone
Original.....Frederick Hazlitt Brennan
Screen play.....Austin Parker
Cameraman ..... Lee Garmes

•

MGM

"ESKIMO"

Cast: All native.
Director .....W. S. Van Dyke
Story by.....Peter Freuchen
Cameraman.....Clyde De Vinna

"ANOTHER LANGUAGE"

Cast: Helen Hayes, Robert Montgomery, Louise Closser Hale, Henry Travers, Irene Cattell, Margaret Hamilton, Hal K. Dawson, Minor Watson, John Beal, Maidel Turner.
Director .....E. H. Griffith
From play by.....Rose Franken
Cameraman .....Ray June

"MARCH OF TIME"

Cast: Alice Brady, Frank Morgan, Russell Hardie, Madge Evans, Eddie Quillan, Jackie Cooper.
Director .....Willard Mack
Original.....Moss Hart
Adaptation.....Edgar Allan Woolf
Cameraman.....Bill Daniels

"TURN BACK THE CLOCK"

Cast: Lee Tracy, Mae Clarke, John Halliday, Otto Kruger, Peggy Shannon.
Director. .....Edgar Selwyn
Original.....Edgar Selwyn, Ben Hecht
Cameraman.....Hal Rosson

•

Paramount

"MIDNIGHT CLUB"

Cast: Clive Brook, George Raft, Helen Vinson, Alan Mowbray, Ferdinand Gottschalk, Alison Skipworth, Sir Guy Standing, Ethel Griffies, Forrester Harvey, Billy Bevan, Charles McNaughton, Teru Shimada, Rita Carlyle.
Directors .....George Somnes, Al Hall
Original ..... .Phillips Oppenheim
Screen Play.....Leslie Charteris,
Seton I. Miller
Cameraman .....Theodore Sparkuhl

"THREE-CORNERED MOON"

Cast: Claudette Colbert, Mary Boland, Wallace Ford, Richard Arlen, Tom Brown, William Bakewell, Hardie Albright, Joan Marsh, Lyda Roberti, Clara Blandick, Edward Gargan, John Kelly.
Director .....Elliott Nugent
Original .....Gertrude Tonkonogy
Screen Play....S. K. Lauren, Ray Harris
Cameraman.....Leon Shamroy

"ONE SUNDAY AFTERNOON"

Cast: Gary Cooper, Fay Wray, Frances Fuller, Neil Hamilton, Roscoe Karns, Sam Hardy, ane Darwell, Clara Blandick, Harry Schultz.
Director .....Stephen Roberts
Original .....James Hagan
Scenarists.....Grover Jones,
William Slavens McNutt
Cameraman .....Victor Milner

"THIS DAY AND AGE"

Cast: Charles Bickford, Richard Cromwell, Judith Allen, Harry Green, Eddie Nugent, Ben Alexander, Lester Arnold, Bradley Page, George Barbier, Oscar Rudolph, Fuzzy Knight, Wade Boteler, Billy Gilbert, Harry C. Bradley, Louise Carter, Michael Stuart, Charles Middleton, Warner Richmond, Onest Conly, Mickey Daniels.
Director.....Cecil B. De Mille
Original .....Bartlett Cormack
Cameraman .....Peverell Marley

"BIG EXECUTIVE"

Cast: Ricardo Cortez, Elizabeth Young, Richard Bennett, Sharon Lynne, Dorothy Peterson, Barton MacLane.
Director..... Erle C. Kenton
Original.....Alice Duer Miller
Screen play.....Laurence Stallings
Cameraman ..... .Harry Fischbeck

"THE WAY TO LOVE"

Cast: Maurice Chevalier, Sylvia Sidney, Edward Everett Horton, Arthur Pierson, Nydia Westman, Douglas Dumbrille, Grace Bradley, Arthur Housman.
Director.....Norman Taurog
Original..Gene Fowler,Benjamin Glazer
Screen play .....
Claude Binyon, Frank Butler
Music .....
Ralph Rainger, Walter Donaldson
Lyrics.....Leo Robin, Gus Kahn
Cameraman .....Charles Lang

•

RKO-Radio-Pathe

"RAFTER ROMANCE"

Cast: Ginger Rogers, Norman Foster, George Sidney, Laura Hope Crews, Robert Benchley, June Brewster.
Director .....William Seiter
From novel by.....John Wells
Adaptation .....Glenn Tryon,
Sam Mintz
Screen Play.....H. W. Hanemann
Cameraman .....David Abel

"THE DOCTOR"

Cast: Lional Barrymore, Dorothy Jordan, Joel McCrea, May Robson, Frances Dee, Buster Phelps, David Landau.
Director .....John Robertson
Original by..Katherine Haviland Taylor
Screen Play.....Lester Cohen
Cameraman .....Jack McKenzie

"THE GLORY COMMAND"

Cast: Bruce Cabot, Betty Furness, Florence Lake, Eric Linden, John Darrow, Frank Albertson, Margaret Seddon.
Director .....Christy Cabanne
Original by.....Christy Cabanne
Screen Play.....F. McGrew Willis,
Frank Wead
Cameraman .....Al Gilks

"FOG BOUND"

Cast: Robert Armstrong, Roland Young, Laura Hope Crews, Phyllis Barry, Beryl Mercer.
Director .....Ernest Schoedsack
Original and Screen Play....Ruth Rose
Cameraman .....Henry Gerrard

•

Universal

"SECRET OF THE BLUE ROOM"

Cast: Lionel Atwill, Paul Lukas, Gloria Stuart, Onslow Stevens, Edward Arnold, Muriel Kirkland, William Janney, Elizabeth Patterson, Russell Hopton.
Director .....Kurt Neumann
Original and screen play .....
William Hurlbut

"MOONLIGHT AND PRETZELS"

(N. Y. Production)

Cast: Leo Carrillo, Mary Brian, Roger Pryor, William Frawley, Bobby Watson.
Director .....Karl Freund
Original and screen play .....
William Rowland, Monte Brice

"ONLY YESTERDAY"

Cast: Margaret Sullavan, John Boles, Benita Hume, Edna May Oliver, Onslow Stevens, Franklyn Pangborn, Betty Blythe, Natalie Moorhead, Lucille Powers, Ruth Clifford, Sidney Bracey, Berton Churchill, Edgar Norton, Dorothy Christy, Hugh Enfield, Mabel Marden, Dorothy Grainger, Walter Catlett.
Director .....John Stahl
Screen play: John Stahl, Alfred Hickman, George O'Neil.
Dialogue .....William Hurlbut

"THE INVISIBLE MAN"

Cast: Chester Morris, Dudley Digges, Henry Travers, Billy Bevan.
Director..... ..... James Whale
Original screen play.....R. C. Sherriff

"PARK AVENUE LADIES"

Cast: June Knight, Neil Hamilton, Mary Carlisle, Edmund Breese.
Director.....E. A. Dupont
From play by.....William Hurlbut
Screen play.....John Francis Larkin
Music and lyrics.....Lynn Cowan

UNDERCOVER PHONE DRIVE MADE AGAINST SINGLE BILLS

State Righters Launch New Trick

Faced with heavy losses in grosses from the Southern California district as a result of single bills, independent producers in Hollywood who are making "quickie" type of pictures have been waging an undercover campaign in an attempt to swing the theatres back to double bills.

The producers, whose pictures are handled by state right exchanges on a straight percentage basis, with little or no advance, have been staging a propaganda campaign, via phone, in the neighborhood theatres which were using their pictures when double billing was in operation.

Employees of the producers are said to return to their offices in the evening to phone the group of theatres between 7 and 8:30. Method is for the employee to ask what pictures are playing, and when informed that only one feature is on the bill, express disappointment that the house is not showing two pictures.

The stunt was originally launched by one indie producer, who soon induced two others to join in the propaganda barrage. Between the three offices, more than a dozen calls could be made to each exhibitor each night.

Last week, however, a leader of the independent exhibitors stumbled on information concerning the campaign and laid the case before officials of the Independent Theatre Owners of Southern California. The organization sent out a letter to all members in the city of Los Angeles, calling attention to the scheme. The letter read:

"We have been reliably informed that certain independent producers who do not want to see the elimination of double bills in this territory are putting on telephone propaganda by asking the theatre what the feature is and then expressing dissatisfaction because there are not two features. These calls are not from bona fide patrons, but are coming from employees of these small producers, so do not be deceived

"From information given us, the theatres being attacked by these phone cals will receive between 10 and 20 calls per night."

Dorothy Burgess at 'U'

Universal has signed Dorothy Burgess for a featured role in "Lilies of Broadway," with June Knight and Neil Hamilton. E. A. Dupont will direct The Bren and Orsatti office made the deal.

March on Vacation

Frederic March has been granted a two weeks vacation by Paramount and left Saturday night for Racine, Wisconsin, to visit his family.

Morin Now City Editor

Relman Morin, dramatic editor of the Los Angeles Record, has been promoted to city editor of that paper and will also supervise the dramatic page.

Keith-Albee Shows Reduction in Loss

New York.—Keith-Albee-Orpheum Corporation and its subsidiaries for the first quarter of this year reports a net loss of $76,742 after charges but before subsidiary preferred dividends as against a net loss of $709,826 in the first quarter last year. B. F. Keith Corporation and subsidiaries showed profits of $43,101 after charges, as against a loss of $64,843 in the first quarter last year.

Garnett Winds Up 'Iceberg' Shooting

Berlin.—Saturday marked the last day of shooting on Universal's picture "S. O. S. Iceberg," which has been in production for thirteen months.

Tay Garnett, the director, will remain in Berlin for two weeks to supervise the cutting before returning to Hollywood. Rod La Rocque has left for Hollywood, accompanied by Vilma Banky and Robert Fellowes, the assistant director.

Warners Want Parker

Warners are negotiating with MGM for the loan of Jean Parker for a featured spot in "Wild Boys of the Road," which will get under way this week under the direction of William Wellman.

Sterling Will Make Four for Universal

Universal has closed a deal with Sid Algier, president of Sterling Pictures, Inc., to make four features during the 1933-1934 season, which will be included on Universal's program of 36 pictures for next year.

The new company will move into offices on the Universal lot within two weeks. Sterling's officers are: Harry Scheinman, vice president; Phil Krasne, treasurer; Iris Sidell, secretary, and Lou Baum, production manager.

Stuart-Kennedy Head Cast of 'Police Call'

Engaging Nick Stuart and Merna Kennedy for the leading assignments, Screencrafts Productions yesterday placed "Police Call" in work under Phil Whitman's direction.

Walter McGrail, Robert Ellis, Warner Richmond, Mary Carr, Roberta Gale, Eddie Phillips, Harry Myers and Ralph Frend have supporting roles.

Gertrude Michaels Set

Paramount has signed Gertrude Michaels for a featured spot in the Mae West picture, "I Am No Angel," which Wesley Ruggles will direct

Bob McWade Set

Robert McWade has been added to the cast of "A Chance at Heaven," which Al Santell will direct for Radio.

Federal Probe of Local 306 Starting

New York.—The first move in the Federal Government's drive against racketeering will be an investigation of Local 306, which is to be started immediately under the leadership of Investigator Edward F. McGrady. With Senators Vandenburg and Murphy, McGrady is conducting investigations in New York, Chicago and Detroit.

Particular attention is being paid to the income tax returns of the officials of Local 306 and other unions.

Durante with Crawford

With the postponement of Edward Small's production, "Joe Palooka," Jimmy Durante was set for the comedy role in Joan Crawford's next picture for MGM, "Dancing Lady," which will get under way this week under the direction of Robert Z. Leonard..

Ruth Chatterton Ill

Ruth Chatterton suffered an attack of bronchitis over the week-end and is confined to her Beverly Hills home. Production on her next picture at Warners awaits her recovery.

Tradeviews

(Continued from Page 1)

And the Producers Association and its Arbitration Agreement. We said in January of 1932 that that agreemen would never last, that a fine would never be paid, that the whole thing was a piece of paper. And our words have been proven true. In a business as highly competitive as this, you can't box up BRAINS. You can't tie up one company whose very personnel demands (and will show) PROGRESS by others which are satisfied to sit by and benefit from those brains and that progress.

Creators can not and will not be tied down, and the making of motion pictures is the height of creation. So, if you have not done it already, throw out the Producers Association in tying the hands of companies whose every effort makes for better pictures, for a better business. The weak can not be supported in the fight to make shows that the public will buy. The weak will get weaker and the strong will trample over them.

Hays Office Boiling

(Continued from Page 1)

and Darryl Zanuck and the MGM executives. They ask further: "Why has Twentieth Century refused to join the Producers Association and become a part of our Producers Arbitration Agreement?"

In an effort to appease the present hostility, Joseph Schenck agreed, the middle of last week, to place a moratorium on the activities of his company. This was done at the behest of Will Hays, who so informed all the signatories of the Hays crowd, to give accusers time to present any and all cases of supposed illegal or unethical acts by this new company.

Harry Warner is fighting mad. It it understood he has sent the Warner attorney, Abel Carey Thomas, to the coast to get first hand information on what Schenck and Zanuck are supposed to have done to his organization and to ask members of the Producers Association some very pertinent questions. The Warner attorney will also, it is understood, tell the Producers Association of a plan of action that Warners have decided on, and may pull the Warners out of the Producer Association membership entirely.

Those in the know around Broadway, but having no say in the Hays office activities, are watching this battle with profound interest. It there is a fight, they have already selected the Schenck-Zanuck combine as the winner, but believe that, other than what has already taken place, the whole thing is a tempest in a teapot. They know that Twentieth Century, from printed reports of its deals, has done nothing illegal, and inasmuch as it is not a signatory to the Arbitration Agreement, it does not have to abide by its rules. So why the fuss, particularly headed by a company which staged the greatest talent raid the industry has ever seen and got away with it.

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THE Hollywood REPORTER

Vol. XV. No. 28. Price 10c. TODAY'S FILM NEWS TODAY Tuesday, June 20, 1933

WORKERS TO FRAME CODE

TRADEVIEWS
by W. R. WILKERSON

●FROM time to time, during the life of this publication, we have had reviews on pictures submitted to us by motion picture patrons, fans, out-and-out ticket buyers. Some of them have been good and others bad, most of them poorly written, but out of all of them there gleamed a light that reflected on the quality (or lack of it) of the picture that was being reviewed.

Yesterday we received a review, a signed review, from a movie patron. It was well written, constructive, and shows DEFINITELY the understanding the average picture patron has of our present day product. The picture in question, "The Power and the Glory," frightened us because of our thoughts that the average audience would not go for it.

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Feeling it carries interest, we are running that review in another spot in this paper. Believe this: It was written by a man who PAYS his admission to theatres, an individual who had nothing to do with the making of the picture, a person who is in a different line of endeavor. We are running it because of our opinion that the box office on "The Power and the Glory" is doubtful, or was at the time we wrote our review. But if today's review is any indication, we may be wrong.

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Running around the Paramount lot yesterday we encountered Adolph Zukor, who chided us about a lot of the misinformation we printed regarding Paramount. We chided back because that misinformation, if it was such, would never have been printed if we were able to get our stories confirmed or denied by some one in authority in Paramount.

Mr. Zukor says and believes that Paramount will right its turbulent situation, that that situation was brought on by the same things that caused the almost wrecking of many other major industries, that Paramount suffered the most because of its tremendous scope, that it will snap back and do it soon.

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We ran into Ben Schulberg, who "ribbed" us about the story in yesterday's Rumor Market regarding his supposed financing of a weekly chatter paper. Ben said: "Whether I backed that paper or not is of little

(Continued on Page 2)

Lowell Sherman to Twentieth Century

Lowell Sherman yesterday signed with Twentieth Century Pictures to direct one production for the new company. His last picture was "Morning Glory," with Katherine Hepburn, for Radio.

KBS Group Plans Independent Film

Sam Bischoff, Bert Kelly and William Saal are preparing to produce "Special Investigator" as an independent venture for the open market, having completed their two-picture deal with Radio and, at the same time, refusing Radio's terms on another releasing contract.

Warren Duff and Gordon Kahn have been assigned to write the screen play for the picture.

Indies Prepare First Draft of Their Code

New York.—The Progressive Motion Picture Producers and Distributors Association has completed a draft of its code, formulated under the new Industry Control Act, and will present it to unaffiliated producers tomorrow.

Junior Laemmle Ill

Carl Laemmle, Jr., has been confined to his home with another attack of sinus.

Employee Branches Meeting Thursday to Discuss New Act. More Work, Fewer Big Checks

Both the Eastern and the Western ends of the motion picture industry are at work on the formulation of a code for the government of the business, under the provisions of the new Industry Control Act. Will Hays has already held several meetings in New York, and a most important gathering of representatives of all employee branches will be held at the Writers Club Thursday night.

Two of the most vital features to be considered in the picture industry are the increase of employment and the decrease of the number of exorbitant salaries. It is these two points that will engage most of the attention of Thursday night's meeting.

Each of the four employee branches of the Academy is selecting representatives to attend this meeting and the Screen Writers Guild will also be represented. In the technicians' field, there will be representatives not only from the Technicians Branch of the Academy, but each of the studio locals, cameramen, sound men, lab

(Continued on Page 4)

New Quittner Appeal

New York — Edward Quittner, Poughkeepsie exhibitor who lost his monopoly suit against Paramount, has completed new papers for an appeal which is expected to be filed next week

Phil Goldstone His Own Director

Phil Goldstone, producing for Majestic Pictures, has taken over the direction of "The Woman In the Chair," his next picture for that release, and is crediting the assignment to "Howard Christy."

The producer is banning all visitors from his set at Sennett's and has a boy posted at the stage door especially for newspapermen, apparently endeavoring to keep his directorial activities sub rosa.

Two New Novels Bought For MGM Productions

New York—Metro-Goldwyn-Mayer has bought the rights to Anne Austin's new novel, "The Wicked Woman." This company was also the buyer of W. E. Woodard's novel, "Evelyn Prentice," and not Warners, as at first reported.

Etting Lead for Cantor

Samuel Goldwyn has signed Ruth Etting for the feminine lead in the Eddie Cantor picture, "Roman Scandals," which Frank Tuttle will direct.

Thew on 'Monte Cristo'

Harvey Thew has been signed by Edward Small to write the screen play of "Count of Monte Cristo," for Reliance Pictures.

Russian Yarn for Col.

Laurence Stallings is writing an original story with a Russian background, which is slated to be Lewis Milestone's first picture for Columbia.

Old Studios May Open

New York.—The old Biograph Studios in the Bronx may be reopened soon if plans go through, according to R. H. Hammer, ex-Biograph executive.

'RIGHTS' TO NEW STOCK TO PAY OLD DEBTS OF FOX

New York.—Fox Film expects to get out from under its staggering load of $39,746,000 of debts by offering present stockholders rights to purchase the new stock that is to be issued under the reorganization plan.

The Fox debts consist of $30,000,000 in bonds, due April 19; $8,000,000 in bank loans, and about $1,500,000 unpaid interest on debentures.

Rights for the new stock are to be offered to the stockholders at $18.90 a share, and each stockholder may subscribe in proportion to his present holdings. This offering of rights is to be underwritten by the bondholders and creditors. Already creditors representing $37,500,000 have assented to the plan.

Irene Dunne Will Do 'Ann Vickers' Next

Radio has postponed "Lady Sal," the Irene Dunne picture, until August, setting "Ann Vickers" as her next, with Walter Huston borrowed from MGM for a featured spot opposite her.

John Cromwell will direct "Ann Vickers," under the supervision of Kenneth McGowan.

Sally O'Neil in 'Lilies'

Sally O'Neil was signed by Universal yesterday for a featured role in 'Lilies of Broadway," which E. A. Dupont directs. Ivan Kahn made the deal. Maude Eburne is also in the cast.

WM. K. HOWARD directed 'POWER AND THE GLORY'

THE Hollywood DAILY REPORTER

W. R. WILKERSON..... Editor and Publisher

FRANK POPE. . Managing Editor

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RAMBLING REPORTER

Hmm, THEY tell us that Janet Gaynor and Winnie Sheehan are planning to get married any minute and go to Europe July 15. . . . Gregory Ratoff called up his wife, Mme. Leontovich, during the few hours she was in Chicago the other day and, after cooing a bit, they started reading their lines from "Twentieth Century" to each other—just to be sure . . . rather an expensive rehearsal, but that's love. . . . Jackie Coogan is eighteen years old now—does that make you feel aged? He's very collegiate, too. . . . Zoe Akins has signed up to do a couple of pictures at Elstree in London. . . . A famous writer now in Hollywood was sure he heard a burglar the other night—but it was his WIFE who went to look.

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Manny Cohen had the basement of his place fixed up like the Colony Club Saturday night—and the boys and girls had fun. . . . Jobyna Howland was christened Lulu Bird Howland. . . . Edgar Allen Woolf cooked dinner for a bunch of Eddie Hillman's pals at Eddie's Sunday night. . . . The producers on a major lot are complaining that the only way they can see their head man is at the dentist's office or at his masseur's, wot with all the self-beautification said head man is doing . . . Richard Bennett is about to take his six Irish Wolfhounds (didja ever SEE one?) with him to Arrowhead.

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The Dick Bennetts, Stuart Walker, the Sam Jaffes, the Eddie Couldings, Mercedes D'Acosta, Jimmy Shields, the Dick Wallaces, Ad Schulberg, Andy Lawlor, Alice Glazer, among the guests at the Sam Hoffensteins' buffet Sunday night . . . Adrian has decorated the new Elizabeth Arden shop which opens today on Wilshire. . . . Arthur Richman and Greta Nissen going places and maybe doing things. . . . If you have trouble with straight hair—Frances Goldwyn is telling a true story that will make it curl. . . . A big producer and his fair-haired wife are plotting divorce—but the settlement question is holding 'em up.

New York REVIEWS

"I LOVED YOU WEDNESDAY"

FOX prod.; directors, Henry King and William Cameron Menzies; writers, Molly Ricardel, William DuBois, Philip Klein, Horace Jackson.

Radio City Music Hall

Times: An unusually handsome and interesting picture.

News: This screen translation of the Broadway drama of the same name is better entertainment than the original.

Sun: The film is a pleasantly tepid, rather uneventful little romance. It captures once or twice a faint touch of nostalgic sentiment; but I fear me that we have again what is essentially an out-of-town soda water served on beer drinking Broadway.

Herald-Tribune: It holds one's attention; it has the same witty, brittle dialogue the play had. If its situations and characterizations seem artificial, it may be because, to this observer, such persons as these seem more like robots than individuals.

American: Score another direct hit for American photographic art and direction.

Post: There is certainly little that is novel or enlightening in the behavior of the principals, unless it is the hop-skip-and-jump method which Elissa Landi employs to get across the idea that she is a girl with an artistic temperament. Miss Landi bubbles, chortles and leaps all over the place. It is very disconcerting.

Mirror: Prettily staged and tastefully directed, the play which delighted Broadway makes a pleasing little picture, its triviality skilfully camouflaged by impressive trick photography.

World-Telegram: The film is an agreeable little program picture, handsomely and tastefully mounted, with much in it to forgive. But with a fair share of refreshment, too.

Journal: The sets are effective. The feminine principals wear becoming gowns. The men principals are turned out correctly in evening attire. And they spend all of their time tossing off comments on love and life as casually as they toss off their cocktails.

"STRANGE PEOPLE"

MONOGRAM prod.; director, Richard Thorpe; writer, Jack Townley.

Seventh Ave. Roxy Theatre

Journal: It's a good idea. It's an idea that could have been developed into absorbing melodrama if it had been in the hands of a skilful writer, director and cast. But, this tender-hearted column hates to have to tell you, it wasn't.

Herald-Tribune: The picture has been produced with no care or precision. Hastily made with a few sets, it appears to have been thrown together from a poor story, with even worse dialogue. The performance is coppetent enough considering how baffled most of the players must have been most of the time. The direction is stumbling and often quite dazed.

Times: Although there are enough corpses and motives to keep an audience mystified, the film has a tired and hackneyed look. The cast is pleasing, the acting is conventional, the story reminiscent.

World-Telegram: It is confusing in its plot, it is confusing in its treatment and it is confusing in its purpose. The picture dwindles away when the director, or some one else, shuffles his actors into slapstick situations. These do not help a great deal—even for Summer days.

Mirror: This picture is as lucid as a nightmare. It suggests that somebody was hit with a very good idea, that a cast then was assembled and the group then made up the movie as it went along.

Post: The only trouble is that the mystery has been so firmly imbedded in the plot that when it is whistled to and beckoned at by various living members of the cast, it refuses to come out and show itself. The picture is just as much a mystery after it is over as when it began.

News: There is the germ of a good idea in the plot, but the germ wasn't given a chance to develop properly. In fact, you have to look sharp or you'll miss it entirely because it is buried under such a lot of claptrap and meaningless complications that it is lost sight of shortly after the picture gets under way.

American: A dull and distinctly inferior picture. Let's let it down gently by saying that it lacks continuity and as a mystery picture is just another one of those things.

Sun: It is with regret that I must state that, although it lifts its ideas from, shall we say, a more modern fount, it is still a rather stale brand of its species.

Beck's New Company To Have Ofifces In Palace

New York.—Martin Beck will be located in the Palace Theatre Building. His new booking agency will be known as the United Theatrical Service and Booking Corporation, of which George Godfrey is vice-president and Jack Goldston second vice-president. Beck is president.

Mady Christians To Be In Golden Stage Play

New York.—Mady Christians, Ufa star, who has arrived in this country, will star in a legit play next Fall to be presented by John Golden.

The The play is called "The Divine Drudge," from the Vicki Baum novel. Tamara Geva will also be in it.

Fox Paying $30,000 For 'Little Man'

New York.—Fox has practically tied up the Fallada novel, "Little Man, What Now?" for $30,000.

The final signing of the deal is being held up by complications arising over the clearing of the world rights. The author is said to have sold the foreign rights to a German film company and the American and English rights to Simon and Shuster.

Govt. Issues New Report On Pictures in Europe

Washington.—The sixth annual publication covering the film industry in Europe has just been issued by the Department of Commerce. It was prepared in the Motion Picture Division of the Bureau of Foreign and Domestic Commerce, based on reports received from the European representatives of the Departments of Commerce and State, and gives a general picture of the most significant events in the motion picture situation in Europe during the year 1932.

Copies may be secured from the Superintendent of Documents, Government Printing Office, or from the various district offices of the Bureau of Foreign and Domestic Commerce. The price is five cents.

Tradeviews

(Continued from Page 1)

importance, but when you say that all other papers either rated my pictures as fair or out and out flops, you make a sucker out of your own sheet for the simple reason that, with the exception of 'Luxury Liner' the Hollywood Reporter rated my pictures higher than even the paper you claim I backed."

And Schulberg is right. We gave excellent notices to "Madame Butterfly," "The Woman in 419," "Pick Up" and "Crime of the Century."

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'THE POWER AND THE GLORY' FROM VIEWPOINT OF A FAN

Big, Progressive, Unusual, He Says

Those fortunate enough to see the preview of "The Power and the Glory" Saturday night undoubtedly continued to discuss its revolutionary technique on Sunday.

The brushes of the many painters used on this picture have been finely trimmed and delicately poised. A subtle pioneering in photography leads one by the eye to a reception of spoken and unspoken thoughts that come to the ear in a more unobtrusive manner than in "Strange Interlude."

Some forego a good book to go to a movie, and some read a good book in preference to attending a movie, but in witnessing "The Power and the Glory," one both reads a good book and sees and hears a great movie.

A technique that uses flashbacks of principals who have died pioneers a field that is difficult to sell, because of sound, of voices. There is a jar in knowing a woman has been killed under the wheels of a street car and seeing her as a younger woman and hearing her speak in the next sequence.

Some in the audience were not ready for the jar, but the progressives were. They knew that the producer and director were leaving the groove, selling the story of unusual lives in a new way for talkies, characterizing "out of the rut," 'and the picture will go over in the better houses, but unfortunately will cause unwelcome titters and disturbing whisperings in serious spots when it hits Main Street or below. This is especially certain if Tracy's soliloquy scene with his baby is allowed to remain in its present position following his suicide.

The story is in the Reporter's own review. A paid admission impression is here. The swimming hole and the climbing the mountain sequences both drag slightly and can be shortened to advantage. The camera work of Jimmie Howe was delightful, superb. The effort of Jesse Lasky to give us better and higher grade productions as shown in this and in "Zoo in Budapest" MUST be supported. The quiet, masterful, perfect direction of William K. Howard is nothing new. He is a great director.

The actors in the drama were fortunate to get the parts, and they live them. Spencer Tracy is ideal, natural, capable. His moment at the directors' table, where his mind wanders because of the unfaithfulness of his wife, is indelible.

Mr Tracy was heard to remark in the lobby after the preview that he hoped the next time the picture was shown it would be heard. For his deserving information, he is wrong. Every softly modulated word or whisper WAS heard. Great actors cannot help being personal. The same with genius. Mr. Tracy is both in this picture. A pat on the back for him. Sound was unobtrusive, as it should be.

Colleen Moore. Did she come through? AND HOW! A compelling performance. A credit to her in every scene and a characterization that equalled that of Mr. Tracy although lacking the footage and less virile, as may be imagined.

The balance of the casting could not be improved. Helen Vinson and the son were ideal as to type and slightly disliked which is to their credit in their performances.

The final paragraph is for the other star of the picture, Ralph Morgan, both for his presence and for his melodic, soothing voice on which rested the burden of carrying the audience in a receptive hypnotic state from present to past. He was Tracy's pal from the swimming hole to the grave. He won a mark in the hearts of the audience that can never be erased. His performance has not been and will not be excelled

Jackie Cooper Loses Appendix

Jackie Cooper was rushed to the Hollywood Hospital yesterday morning and operated on for appendicitis. He was reported last night to be resting comfortably.

Universal Sets Convention Dates

Universal's sales convention has been definitely set for June 29-30-31 at the Congress Hotel in Chicago, to be followed by the western convention in San Francisco at the St Francis Hotel on July 6-7-8.

Carl Laemmle, Sr., and L J. Schlaifer will be present at both conventions.

U. S. Contracts of Leads Postpone 'The Queen'

The reason for the postponement of "The Queen," which Herbert Wilcox was to produce for British and Dominions in London, was disclosed yesterday in a cable to the Selznick-Joyce office. The cable said:

"MacDonald-Marshall picture postponed because Sam Taylor advises against hurried production necessitated by Hollywood contracts of Marshall and MacDonald. British and Dominions negotiating for Taylor to shoot another picture for them."

William Set For 'Nana'

The deal by which Warners loan Warren William to Samuel Goldwyn for "Nana," the first Anna Sten picture, has been signed . George Fitzmaurice will direct.

U. A. Execs Coming

Hal Horne, Al Lichtman and Ed Finney arrive from New York next Monday.

Mary Brian to Star in Allied Special

Mary Brian has been signed for the starring role in "One Year Later," first of the series of four Allied Specials. Also in the cast are Russell Hopton, Donald Dilloway and Hale Hamilton.

"One Year Later" is an original story by F. Hugh Herbert and Paul Perez, with screen play by Herbert. E. Mason Hopper will direct. Production stars on Monday at the RKO-Pathe studios.

Mark Sandrich Set to Direct 'Aggie Appleby'

Radio has assigned Mark Sandrich to direct "Aggie Appleby, Maker of Men," with Charles Farrell, William Gargan and Helen Mack in the top spots.

Sidney Lanfield, who was originally scheduled to direct this picture, will be switched over to the Francis Lederer story, "Romance in Manhattan," by Don Hartman.

'Another Language' Finished Ahead of Time

Walter Wanger and Director E. H. Griffith will finish shooting on "Another Language" at MGM tomorrow, bringing the picture in two days ahead of schedule and considerably under the budget.

8 Yarns For Presnell

Robert Presnell, new Warner supervisor, has eight stories in various stages of preparation.

His first one, "Wild Boys of the Road," is already in work and he will have six in production within the next two weeks.

Dick Talmadge to 'U'

Universal has closed a deal with Richard Talmadge to star in a serial of the dare-devil, stunt-man type. Henry McRae produces it, using Mauri Grashin's story, "Phantom of the Deep."

Del Ruth Starting

Roy Del Ruth starts production tomorrow on "Bureau of Missing Persons" for Warners. Recent additions to the cast are Lewis Stone, Pat O'Brien, Allen Jenkins and Bette Davis.

'Speed' Gets a Break

Darryl Zanuck has purchased "Out on Bail," an original story by "Speed" Kendall, to be worked in with "Blood Money," the Rowland Brown story which Twentieth Century acquired recently.

'U' Wants Cortez

Universal is dickering with Paramount for the loan of Ricardo Cortez to play the lead in "Left Bank."

Yesterday in NEW YORK with HELEN GWYNNE

This week brought forth two really elegant tea parties—the only trouble was that they both happened on the same day and considering all the dull days before and to come, that was slightly inconsiderate. Norman Bel Geddes opened his gorgeous new triplex apartment in River House to a few very choice public; and the place and the party were simply grand. . . . Tallulah Bankhead in an extra pale make-up and on the water wagon, was Dorothy Parker's main conversational rival and Dorothy was in rare form. We think Talloo talked faster, though. Betty Starbuck, Ben Wasson, Max Gordon and every important stage director, scenic designer, etc., there too.

●

The other party was one given by the former Jean Tennyson (Mrs. Dreyfus), for Bernard Sobel to celebrate the publication of Bernard's new book, "Indiscreet Girl." And we want to say right here and now that it was one of the very nicest tributes anyone ever had paid to him—all the grand friends that showed up to wish him well. . . . The place was fairly loaded with ex-Follies girls and there's no doubt of the fact that Ziegfeld certainly knew how to pick them or they just don't grow that way any more. . . . Frieda Mierse and Virgil Dodd and that gal who was so seriously injured in an auto accident last year (simply can't remember her name), just to mention three of the even more beautiful. . . . Larry Schwab, Farrar and Rinehart, Kay Swan, Ben Washer, Dr. Michel, Bill Boehnel just a few among what seemed like hundreds of people streaming in and out. And, oh, yes, John S. Cohen, Jr., on the water wagon going into raptures over the lemonade and ice cream. They were seriously thinking of giving him a balloon to complete the illusion.

●

Russell Crouse, Alison Smith and Edna Ferber are anxiously awaiting the Marc Connellys' return so that they can all be off on that North Cape Cruise that starts July first. . . . Local whispers would have you believe that Norma Shearer would like very much to play the title role in "Marie Antoinette" for MGM. We doubt it though. . . . Charlie Beahan and Sydney Fox celebrated their first six months' wedding anniversary up in the garden at Moriarity's. Sydney got a booful diamond wrist watch for being a wife for so long.

●

My goodness, what frantic calls Paramount is sending out for a combination torch singer, beautiful, shapely and must-know-how-to-act gal for the next Bing Crosby picture. They don't want a girl—they want a miracle. . . . However, if they really want to know, there's Jean Sargent, who's always looked and sounded swell under green and red lights. (With the stuff she's sung in "Bandwagon" and "Flying Colors" a white spot never stood a chance.) And then there's Charlotte Murray.

'MGM-Para. Aid Century On Basis of Friendship'

"You're all wet on that angle you had in your paper this morning regarding the supposed connections between Metro-Goldwyn-Mayer and Twentieth Century," stated a spokesman for the latter organization. "The help that Metro-Goldwyn-Mayer has contributed with the loan of players is on the same basis that Paramount is making its loans—strictly one of friendship for Joe Schenck and Darryl Zanuck."

This spokesman went on to say that any and all the majors should encourage this new company in its effort to make good pictures, because, with that encouragement and the known production ability of Zanuck, entertainment will be sent out for people to buy, and good entertainment helps the whole industry, interwoven as it is in play dates, etc.

This representative, who asks that his name be left out of the story, contended: "If the Producers Association compels Paramount and MGM to keep hands off and not assist Twentieth Century going ahead, the latter company will assume the same tactics in its efforts to push ahead, even to the extent of signing people from MGM and Paramount whose contracts may expire during the course of the shut-out of the Schenck-Zanuck company."

Toler with Chevalier

Paramount yesterday closed negotiations with the Beyer-MacArthur office for Sidney Toler, who goes into valier's "Way to Love." Norman an important role in Maurice Che-Taurog directs.

Fire on Fox Lot

Damage estimated at $1,000 was done by a fire on the Fox Westwood lot yesterday. The blaze was on a boat set and was caused by a short circuit.

New Company Will Star John Wayne

With Paul Malvern as production head, Lone Star Productions has been organized to produce a series of eight westerns, starring John Wayne. Malvern has been in charge of the two series of eight westerns released by Monogram Pictures in the past year.

Physical distribution of the new series will be handled by Monogram exchanges in southern, middle western, western and New England territories, although the new company will have no connection with the Monogram feature series and its product will be sold entirely under the Lone Star banner.

Production headquarters will be at the Western Service Studios. Cecilia Parker, who appeared as leading woman in the last two Rex Bell westerns, has been placed under contract to Lone Star.

Collings on Dialogue

Pierre Collings is now busy writing the dialogue for "British Agent," which stars Leslie Howard for Warners, having completed the screen story.

'U' After Pert Kelton

Universal has registered a bid with Radio for the loan of Pert Kelton. John Stahl wants her for "Only Yesterday."

Sig Marcus Returns

Sid Marcus, a vice-president of Selznick-Joyce, returned to his desk at the agency after a vacation in the Grand Canyon.

Foster a Malibuite

Norman Foster has leased Hugh Herbert's Malibu beach house.

Workers to Frame Code

(Continued from Page 1)

technicians, cutters, etc., will also be invited to attend. It is the intention of the conferees to see that no branch of the business is overlooked.

The producers will not be included in the Thursday night gathering, as it is figured that the Hays meetings in New York will present their views. Just how the Academy as an organization will figure, is a bit vague, although it will surely provide the meeting ground for the producer and the employee branches when the time comes to bring all factions together for the formal adoption of a code.

The Academy Board of Directors has already named a committee which will represent the organization as a whole, but it is felt that the Academy itself cannot sponsor the code because of certain inevitable conflicts between the producers and the employees and the fact that the Academy and the Producers Association have the same legal counsel.

It seems probable that the first step to be taken will be the formation of a committee to make a complete survey of the production end of the industry. The producers are expected to assist in this, as it is considered necessary, before building a code, to acquire certain information regarding employment, salaries and the distribution of moneys in production. The ultimate code undoubtedly will call for a more equitable distribution of this money. This means that a ban will be placed on excessive salaries.

The formulation of the code is expected to take at least two months. Then the completed agreement will be submitted to both employers and employees. If there are irreconcilable difficulties, representatives of each group will go to Washington to iron out all rough spots.

It is anticipated that Alfred A. Cohn, scenarist, will be one of the leaders of the employee group because of his standing with the administration and his knowledge of the ramifications of the Industry Control Act.



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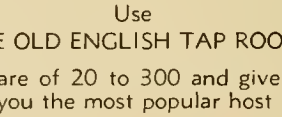
LUNCH in true Continental style. Eat leisurely. After eating, do a rubber or two of bridge or a game of backgammon. Or you might sit around and discuss your next part or story, or the scandal items of the day.

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HOllywood 1666

THE Hollywood REPORTER

ol. XV. No. 29. Price 10c. TODAY'S FILM NEWS TODAY Wednesday, June 21, 1933

ACAD. DEMAND SENT HAYS

As Representative of The Production End, Wants Voice In Formulation of Any Code

The Academy of Motion Picture Arts and Sciences yesterday telegraphed Will H. Hays what is practically a demand that it be represented in the conferences which he called for the purpose of formulating a code under the terms of the new Industry Control Act. The action was voted at a meeting of the Academy directors yesterday noon and the wire to Hays was signed by President J. T. Reed, for the board. The wire reads:

"It is our understanding that you are now drafting a code for the motion picture industry under the terms of the Industrial Recovery Act. We also understand that you have invited certain organizations representing employers, theatre owners and organized labor to work with you on the drafting of this code. An essential requirement of the code is that it be drawn by a group fully representative of the industry concerned.

"We do not understand your failure to include in these consultative in-

(Continued on Page 3)

TRADEVIEWS by W. R. WILKERSON

●LOOKING around for news yesterday, we phoned Jimmie Grainger at his Belle Harbor (New York) mansion for some dope of Europe, as the former Fox distribution boss had just stepped off the boat from an extended European tour. Grainger is one of the greatest students of pictures in this industry and, as such, we felt certain his observations on the foreign field would be worth printing.

"The greatest money-maker in Europe today is Warners '42nd Street,' " said Jimmie. "That market is no different from our own here. When the exhibitor has a good picture to show, he plays to a big audience. If the screen attraction is not so hot, his box-office suffers as a result. The whole crowd in England, France, Belgium, Switzerland, etc., are worried about Hollywood. They feel that the upset condition of picture affairs out your way is going to reflect on the character and quality of pictures being made, which would result in bad business for them.

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"The American picture is the MONEY picture wherever there is a motion picture house, regardless of its location and the language spoken. The American star is the world's star and, if Hollywood flops on its production, it means the flop of the whole world in picture matters," continued J. R.

"Before leaving for Europe I made a tour of the entire United States, meeting and talking to exhibitors I have known for years. Their story is the same story that was told to me by foreign showmen—'give us an attraction and we will make money.' The progress of the whole world of motion pictures is right in the lap of Hollywood, will always be in that lap, as no foreign country can compete with our distribution and our world's market, and, as a consequence, can not compete in the matter of buying stories and contracting with men and women to write, act and direct them.

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"England and France know more about our troubles than most of us do here right on the ground. They can't understand our continued turmoil. They wonder how it is possible for our producers to make as many bad pictures as they do. They say: 'Haven't you the world's artists to pick from? Have you not the great-

(Continued on Page 2)

Thalberg Return Again Postponed

New York.—The return to the United States of Irving Thalberg, who has been in Europe for some months, has again been postponed for a few weeks, because of a recent tonsil operation.

Fox Faces Strike by News Cameramen

New York.—Unless the Fox Movietone newsreel restores to its news cameramen the money taken from them by salary cuts and puts their pay back to the normal scale, the cameramen's local 644 probably will call a strike within a day or two.

A meeting of the local was held last night, at which Fred Dempsey, of the IATSE, presided. The members voted unanimously to withhold service from any newsreel organization or producer who does not live up to the terms of the established basic agree-

(Continued on Page 4)

Alfred A. Cohn Resigns as Academy Director

Alfred A. Cohn has resigned as a member of the Board of Directors of the Academy and his resignation was accepted by the Board at its meeting yesterday.

Mr. Cohn gave pressure of private business as his reason for the resignation.

Hays Leaves for Coast Over Canadian Route

New York.—Will H. Hays and his party left New York yesterday for the coast. They will travel by the Canadian route, stopping off at Banff.

Joe Breen, of the Hays Hollywood office, will not leave for several days.

PARA. REFEREE WILL O.K. TRANSFER OF ITS ASSETS

New York.—The Paramount bondholders and creditors lost an important point yesterday in their court action to prevent the ratification by Referee Davis of the transfer of certain assets to the four Paramount subsidiaries. Attorney Saul Rogers entered vehement objections, but Referee Davis indicated that he will sign the ratification order, although he admitted that the bankruptcy laws are not specific regarding the unusual situation that exists in the Paramount case. The order will be presented to the Referee by counsel for the trustees within a few days.

Rogers argued that the move was illegal and against the interests of the creditors. Referee Davis said that he

(Continued on Page 4)

Connelly to Europe; May Write 'Alice' There

Marc Connelly has completed the screen play of "Cradle Song" for Paramount, but will not give up his European trip to work on the script of "Alice in Wonderland" as the studio desires.

If he decides to accept the "Alice" assignment he will work on the story during his trip abroad and will return to Hollywood later.

MGM Wants Bing Crosby

MGM is trying to borrow Bing Crosby from Paramount for a role in the next Marion Davies picture, which will be a musical.

Bank to Foreclose on Para. Criterion and N. Y. Theatres

New York.—The City Bank and Farmers Trust has brought suit to foreclose its mortgage on Paramount's Criterion and Loew's New York Theatre property on Broadway, between 44th and 45th streets, because of defaulted interest. The Paramount legal department states that it will contest the suit.

This property was acquired by Paramount years ago and the company planned to build a theatre and skyscraper on the site. It is reported to have cost the corporation upward of $100,000 already to hold it.

J. R. Grainger Back from European Tour

New York.—James R. Grainger, former vice-president and general sales manager of Fox, returned yesterday on the Rex from an eight weeks' tour of Europe.

Grainger has been beseiged with offers from major outfits. He stated he would announce his signing with one or another within ten days.

Radio Wants Ruggles

Radio is concluding a deal with Paramount for the loan of Charlie Ruggles on a one-picture deal. He will be co-starred with Zasu Pitts in her first picture on her four-picture deal with that studio. H. N. Swanson has been assigned to supervise.

Wallace and 'U' Dicker

Universal and Richard Wallace are negotiating a deal which may result in the director doing two pictures for that company.

Lou King to Universal

Lou King was engaged by Universal yesterday to direct "The Black Pearl." Harry Wurtzel negotiated.

KARL FREUND Directing 'Moonlight and Pretzels' for Universal

THE Hollywood DAILY REPORTER
TODAY'S FILM NEWS TODAY

W. R. WILKERSON .....Editor and Publisher
FRANK POPE.. .....Managing Editor

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Production Grows In Australian Studios

Sydney.—Cinesound Productions, Limited, one of the two established film producers in Australia, has arranged for a No. 2 production unit in Sydney. This company already has a studio in the suburb of Bondi, and the new studio will be located at Rushcutters Bay. The second will, in reality, be the old studio used by Greater Australasian Films when it produced silent films a number of years ago. This studio is being remodelled and will also be made available to any independent producers.

In addition, Cinesound has obtained the St. Kilda Theatre, at St. Kilda, Melbourne, and is planning to convert it into a modern sound proof studio. The Cinesound company will attempt to increase its production to sixteen features a year, including six which would be directed by outside interests.

A new company known as Australian International Pictures, Limited, with an authorized capital of 100,000 pounds, has recently been formed in Australia for the production of features. There is some talk of this new company bringing out an English director and English cameramen, and possibly one or two English stars.

La Cava to Direct Bennett for Zanuck

Darryl Zanuck has assigned Gregory La Cava to direct Constance Bennett in her first picture for Twentieth Century Pictures. The last picture for this team was Radio's "Bed of Roses."

Gibson and Allied Call Off Contract

Hoot Gibson and Allied Productions, of which M. H. Hoffman is head, have agreed to disagree, and the Western star washes up his eight-picture deal with the company at his own request after having completed five productions.

Gibson is understood to be planning to enter the production field as an independent to star himself in a group of aviation pictures for release through a major channel.

Knechtel Going Into Business in London

Lloyd Knechtel, for four years head of the photographic effects department at RKO, leaves Hollywood next week for London where he will be affiliated with Randal Perraneau, holder of the Dunning Process rights in England and one of the partners of the George Humphries laboratory in London.

The new organization plans to pioneer in photographic effects in British and Continental fields, as well as to build up a clientele in American studios.

Services for Sweet

The body of Harry Sweet was brought to Hollywood from San Bernadino yesterday and funeral services will be held tomorrow at 10 a. m. at the Pierce Brothers mortuary.

New Harris Broadcast

Phil Harris has been signed by the Cutex Company for a series of radio broadcasts via NBC. First broadcast goes on Friday night, KFI carrying it locally. The deal was set by Collier and Wallis.

Hardy Asks Divorce

Oliver "Babe" Hardy, of the comedy team of Laurel and Hardy, filed suit for divorce yesterday, alleging mental cruelty and intoxication. The Hardys were married in 1921.

Gordon in 'Christina'

C. Henry Gordon will go into a featured spot in "Queen Christina," the Greta Garbo picture, immediately upon return from a vacation in San Francisco.

Freuchen-Wise Team

Peter Freuchen and Walter Wise are collaborating on an original story for MGM, titled "The Diamond Queen."

Caliente to Observe Its Fifth Birthday

Agua Caliente will have a birthday party Saturday night, the fifth anniversary of its opening. Lou Anger, Joe Schenck's right bower, has promised to supply a host of screen beauties, and plans are being made for the Wampas to attend en masse.

Special entertainment has been arranged for this Fiesta del Agua Caliente, and there will be the usual Rhumba Revellers Revue.

Oscar Apfel to 'U'

Universal made arrangements with Radio yesterday for the loan of Oscar Apfel for the John Stahl production, "Only Yesterday." Radio has the player on a one-picture deal, but is re-arranging its shooting schedule on "The Doctor" in order to end him to Universal.

Ned Sparks to Para.

With the postponement of Radio's "Lady Sal," for which Ned Sparks had been signed, the player was engaged by Paramount for "Too Much Harmony," which Eddie Sutherland directs. Beyer-MacArthur office arranged the deal.

Kid Actress at Radio

Dorothy Gray, child actress, has been added to the cast of "The Doctor," which John Robertson is directing for Radio.

3 for 'Sweet Cheat'

Radio has assigned Pert Kelton, Arline Judge, and Dorothy Wilson featured spots in "Sweet Cheat," which will feature Ginger Rogers.

Paul Jones Tried as Writer at Para.

Paul Jones, assistant director at Paramount for several years, is to be given an opportunity to make good as a writer in a move being made by Paramount to uncover new scenario talent on the lot.

Jones has been assigned to work with Director Edward Sutherland in preparing "Too Much Harmony" and later on the set during its production. Joseph Mankiewicz will get credit for the screen play, but Jones will be on hand to make suggestions and to supply bits of business and gags as they may occur to him during the progress of the picture.

Sutherland's hunt for a singing ingenue for this Paramount musical is still on with the director having looked at seventy-two tests to date without setting the part.

Winchell to Be Guest at Cartoonists' Lunch

All the nationally known cartoonists living in Los Angeles will gather to lunch Walter Winchell, the chatterer, in Paramount's Cafe Thursday noon.

Among the guests will be: George McManus, Clifford McBride, Claire Dwiggins, Gene Ahern, Merrill Blosser, Bert Levy, Walt Disney, Walter Lanz, Ted Gale, Jimmy Murphy, Hal Forrest, Charlie Plum, Vic Forsythe, Henry Clive, Willy Pogany, Webb Smith and others.

Bert Levy, of Paramount, who is the Dean of The Cartoonists' Club, will act as host.

Ernest Torrence Left Everything to Wife

The will of Ernest Torrence who died in New York May 1, leaves his entire estate, tentatively valued at "less than $10,000," to his wife. The estate consists of only personal property.

The will provides that, in the event of the death of Mrs. Torrence before her husband, the estate was to be divided among a son, various nephews and nieces, and the Motion Picture Relief Fund.

Masquers to Dine Hardy

The Masquers Club will give a dinner tomorrow night for the retiring (only from office) president, Sam Hardy. William Collier, Jr., will be toastmaster.

Tradeviews

(Continued from Page 1)

est authors of every land writing for you? Have you not more money than any of our producers to finance the pictures? Then why should any of your pictures be Bad?' You hear this on every side."

And we'll bite—why should they be bad? Why should any picture be bad with plenty of money for the production, competent artists, good writers, fine direction? It looks as if the whole fault is right in the lap of the studio boss and his production staff. What say you?

THE LOW DOWN

The Fairbankses, Sr. and Jr., chaperoned by Tom Geraghty, have been having a gorgeous time in London, entertaining and being entertained, and hob-nobbing with high society, according to a letter received from Doug, Jr. Young Doug has been palling around with the Earl of Warwick, who has been showing him the sights. . . . They had a reception for sixty members of the press one night, with Gertie Lawrence, another pal, in the picture. Doug, Jr., also was presented to H. R. H. Princess Mary at a charity bazaar and bought a lot of silk handkerchiefs from her.

His hosts and guests read like a Who's Who of the British aristocracy. The Fairbankses entertained the Dowager Duchess of Sutherland and Lady Millicent Dawes at tea one day, and the next day lunched with Lord Warwirk, Lord Beaverbrook and Lord Castlerosse. . . . They spent a week-end at Sandrich with Captain McClintoch, the Prince of Wales and Prince George being present, and put in two days with the Duke and Duchess of Sutherland at their castle. . . . Two things about the trip seemed to amuse Doug, Jr., immensely. One was that he had to buy a grey top hat for the Ascot meet, and the other was that the usual introduction of father and son has been: "This is Mr. Fairbanks—and Mr. Fairbanks, Sr.

●

Because the word "bum" has a meaning in Great Britain and its possessions which is—well, not nice—the title of Al Jolson's latest picture in all those countries is "Hallelujah, I'm a Tramp." Also, in making the version for Britain, Jolson substituted "tramp" for "bum" in his song, so that the picture could get by the censors without question.

●

The Ann Harding name has been barred from all Hearst papers because, after her recent escapade in Gulf waters, she called "Hub" Keavy, of the local Associated Press office and gave him all the details, which story hit the Times and not the Examiner. The bar will be lifted with the run of "When Ladies Meet," a Cosmopolitan production.

FOY PLANS TO HAVE WRITERS DIRECT THEIR OWN STORIES

Believes Better Films Will Result

Foy Productions announced yesterday that it is completing a production policy which will give writers an opportunity to become directors. The company is basing its entire schedule for the new year on this policy and is lining up a group of pictures which will be directed by the men who write the stories. This is the first time that a major independent has taken this stand.

The first two deals of this nature are with Willard Mack and Al Boasberg. The former, under contract to MGM, produced "What Price Innocence" on this basis, Columbia releasing it, and is set for two more to go into work when he finishes at MGM. Boasberg is directing "The New Deal" from his own screen play and is also signed for two more.

Negotiations are on with William A. Grew, Elmer Rice and Frank Craven, the latter two deals being handled by Lew Golder.

"We are making deals only with writers who have had experience staging plays in New York or who have worked with directors on the set in pictures and can show a background in direction," Bryan Foy said.

"Writers have always complained that directors do not see their stories the way they do and, as a consequence, there is always present that under-surface friction that prevents a finished product from being a fully cohesive work. We believe we can eliminate this by letting the writer assume all responsibility for his production.

"The story is the foundation for a picture and when the one who creates it is allowed to shoot it we believe that better pictures can be made."

Harry Ruskin to Para.

Harry Ruskin, co-author of several Broadway musical shows has been engaged by Paramount to work on the script of "Too Much Harmony," which Edward Sutherland will direct.

'Wag' Gribble to Goldwyn

Harry Wagstaff Gribble is in town and at the United Artists studio, helping out in the writing of the Anna Sten story that goes before the camera in about two weeks.

Adams on Davies Yarn

MGM has assigned Frank Adams to write the screen play of the Frances Marion original story, titled "Paid to Laugh," in which Marion Davies is slated to be starred.

Marie Prevost at 'U'

Marie Prevost has been added to the cast of "Only Yesterday," the John Stahl picture for Universal.

Bush in "The Doctor"

James Bush has been added to the cast of "The Doctor" which John Robertson is directing for Radio.

Frank Joyce Joins Hole-in-One Club

Frank Joyce made a hole in one at the Lakeside course yesterday. As a result, he is receiving congratulations and "ribs" from his friends, and presents from almost every golf supply dealer in Southern California.

New Pictures on B'way This Week

New York.—Seven new pictures are being announced by the big picture palaces, in addition to the transfer of "Golddiggers of 1933" from the Strand to the Hollywood. The new comers are:

"College Humor" at the Paramount, "Melody Cruise" at the Music Hall, "Baby Face" at the Strand, all opening tomorrow. "Emergency Call" at the Seventh Avenue Roxy, "When Ladies Meet" at the Capitol, "What Price Innocence" at the Cameo, all on Friday. "The Woman I Stole" comes into the Rialto next Monday.

Dick Bennett Will Go Back to Stage in Fall

Richard Bennett has decided to forget pictures, what with being under contract to Paramount for a year and doing two or three bit parts.

He will appear in a play written by Willard Mack and Edmund Goulding that will be produced by Ben Saenger, the producer of Bennett's "Jarnegan." Production in early November.

Mitchell's Para Term

Thomas Mitchell has had his one picture contract extended to a six months' ticket at Paramount.

Dorothy Wilson Set

Dorothy Wilson has been assigned a feature role in "Stingaree," the Irene Dunne picture for Radio.

Warners Bar All Visitors from Lot

Warners has sent a notice to all its employees, notifying them that no visitors are to be permitted for a two-week period. The notice affects everyone from executives to gatemen and bars all, including artist managers who cannot come on the lot unless they are on business directly concerning Warner production.

The notice said that this policy was being placed in effect owing to a large production schedule going into work immediately.

Glazer and McLeod Set to Handle 'Alice'

Paramount has turned its production of "Alice in Wonderland" over to Barney Glazer as associate producer and has scheduled Norman McLeod to direct it.

Completion of production plans awaits the clearing of all rights to the original story, negotiations being on now.

Para. to Build Crosby Role in New Picture

After the success of Bing Crosby in "College Humor," Paramount has decided to rewrite the script of "Too Much Harmony" to enlarge Crosby's role, figuring him as great box-office.

Joe Mankiewicz has set aside the "Alice in Wonderland" yarn to do a rewrite job on this script. Edward Sutherland will direct.

Radio-Chandler Deal

Radio has agreed on a deal with Chick Chandler which gives the company the player's services for three pictures and one short, Chandler retaining his status as a free lancer. The Collier and Wallis office represented the player.

Lauren-Hill Teamed

Columbia has assigned S. K. Lauren to collaborate with Ethel Hill on the screen play of "Fury of the Jungle," which Robert North will supervise.

Academy Sends Demand to Hays

(Continued from Page 1)

vitations the Academy of Motion Picture Arts and Sciences which, as you know, comprises 990 players, directors, technicians, writers and employees and independent producers who form the backbone of picture production. The representation of thousands of other creative employees cannot be secured except through the Academy. We intend to take measures to protect our members and co-workers in this respect."

The directors appointed a committee of ten to make a study of the new law, to keep in touch with the administration at Washington and with General Hugh Johnson, and to hold itself in readiness to co-operate with any organized group within the industry in the formulation of the code.

"We believe that the Academy is the logical body to represent the creative elements of the industry in this matter, "said President Reed last night. "We are willing, even anxious to co-operate with all the other elements in the hope that satisfactory conclusions may be reached which will benefit the production end of the business."

The Academy directors feel that there are certain problems in this production end with which Mr. Hays and the New York executives are not fitted to cope, and they believe that, through the Academy, these problems may be clarified so that any code which is drawn will truly represent the entire industry.

Yesterday in New York with Helen Gwynne

Will (little white father) Hays was none too pleased over the two articles that formed his profile in the New Yorker. In fact, there was a protest about having the second one appear. But we don't see why. Alva Johnston gave him full credit for everything he's done and states that, since both the liberals and the re-actionaries protest, it is evident that he has pursued an even middle course, thus offending the least possible number of persons at one time. Which is certainly fair enough. . . . The little white father is now holding meetings to draw up a new code, and since that announcement a new minority organization is formed at lunch every day in an attempt to formulate their idea of the right code. But we haven't much faith in these minor gatherings because they cannot get themselves all together to work together for their own good and accomplish something.

It seems to us that those who are trying to save pennies are always trying to save them, every man for himself, instead of trying to save dollars for the whole crowd collectively.

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There's a movie star in town who has been dickering and flirting with radio for some time now. The only difficulty is that the star in question thinks the star ought to have so much money on account of other picture stars have gotten so much and this one's always been a little jealous that other stars have that refuge. . . . The only thing is that this particular star has only a beloved movie name, whereas the others can sing or play the piano or dance or something that radio can register other than personality. . . . For some time we wondered over the enormity of that Warner "Forty-Second Street" tie-up with General Electric with that trans-continental train business. The wonder of it was that General Electric was supposed to have given all that away if it just had some of its products on the same train and a small announcement, "by courtesy of—". . . . But after all, the G. E. people are business people too, so Warners made one swell advertising short for them and used practically every one of their stars to demonstrate some one of G. E.'s electrical appliances.

●

We pause to wonder why, every once in a while a newspaper goes out of its way to be nasty in an uncalled-for manner. The other day the News printed a picture of Nick Stuart, his chee-ild and two gals on the beach and headed it, "Poor Chap—He's So Lonesome." . . . And the caption was: "Shed a tear for poor Nick Stuart. His wife has left him and he's practically all by himself except for his daughter, Carol Lee, and Helen Rosson and Denny Beach. They're doing their best to cheer Nick up." There really ought to be a law against indiscriminate cameramen and insidious caption writers.

FOX PLAYERS FROM HERE TO MAKE PICTURES IN ENGLAND

Production Abroad Starting in Sept.

London.—Production in England with casts sent from Hollywood, and productions in France with all-French casts are among the plans of Fox Film for the coming year, according to Andre Daven, who will be in charge of the French productions. Erich Pommer will direct the pictures in English.

"Mr. Pommer intends to continue the policy he used with Ufa," said Mr. Daven. "He will make a limited number of pictures of international calibre, with famous stars and lavish productions. The casts and the technicians will be sent to England from Hollywood. The use of English and American stars will give these pictures access to the United States, England and all other English-speaking countries.

"The French films will be made, of course, exclusively for the French market. They will have all-French casts. We have not yet decided what our first French production shall be, but it is settled that our first group of stars will include Charles Boyer, Lilian Harvey and Henry Garat, all of whom are proficient in both French and English.

"We have already started a scenario bureau and every new play or book will be sent to Hollywood in synopsis form for the approval of the department there. We are not hurrying. We know careful preparation is essential, and we probably shall not start production until late in September."

It was announced about a week ago that Fox is planning to make twelve pictures in France and twelve in Germany, in addition to those to be made in England. Production in France will be i nthe Branberger-Richebe studio in Paris.

Three for Dix Cast

Ralph Bellamy, Frank Conroy and Stuart Erwin were signed for roles in the Richard Dix picture, "Birds of Prey," the latter coming over to Radio on a loan from MGM. J. Walter Ruben is directing.

Breese to Universal

The Collier and Wallis office has set Edmund Breese for a featured role in "Park Avenue Ladies," the new title for "Lilies of Broadway," Universal's filmusical.

Fox Newsreel in Row

(Continued from Page 1)

ment. Fox cut the newsreel men some time ago and promised to restore the cuts by a certain date. The money is held in escrow, and Fox's last announcement was that there would have to be another meeting of the newsreel producers before restoration was made.

Zanuck Dickers with Landi for Contract

Darryl Zanuck is negotiating with Elissa Landi for a term contract at Twentieth Century Pictures on completion of her Fox contract, which has two months to go. The player is now vacationing and will start work on her last picture for Fox,"I Am a Widow," when she returns.

Fay Wray Saved from Drowning by Geo. Hill

Fay Wray got caught in a rip tide while swimming at Playa del Rey yesterday and undoubtedly would have been drowned had not George Hill, the director, who has a home there, gone to the rescue and brought her ashore.

She was bathing on a strip of beach from which the lifeguards have recently been withdrawn and slipped into one of the deep holes made by the sharp tides.

Zeidman-Woodard Deal for Tropical Picture

Ben Zeidman is concluding a deal with Stacy Woodard, biologist, who recently severed relations with the Nathan-Fairbanks unit producing "Strange As It Seems" for Universal, to produce a feature of the dramatic novelty type.

Woodard will head an expedition into Central America for film material. Zeidman is handling this picture outside of his two-picture deal with Universal.

Ford Will do 'Patrol'

Negotiations between John Ford and Radio were concluded yesterday when the director signed to direct "Patrol," by Phillip MacDonald. The Harry Wurtzel office represented Ford.

Minna Gombell at Para.

Minna Gombell signed with Paramount for a featured role in "The Way to Love" yesterday, Harry Wurtzel closing the deal. Production stars Maurice Chevalier under Norman Taurog's direction.

Two for Verschleiser

Ben Verschleiser has signed Hobart Cavanaugh for a leading role with Peggy Shannon and Preston Foster in "The Devil and His Mate." Phil Rosen directs for Monogram releases.

Holloway to Warners

On completion of his deal with Universal, Sterling Holloway, swings over to Warners for a featured assignment in "Wild Boys of the Roard."

Forrester Harvey Set

Forrester Harvey has been added to the cast of "The Invisible Man" for Universal.

Hays Orders All 'Nance' Stuff Out

Owing to protests from women's clubs, who are up in arms against any and all suggestions of sex perversion, producers have been notified by the Hays office that "nance" characters or players of that type must be eliminated from screen plays.

This just about puts several well-known players identified as that type out in the cold, the most prominent among them having been consideraly mystified last week when four deals for his services fell flat.

Radio Company Back from Annapolis Location

Betty Furness, Florence Lake, Glendon Allvine and Christy Cabanne arrived in town yesterday from Annapolis, where they have been for the past two weeks on location shooting "The Glory Command" for Radio.

The remainder of the troupe, including Bruce Cabot, John Darrow, Arthur Lake and Assistant Director Tommy Atkins, left Annapolis last night for Hollywood.

MacDonald at Warners

J. Farrell MacDonald has been signed by Warners for a top spot in "Wild Boys of the Road." William Wellman handles the picture, with Frankie Darro playing the lead. Collier and Wallis represented MacDonald.

Rogers Signs Three

Having definitely set "Golden Harvest" as the first picture on his next year's program for Paramount, Charles R. Rogers yesterday signed Richard Arlen, Chester Morris and Marguerite Churchill for the featured roles.

Paramount Gets 'Gaby'

Paramount has put over a deal with MGM which transfers "Gaby des Lys," by Jack Kirkland and Melville Baker, from the latter to the former.

the RUMOR MARKET

New York.—Although he has not confirmed it, Hiram Brown is said to be lining up a nation-wide chain of exchanges and is preparing to re-enter the production field once this has been accomplished.

Ten agreements with as many exchange men in Eastern spots are reported to have been concluded. Brown is to turn towards lining up production when the number has reached sixteen.

On the production angle, idea will be to operate under the unit plan, individual producers to join on the same sort of basis that went into the World Wide venture. Single deals will be worked out, their nature dependent upon the type and sagacity of the independent. Pictures are not to exceed the $35,000 budget, with negative guarantee said to be assured.

Charles Rosenzeig's name is coupled to the set-up. Considerable credence is given to the yarn here, and at least one production company, Sterling Pictures, on the coast, is known to have started negotiations as the first of the units.

●

A far-fetched yarn, fantastic enough to merit at least some measure of interest, has it that Louis B. Mayer, of MGM, is more than ordinarily concerned with Paramount's defaulted bonds. Eventual acquisition of the Paramount subsidiary properties is said to be the motivating purpose back of L. B.'s concern.

Para. Creditors Lose

(Continued from Page 1)

expected his action would be attacked in court later.

Counsel for the trustees contended that the four subsidiaries should be permitted to continue business so that any contracts signed since last January will be considered valid. He also argued that the business of Paramount should not be hampered by questions as to whether or not people dealing with the subsidiaries are going to be protected.

The next meeting of the creditors is set for June 27.

The Best Dressed and Most Exacting Women of the Film Colony Patronize

Frank Hoffman & Co.
EXCLUSIVE FURRIERS

PA. 9959 1101 South Western
Finest Furs Unexcelled Workmanship

THE Hollywood REPORTER

ol. XV. No. 31. Price 10. TODAY'S FILM NEWS TODAY Friday, June 23, 1933

FOX DEFICIT $15,010,395

Sales Income $9,000,000 Less In '32 Than In '31 — Vote On Reorganization Plan In July

New York.—The deficit of the Fox Film Corporation for the year 1932 was $15,010,395, according to the annual statement, issued yesterday. This does not include the balance sheet of Wesco and subsidiaries. The net deficit as of April 1, 1933, is $16,370,028.

An accompanying statement by President Sidney R. Kent speaks of the generally poor business conditions in 1932, which resulted in a reduction of the value of properties and investments. Defaults and bankruptcies, he says, made necessary a general revision of the values of assets of all corporations.

The gross income of Fox from film sales in the year amounted to $29,712,000 as compared with $38,973,000 in 1931. The net operating expenses, exclusive of amortization, totalled $8,542,000, as against $10,500,000 the preceding year.

Mr Kent also issued a call for two

(Continued on Page 21)

TRADEVIEWS by W. R. WILKERSON

●YOU just keep Harry Warner from issuing asinine statements! The latest about star salaries is provoking many laughs here in Hollywood by those in the know. NOT that stars are not making plenty of salary, maybe more than the present picture traffic will bear, but (AND THIS IS IMPORTANT) if every star on the Warner payroll would volunteer to work for nothing, it would not offset those crazy real estate deals that Mr. Warner plunged his company into.

The chief topic of conversation in picture matters for public consumption, generally gets around to star salaries. That old bugaboo is used to cover a multitude of sins. It diverts investigation of the stock and bondholders. And such outbursts as Warner's is a picture of a company head whistling in the dark.

There will be a salary readjustment in this business, should be. There are lots and lots of people making entirely too much money, and just as many more not making enough. But those adjustments can not and will not be brought about by such statements as Harry M. Warner is prone to make at times.

●

Our New York office sends in a bunch of figures on a picture we have not seen, but the importance of which did not place it in the class with the business it has done. Which may be the answer to "What does the public want?"

The picture in question is "Made on Broadway." The draw names are Robert Montgomery and Sally Eilers. At the time it was shown here in preview, it received fair notices, but a greater reaction due to the fact that it was the cheapest negative Metro-Goldwyn-Mayer had turned out in years. The cost was just beyond the $100,000 mark. It was given a production rush by Louis B. Mayer, through his desire to take advantage of the temporary layoff of Harry Beaumont, Montgomery and a few stock players and the demand for a release.

●

"Made on Broadway" has been doing better business than some of the $400,000, $600,000 and even the $700,000 negatives made on the same lot Is it not reasonable to believe, then, that the public is not interested

(Continued on Page 2)

Indies Won't Submit Code to Hays Office

New York.—The organizations of independent producers and exhibitors who have been preparing their ideas of the new code will refuse to submit the results to the Hays office, fearing they will not get a fair break. They intend to send their suggestions to Washington direct.

Chevalier Washed Up with Paramount

The Paramount-Maurice Chevalier new deal definitely went cold yesterday, with the star's personal representative, Max Ruppa, turning down the percentage deal offered.

Chevalier is now free to negotiate with other studios and will leave Paramount on completion of "The Way to Love." George Gershwin will write Chevalier's next, wherever he goes.

Maurice Ostrer Leaves N. Y. on Way to the Coast

New York.—Maurice Ostrer, head of Gaumont British, and Arthur Lee, American representative of that company, left New York yesterday for Toronto. From there Ostrer will go to the coast, arriving there in about ten days.

Para. Will Restore Full Exploitation Staff

New York.—Paramount has decided to restore its exploitation staff to full strength. John C. Flinn will be in charge of the work and will make his permanent headquarters in New York.

Spencer Tracy with Borzage at Col.

Columbia received an okey from Fox yesterday for the loan of Spencer Tracy, after a week of negotiations, for the top spot in "A Man's Castle," opposite Loretta Young. Frank Borzage will direct.

Tracy will swing over to Columbia on completion of "Shanghai Madness" for the Sol Wurtzel unit. Fox has pushed back the starting date of his next picture, "Triple Cross," an original by William Conselman and Henry Johnson.

MGM Execs Leaving for Convention in Detroit

New York.—Executives of Metro-Goldwyn-Mayer are leaving for the convention to be held in Detroit. In the party are Felix Feist, W. F. Rodgers, F. C. Quimby, J. A. Gove, A. F. Cummings, A. W. Aason, J. S MacLeod, Si Seadler, W. R. Ferguson, E. Morrell, C. Deesen and District Managers J. E. Flinn, W. E. Scullay and Robert Lynch.

Howard Dietz, publicity head, and Hal Roach leave the coast by plane today.

'Emperor Jones' Slow

New York.—"Emperor Jones," which Krimsky and Cochrane are producing at the Astoria studio ,is far behind schedule and will be shooting three to five weeks longer.

'Wicked Woman' to MGM

"Wicked Woman," a novel by Anne Austin, has just been purchased for the screen by MGM. It is running as a serial in Household Magazine.

Frances Fuller Held

Paramount yesterday exercised its option on Frances Fuller, the deal going through Selznick-Joyce.

STUDIO WORKERS MEET TO PLAN INDUSTRY CODE

The first meeting of employees of the picture industry to discuss formulation of a code in accordance with the Industrial Recovery Act was held last night at the Writers' Club. It was a representative group of film employees, from laborers to writers, and effected an organization to be known as the Motion Picture Employees' Code Conference. The meeting was notable for the complete harmony of all groups.

Frank Woods was elected chairman, with Campbell MacCulloch as secretary. It was decided to postpone any definite action until other employee organizations have been invited to sit in. A membership committee, consisting of Frank Woods, Al Cohn and a union official, was selected to bring

(Continued on Page 4)

Furthman for MGM

At the request of MGM, Columbia has allowed its contract with Jules Furthman to expire so that the former studio may offer the writer a term deal which is now being worked out. He is writing a new screen play for "Soviet."

Lawson Sells Play

New York.—The Theatre Guild has bought "Gentlewoman," a new play by John Howard Lawson, author of "Processional."

Doug, Jr., Back Today

New York.—Douglas Fairbanks, Jr., and Charles MacArthur will arrive from Europe on the Bremen today.

-:- ROSITA MORENO -:-

THE Hollywood DAILY REPORTER
TODAY'S FILM NEWS TODAY

W. R. WILKERSON Editor and Publisher

FRANK POPE..... Managing Editor

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BIG AGENTS GET THE GRAVY, SMALL ONES BEING SHUT OUT

Economy Policies Ruining Business

"A strange state of affairs exists in the agency business right now, conditions among the studios being such that the big managers are garnering all the gravy, while the small fry, those handling freelancers, are virtually shut out." This is the way one agent yesterday spoke of his activities, investigation among the others bearing him out.

"We are going through a phase that we have never before experienced because of the rigid economy programs that have been inaugurated at all studios," he continued. "Despite the large production schedules, film companies are not exerting themselves to buy outside talent and are concentrating on keeping their contract people going at high speed.

"Hence, it is obvious the few big agencies are suffering from swelling coffers, since they control the majority of the contract lists. The lesser agents, dealing in unaffiliated artists, are struggling to keep their heads above water and any number of the sixty-odd small-timers would abandon their business to become book-agents, or anything else, if they could bring themselves to face realities and give up hope.

"Fox has a three-months' economy program on which restricts practically all outside business. The company is not hiring writers at all, few players and fewer directors. Exceptions are only the proven, established 'names.' Wherever the other studios are making buys, you will discover cheap deals, all offers are for buttons.

"What aggravates the situation is the rise of inter-studio lending of players. There are all sorts of deals of this nature going on. Warners is not lending its list, but is doing everything in its power to grab other studio bets on loan-outs.

"Loan out deals mean added activity for agents, but no increase in income for them, while, at the same time, spots that would ordinarily go to freelancers are lost to the agents handling those lists.

"Even the independents, where a fair portion of business could be transacted by small agents, offer inadequate relief."

Tradeviews

(Continued from Page 1)

in some of the stories producers are placing before the cameras? Is it not fair to assume that the stage hit, the so-called best seller, and much of the highbrow stuff that is bringing top prices, is NOT what the public wants—that it wants simple stories, well told, with attractive people in them? That original stories for the screen, written by able screen writers, are the screen's greatest need?

Think it over. Look over some figures yourself, if they are available. Make your own comparisons.

REVIEWING THE FAN MAGS

SHADOPLAY
76 pages and cover
COVER DISPLAY.....Frances Dee (Paramount)

Publicity Space (Approximate)

MGM	620 sq. inches
Paramount	400 sq. inches
Warners	280 sq. inches
Warners	280 sq. inches
Fox	230 sq. inches
Universal	140 sq. inches
RKO	100 sq. inches
Columbia	70 sq. inches
U. A.	4 sq. inches

The "outstanding features" of July's Shadowplay do not outstand very much. They recline rather lazily on very conventional and tried formulae and succeed unusually well in being just usual.

The story of the imaginative meeting of Greta Garbo and Mae West (which has been done before this month) is handled in Shadoplay by Susan Hempstead.

Lee Tracy, Regis Toomey, Elissa Landi, Pat O'Brien, and Maurice Chevalier are interviewed; Kirtley Baskette writes about Laguna Beach, "Hollywood's New Hideout"; Sally Nevers tells who is "going with" whom under the title, "Summer Romances of the Stars"; and Rex Tarbell writes of Janet Gaynor's divorce and Joan Blondell's marriage.

Pretty tame stuff, all of it. Caroline Norwall does herself proud, however, with a good fictionization of "Hold Your Man."

Gasnier for France

Louis Gasnier's contract with Paramount has expired and negotiations are on for the director to make four pictures at the Paramount Joinville studio in France.

Turner Calls Speed Plane 'The Bowery'

The plane which Col. Roscoe Turner will fly in the New York to Los Angeles speed contest July 1, the feature event of the coming National Air Races here, was christened yesterday at the United Airport.

Before a group of film notables, Colonel Turner christened his plane the "Twentieth Century Pictures' 'The Bowery' Special," after which he gave a private flight test which showed a speed above 300 miles an hour. Among those watching the test were Joseph M. Schenck, Darryl F. Zanuck, Joseph H. Moskowitz, Raoul Walsh, William Goetz and others. Turner's present East-West record is 12 hours and 33 minutes, and he declared he expects to span the continent this time in less than ten hours.

Effects in 'Deluge' Have Majors Scratching

The effect of New York City being washed away by a giant tidal wave, as photographed by the Kelly-Bischoff-Saal group for a picture called "Deluge" that is to be released by Radio, has major producers scratching for a thrill to top it.

From the very conception of this Ned Mann effect, producers at the big local plants have been nosing around for a slant at the finished model and the negative, hoping that the under-current reports were not true. But they have seen, and pictures at Paramount, MGM and Warners with similar ideas have been shelved as a result.

Wead-Boylan Teamed

Lt. Commander Wead and Malcolm Stuart Boylan will do an original sea story and screen play for MGM. They leave tonight for San Francisco to gather material.

Fox 1932 Deficit Was $15,010,395

(Continued from Page 1)

meetings of stockholders, to be held in New York July 1 and 3, to take action on the proposed financial reorganization plan, which entails the exchange of the old stock for the new on a basis of six shares of old for one of new. The stock transfer books close today.

Kent's statement tells the stockholders that the corporation is faced with debts of approximately $42,000,000, of which $12,000,000 is payable now. The holders of $36,000,000 of debentures, among whom are Kent, W. C. Michel and Winfield Sheehan, have agreed to participate in the underwriting of the new stock. Kent asks the stockholders at the coming meetings to release the underwriters from any liability arising since April 1, and to ratify the action of the directors in issuing the new stock. Some question as to this action has been raised in connection with the acquisition of the Loew's stock. Debentures which do not join in the underwriting will not be retired, Kent says.

E. R. Tinker, who has just resigned from the Fox board, is expected to leave for the coast soon on a mission to reorganize Fox West Coast. His resignation is seen as another step in the withdrawal of the Chase crowd from Fox, as he has been regarded as the Chase representative in the corporation.

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THE LOW DOWN

A famous blonde star isn't nearly as "cagey" as she thinks she's being. Wonder if she is still laboring under the delusion that no one knows just where she is spending most of her time (and energy) these days. The man in her life at the moment is acting rather secretively; silly, too, in his attempts to hide it all. For instance, a beach neighbor of his with whom he plays tennis and visits constantly, is supposed to be a very good friend too. But when he called up recently to suggest a visit, the famous star's boy friend made a lot of thin excuses, but finally gave in and invited him over. Of course, the star was there—she's always there. But everyone knows it, so why all the fuss?

●

It happened during the shooting of "Dinner at Eight." Not exactly the "retort courteous," but funny enough to get laughs at the time, and the story is now going the rounds. An electrician who had just placed a large light, went over to Jack Barrymore and said, "Please, Mr. Barrymore, would you mind standing under that light over there—can you please stand under that light, Mr. Barrymore?"

Answered Jack, "My dear boy—I can stand under ANY light. I am the illegitimate son of Mae Murray!"

●

The business department of the new Twentieth Century Picture got a requisition the other day which caused it to scratch its collective head. It was from one Courtenay "Brick" Terrett, who is doing a piece of writing for Mr. Zanuck's outfit. Mr. Terrett has been located in an office, formerly the casting office, in the extreme northwest corner of the United Artists lot, miles and miles and miles—so he says—from Mr. Zanuck's sanctum. So Mr. Terrett writes: "Since you have stuck me out here in North Ventura, where the scenery is beautiful, I admit, will you please furnish me with a scooter, a bicycle, a pair of roller skates and a dozen carrier pigeons so that I may keep in touch with Mr Zanuck." So far, the requisition has not been completely filled.

'GREAT TO BE ALIVE' MAY PASS: PARA 'FOREST' GOOD WESTERN

Funny, But Long; Oliver High Spot

"IT'S GREAT TO BE ALIVE"
Fox

Direction.....Al Werker
Original.....John D. Swain
Adaptation.....Paul Perez
Dialogue.....Arthur Kober
Lyrics and music.....William Kernell
Photography.....Robert Planck
Cast: Raul Roulien, Gloria Stuart, Edna May Oliver, Herbert Mundin, Robert Grieg, Dorothy Burgess, Joan Marsh, Emma Dunn, Edward Van Sloan.

The old saw, "I wouldn't marry you if you were the last man in the world," has been immortalized for the second time . . . this time in sound, under the title "It's Great to Be Alive," a Fox feature.

The story was made as a silent in 1924 with Earle Foxe as the last man.

Perhaps you remember the tale . . . how a plague, fatal only to men, destroyed the entire masculine population of the earth with the exception of one man who was stranded on a desert island.

Raul Roulien, one of the world's champion muggers, is the man in this instance.

Now, the idea alone is swarming with possibilities. Fox had the opportunity of making one of the funniest films in history, and in some ways took advantage of the chance. The main criticism of the picture as it was previewed last night is that the beginning of the film was just thirty-five minutes of boredom. With that cut almost entirely, the picture would be a hundred per cent better off.

William Kernell's music and lyrics, Sammy Lee's dance routines, the scenes of the World Congress, when representatives from all over the world congregate to decide the man's fate, and the acting of Edna May Oliver are the high points of "It's Great to Be Alive," and they are high.

Gloria Stuart, Herbert Mundin, Robert Grieg, Joan Marsh, Emma Dunn and Edward Van Sloan are other principals. Dorothy Burgess turns in a good piece of work as a 1940 gangster.

The photography by Robert Planck merits superlatives. Paul Perez adapted John D. Swain's original story, and Arthur Kober's dialogue fits in.

Direction by Al Werker is spotty, but usually acceptable.

Provided the first half hour of this picture is cut, you exhibitors needn't be afraid to offer this to your audiences. They'll like most of it. It's different, and the basic idea, anyway, is screamingly funny. And some of the scenes live up to it.

Cartoon in MGM Musical

MGM has closed a deal with Walt Disney for a "Silly Symphony" cartoon to be interpolated in the musical revue, "The Hollywood Party," which Edmund Goulding will direct.

'C. B.' Rests Between Pictures—8 Minutes

Cecil B. DeMille believes in resting between pictures. He wants time to relax. So, when he shot his last scene on "This Day and Age" for Paramount Wednesday night at 9.27, he relaxed for just eight minutes. At 9.35 he started making tests for his next picture. Incidentally Claudette Colbert and Mary Boland will be in the cast.

Paramount-Raft Sign New Contract

The Paramount-George Raft contract was settled yesterday and the player signed a new long term contract.

His next picture will be "The Bowery," for Twentieth Century Pictures, which is an individual contract and not a loan from Paramount. The Nat Goldstone office negotiated the deal.

Arline Judge Cast in 'Sensation Hunters'

Monogram has borrowed Arline Judge from Radio for a top spot in "Sensation Hunters," which Charles Vidor is directing under Robert Welch's direction.

Production goes into work today. Preston Foster, Marion Burns, Kenneth MacKenna, Nella Walker, Harold Minjir, Creighton Hale, Finis Barton and Cyril Chadwick, the latter signed through the Hoffman-Robinson office, fill the main spots.

Cortez Attended by Doctor on Set at Para.

A doctor was added to the cast of "Big Executive" at Paramount yesterday. Not as an actor, but to attend Ricardo Cortez, who was suffering from a heavy cold and who preferred to have his physician with him rather than hold up production.

Rodgers-Hart on 'Nana'

Sam Goldwyn has borrowed the songwriting team of Richard Rodgers and Lorenz Hart from MGM to write the musical numbers for the Anna Sten picture, "Nana," which George Fitzmaurice will direct.

Mae Clarke Assigned

Mae Clarke has been assigned the role in "Turn Back the Clock" at MGM which Colleen Moore was to have had. Miss Moore is out because of illness.

Break for Extras

Roy Del Ruth used 134 extras on his "Bureau of Missing Persons" set at Warners yesterday, and expects to use about 200 tomorrow.

Plenty of Action; Comedy Over-Done

"MAN OF THE FOREST"
Paramount

Director.....Henry Hathaway
Original story.....Zane Grey
Screen play.....Jack Cunningham, Harold Shumate
Photography.....Ben Reynolds
Cast: Randolph Scott, Verna Hillie, Harry Carey, Noah Beery, Buster Crabbe, Vince Barnett, Blanche Frederici, Tempe Pigott, Tom Kennedy.

Zane Grey has written better stories than "Man of the Forest" and Paramount has made them better, but when this one has been trimmed and snapped up in the numerous places where it is rough-hewn, it will be better-than-average western entertainment.

With a story that centers around a fight over water rights, and the regulation western characters, there are plenty of novelties, including a family of mountain lions, which are Randolph Scott's pets.

Next to Vince Barnett—who is in the audience's hair half the time—Mike, the boss lion, is busier than anyone in the picture. When he isn't helping Randolph tame the gal, he's hightailing it after the rascally sheriff and earns his rest at the fadeout.

To say that there's too much comedy in the picture sounds like a paradox, but it's scattered between too many characters, human and animal, and too much of it is second-rate. Barnett, Buster Crabbe and the mule are overboard with footage, and repeatedly get in the way of the story and the principal characters.

Everybody in the cast shows Scott up as an actor, but he's good-looking, rides a horse well and acts the he-man without chewing scenery. His best sequence, and the best in the picture, is the one in his cabin with Verna Hillie after he has saved her from Beery's gang.

Harry Carey stands out with a seasoned performance, Beery is his usual villainous self. The others are up to the demands of the story.

Ben Reynolds and his camera made the most of some gorgeous lake and forest locations.

"Man of the Forest" is sufficiently off the beaten western trails to make a hit with lovers of outdoor melodrama.

La Cava on Original

Gregory LaCava is writing an original story for Twentieth Century Pictures, in addition to his preparations for directing the first Constance Bennett picture there. He may direct his own story after the Bennett production.

Breen and Cole on Way

New York.—Joe Breen, of the Hays staff, and Royal King Cole, writer for Hal Roach, left for the coast yesterday

Yesterday in New York with HELEN GWYNNE

There must be something to that gag about being a vice-president but working your way up. Al Lichtman was kidding the other day about how his reservations for the trip to the coast call for a compartment, while Hal Horne and Ed Finney rate a drawing room. Well, Hal's funny remarks and Finney's appreciative laughter need a lot of space. . . . Despite all the colyumists' talk about a possible romance between Tommy Manville and Claire Windsor, Jimmy Dunn seems to be number one boy. They're all over town together and went to the opening of "The Ghost Writer." . . . Al Scott and Ruth Selwyn manage to get to most places together. And to hear Al tell it, Jesse Livermore is just a rank amateur. Why Al's stock market time is worth at least two hundred thousand an hour. My, what a help his income ought to be to the government along about next January.

●

Dropping in to see "One Sunday Afternoon" is getting to be a habit with actors on their days off and visiting celebrities. Lew Ayres was there the other night, and so was Tallulah Bankhead (different parties). And, according to the newspaper reports, this makes one of several times for La Bankhead, or can newspapers be wrong? . . . And speaking of newspapers—what a lot of fun they've been having with A. C. Blumenthal. He must have a little Napoleon complex or something, because every time he tries to avoid publicity he uses the name of Morgan or Walcott Blair, broker of Chicago. He is believed to have sailed in the Europa and the secrecy was due more to process servers than modesty, they say. . . . Also it seems to us that a good reason for his going to London at this time would be to appear for the trial of an important suit that's been pending for some time.

●

It might be fittin' at this time to say a few words on the subject of "Ghost Writer." It was a disappointment to us because from the title we had expected a vigorous, humorous expose of that particular racket and, instead, we found a series of happenings that under any other label might have happened to anyone. . . . What with all the plot, sub-plot and counter-plot, there's plenty of material for a movie and a good one at that, but the play about ghost writers has yet to be written. . . . Hal Skelly was a pleasure to see again but he chafed a bit in a role that never quite let him get started. William Frawley is grand as a live wire promoter whose philosophy is that a cheque for a goodly sum is the better part of sentiment. Wonder why he's not in pictures—great utility man. . . . The women's clothes are really smart and the heroine's costumes in particular should be of interest to movie fans. The Katherine Hepburn influence is all over the place especially in the matter of evening wraps that button all the way down the front.

Story Scout Passing Out of Picture Business

The story scout, who at one time was an important factor in production affairs, has been dropped by virtually all studios and the chances are that he has been eliminated forever.

"Our organization," said the general manager of a major plant, "is swamped with story material which will take us months to wade through, so why do we need a story scout, especially one who brings in stories from unknowns when we are demanding stories by writers whose names have exploitation value? That type of studio employee is purely a superfluity. Whatever he can do, it has been demonstrated convincingly, is accomplished in the routine course of business.

"We need good stories, name authors or not. If a story is worth making into a picture, it comes to us because the writer is more anxious to sell than we are to buy. So, again, where does the story scout fit in? The man or woman who claims that he or she can go out into the literary wilderness and bring back a fatted calf is either a genius or a consummate liar, and more than likely the latter. The man who can pick a story that will make a hit picture would most certainly not be a story scout. You could look for him at the top, for he'd be our most important executive. We rarely know that we have a hit in a completed picture until it goes out on the market. I defy any man in the world to estimate accurately a story's potentialities.

"What we need today is not story scouts, but new ideas on reaching story material, particularly by big writers, before that material reaches other studios. In other words, elimination of competition for a period, during which we can decide on those stories. Reaching publishers for exclusive readings doesn't work, because of various problems created by such arrangements. To reach writers before their publishers is out of the question. We can't do it, and neither can a story scout."

A major studio story editor added that his organization had worked out an arrangement with their exchanges whereby their territorial managers keep a weather eye open for likely stories. This arrangement, the editor said, is a vast improvement over the story scout and is economical at the same time.

Wanger on Davies Pix

Walter Wanger has been assigned as associate producer on the next Marion Davies production for MGM. Frank R. Adams is writing the screen play.

Ellis in 'Police Call'

Robert Ellis has been signed by Screencrafts for a top spot in "Police Call," which Phil Whitman is directing. The deal was handled by the Hoffman-Robinson office.

'Always Tomorrow' Will Rogers' Next

Fox has shelved "Green Dice" as Will Rogers' next picture under the direction of Frank Borzage, who is scheduled to return to that studio for one picture on completion of his first for Columbia. Instead, Fox will use an original story by Sonya Levien, titled "Always Tomorrow."

Academy Appoints Code Committee

The Academy yesterday announced it had completed its Emergency Committee on the code to be framed under the Industrial Recovery Act.

Richard Barthelmess and George Irving, represent the actor branch; John Cromwell and Donald Crisp, directors; Douglas Doty and James K. McGuinness, writers; William Sistrom and Louis D. Lighton, producers; Carl Dreyer and Alvin Wycoff, technicians.

The committee will have its first meeting later in the week, at which time the Academy's ideas on an industrial code will be discussed.

Conlon with Stahl

John Stahl signed Tom Conlon for "Only Yesterday," closing the deal through Jack Gardner yesterday.

Guild to Replace 3 Board Members

A meeting of the membership of the Screen Writers' Guild has been called for next Thursday evening at the Writers' Club to hear reports of the Executive Board and to elect three new members of the Board.

Those elected will replace Grover Jones, Howard J. Green and Lawrence Stallings, who have all become associate members. Jones and Green have producer-supervisor-writer contracts, which automatically relieves them of Board duties. Stallings is in Europe and tendered his resignation.

Nominees include John Bright, Frank Butler, Edward Eliscu, Brian Marlow, Edwin Justus Mayer, John Meehan, E. E. Paramore, Jr., Jo Swerling, Harvey Thew, Vina Delmar, Zelda Sears and Josephine Lovett.

The meeting will also hear a report of Attorney Lawrence Beilenson's activities in New York and Washington in behalf of the Guild. Beilenson arrived by plane from the East last night.

Riff War for Picture

Merian C. Cooper has assigned Ruth Rose to write an original Arabian love story around the Riff war, which Ernest Schoedsack will direct after he completes "Jamboree" for Radio. The title will be "A Fugitive from Glory."

Jeane Cohen Sailing

New York.—Jeane Cohen, Eastern story editor for Columbia Pictures will sail for Europe on July 15.

Employees Hold Code Meeting

(Continued from Page 1)

these other groups into the conference later.

Among the groups represented were the Screen Writers' Guild, cameramen, sound men, laboratory and film workers, grips and electricians, projectionists and the Federated Studio Crafts.

The results of a survey of the industry, made recently, by a volunteer committee, were submitted to the meeting as the committee's idea of conditions as they exist in the picture business today and some suggestions as to what the members feel should be done to remedy those conditions.

The lengthy preamble to the report cited the objectives of the Industrial Recovery Act; first, to put more people to work at better wages and, at the same time to equalize excessive salaries, and, second, to put the business on a sound foundation that will result in better product.

The report states that there should be a sharp line between the business and mechanical functions on one side and the creative on the other. It continues with eight suggestions which, the committee believes, will bring about the desired remedies. These are:

(1) "Prevent in whatever manner possible in large studios, the interference of non-creative executives in story writing and creative work, except so far as economy warrants. Once a story is fully approved, go ahead and make it. Costly tinkering by a multitude of minds will be more apt to ruin than help. Two possibly good pictures can be made at the present cost of one, which too often turns out bad.

(2) "Eliminate excessive and unnecessary salaries for unproductive executives.

(3) "Limit to a reasonable extent over-bidding for talent.

(4) "Establish standard compensations for skilled labor and craftsmen without lowering existing scales.

(5) "Encourage the royalty system, whereby author, star, and director shall receive a percentage of the actual profits, thus minimizing the excessive salary evil.

(6) "Abolish, for a time at least, the importation of foreign talent, which, at best, is experimental.

(7) "Adopt and enforce, with government aid if necessary, a code of decency to govern the production of pictures for the primary purpose of bringing back to the picture theatre the millions of former patrons who have been alienated by the trend towards what has been designated as 'ultra-sophistication.'

(8) "Encourage the rental of studio space and service for independent productions, especially with new and untried ideas."

THE BOUQUET WORN BY
EUGENIE LEONTOVICH
AT THE OPENING OF
"20TH CENTURY"
AT THE
EL CAPITAN THEATRE
CAME FROM

COLONIAL FLORISTS, Inc.
IRMA WEITZENKORN

445 NORTH BEVERLY DRIVE

OXFORD 1156

BEVERLY HILLS

THE Hollywood REPORTER

TODAY'S FILM NEWS TODAY

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FRENCH ASK NEW U.S. BAN

TRADEVIEWS by W. R. WILKERSON

ALL these people who have pet grievances against this industry, individuals and companies who have shown inability to progress, are coming forward with their ideas of a code for the Industrial Recovery Act as pertaining to the picture business.

And if our REAL leaders do not do something to head them off and head them off immediately, those individuals and companies may cause the whole industry great embarrassment with our Government and the nation as a whole.

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Where do individuals of the type of Pat Powers or Pete Harrison fit in to draft anything, much less a code for this industry? What has either EVER done to merit such an assignment? By what acts of their past connections with pictures do they assume such an important function? For them, it is a matter of publicity, of self-publicity. But this personal publicity will tend to hurt this business unless our REAL LEADERS get together immediately, choose their representatives from each industry branch and GET TO WORK.

This fight of the exhibitor, of the distributor, of those connected with production here to have their say, will gather further ridicule for the motion picture industry as a business. Of course, the fault lies with Will Hays, who bungled the thing from the start as he would bungle anything else that depended on his acts or decision, but it has not gone too far to be saved. LET'S SAVE IT.

●

And for goodness' sake, once the thing is started, once representatives from EVERY branch of this business are elected, once they sit down to work out such a code, PLEAD that they will work it out and NOT talk for weeks and weeks, holding meeting after meeting, taking up months of time and coming out with NOTHING.

Those of you who are really sincere about the progress of pictures realize that this industry has about talked itself to death, talked too much for the press, forever talking for the personal glorification of the individual and getting nowhere.

This Industrial Recovery Act IS IMPORTANT. Other industries, realizing that importance, are handling the matter in a dignified and workmanlike manner. They are not publicizing their activities, their various branches are not rushing to print with their own personal drafts.

Brotherly Love

The eight Rubin brothers, headed by Benny, who have not had a reunion for five years, are planning to get together this Summer in their home town in Massachusetts. Eddie was asked yesterday when he was leaving and replied: "I don't know. The thing may be off. Our brother in Tennessee is holding out for expenses."

London Premiere for 'Dinner at 8'

New York.—The Metro-Goldwyn-Mayer production of "Dinner at Eight" will have its world premiere at Charles Cochran's theatre in London, if negotiations now on between MGM and Sam H. Harris are consummated. The date tentatively set is September 1.

This foreign preview is made advisable because the road tour of the play in this country probably will not end until late in the Fall and, under the agreement, the picture cannot be shown here until the stage version is over.

Fox Will Distribute 'Terrytoons' Abroad

New York.—Clayton P. Sheehan, general manager for Fox in Europe, announces that his company has acquired the rights to the distribution of the "Terrytoon" cartoons in all foreign countries except Canada.

Producers-Distributors Want All Foreign Pictures Banned For Year From July

New York.—A further ban on the importation into France of foreign motion pictures, especially those from America, is being demanded by the Paris Syndicale Chamber of Cinematographic Industries, an organization composed of French producers and distributors.

This body, which is a sort of motion picture Chamber of Commerce, has passed a resolution that all foreign films should be barred for one year, beginning July 1, and has petitioned the French Government to put the ban into effect.

It is noticeable, however, that this request comes from producers and distributors, who fear the competition of foreign producing companies, especially those of America. The French exhibitor realizes that American pic-

(Continued on Page 2)

Film Man Knighted

New York.—Carl P. York, general manager for Paramount in Scandinavia, has been created a knight by King Gustav of Sweden. He is the first film man to be honored in that country.

Chicken Yarn for 'U'

Dale Van Every and Tom Reed yesterday sold Universal an original story, called "Chicken Rancho," a comedy based on poultry raising in California.

Dunn to Make Picture in East

New York.—Rowland and Brice and Laurence Schwab yesterday signed the deal which provides for the loan of James Dunn from Fox for the top spot in "Take a Chance," which goes into production July 20 at the Astoria studio.

They have also concluded a deal with George White to co-author a new story for a production built around the "Scandals," although it will not be a musical revue.

Goldstone Backing 'Road to Ruin' Re-Make

Willis Kent is producing his remake of "Road to Ruin" on a deal outside of his tie-up with Ralph Like in Progressive Pictures and is being financed by Phil Goldstone.

Producer yesterday signed Richard Tucker, Richard Hemingway and Neill Pratt for important roles. The O'Reilly and Mann office handled the deals.

Cummings to Fox

Irving Cummings has been signed by Fox on a one-picture deal to direct "The Mad Game," starring Warner Baxter. The Sol Wurtzel unit is producing.

Radio Wants Clara Bow

Radio has offered Clara Bow a one-picture deal and wants the star for the leading role in "Blonde Poison," the Donald Henderson Clark story which he is making into a screen play.

McFadden Assigned

Fox has assigned Hamilton McFadden to direct "Charlie Chan's Greatest Case" as his next assignment, with Warner Oland and Heather Angel slated for the top spots.

Wells Root Assigned

Wells Root has been assigned to write the screen play of "Hide in the Dark" for Radio.

INDIES ISSUE FIRST CODE: DENOUNCE EVERYTHING

New York.—The first code under the Industrial Recovery Act drawn by any branch of the picture industry is that of the National Association of the Motion Picture Industry and was announced yesterday by Pete Harrison, publisher of an exhibitors' trade paper.

Far from being constructive, as the Government desires, it denounces about everything that is being done in the industry today. It characterizes most trade practices as either "monopolistic" or "unfair competition."

Under the "monopolistic" heading are placed ownership or control of theatres by any producer or distributor; protection, zoning and exclu-

(Continued on Page 3)

Mike Simmons Here

Mike Simmons, director of publicity for Monogram, has been given a two-months' leave of absence from his New York post and arrived in town last night on the Chief. He joins Twentieth Century to work on the screen play of "The Bowery," based on the novel which he wrote in collaboration with B. R. Solomon.

'Tarzan' on Again

MGM has again taken "Tarzan and His Mates" off the shelf and plans to get it into production within ten days with Johnny Weissmuller, Maureen O'Sullivan and Neil Hamilton in the cast. Cedric Gibbons will direct.

WILHELM DIETERLE Directing for FOX

THE Hollywood DAILY REPORTER
TODAY'S FILM NEWS TODAY

W. R. WILKERSON.....Editor and Publisher
FRANK POPE..... Managing Editor

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'DON'T BET ON LOVE' JUST FAIR; 'THE REBEL' A SCENIC TREAT

RAMBLING REPORTER

Norma Talmadge arrived back in Hollywood yesterday via boat—and will stay at the beach house a while . . . which reminds us, do you know what male star almost finished his trip through the Panama Canal in irons on account of he made himself so obnoxious to all the passengers on board during the voyage? . . . Claudette Colbert's hair is many shades lighter (almost blonde) for her new picture . . . hope it's not permanent. . . . Ernst Lubitsch, back from his stay in Arrowhead, looking like a debutante.

●

Gregory Ratoff just about WOWED everybody with his performance in "20th Century." . . . and just about everyone was at the opening. . . . Mme. Leontovich, winning acclaim and greeting old friends at the huge party in her honor at the Vendome later. . . . Adrienne Ames, Mrs. Milton Bren, Irene Selznick, Al Schulberg, Alice Glazer, Aileen Rothacker, looking very smart. . . . Darryl Zanuck "sold" a story to Lee Tracy during the second act. . . . Paul Muni, telling a crowd of youngsters that he couldn't sign their autograph books because it was "inconvenient" . . . and that he was "waiting for his car." . . . Other stars managed to oblige. . . . Louella Parsons, still confined to bed—and speechless . . . we mean with laryngitis. . . . A former well-known comedian is now working as extra around the studios under another name . . . to keep the process-servers from his door.

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The Ken McKennas (Kay Francis) entertaining for Marion Saportas tonight. . . . The Paramount luncheon room doing nip-ups over that luncheon to Walter Winchell the other day. . . . Alan Vincent has a color-blind cousin who runs an art gallery in New York! . . . Lil Tashman, up at dawn every day for a tennis lesson. . . . Joseph Schildkraut is going to do two plays over in Pasadena . . . the New Mrs. Shildkraut is very "arty" and wears rings on every finger except the right ones. . . . Helen Vinson is going to do a bit of modelling for Travis Banton today.

Good Cast Fails to Overcome Direction

"DON'T BET ON LOVE"
Universal

Direction.....Murray Roth
Story .....Murray Roth
Screenplay.....Murray Roth, Howard Emmet Rogers
Photography.....Jackson Rose
Cast: Lew Ayres, Ginger Rogers, Charles Grapewin, Tom Dugan, Shirley Grey, Merna Kennedy, Robert Emmet O'Connor, Lucile Gleason.

Mainly because of its story content—which successfully withstands the ravages of poor dialogue, sluggish direction and uninspired acting—"Don't Bet on Love" emerges as a moderately entertaining program picture. It will have little chance of getting by in deluxe houses, but should fill the bill in second run spots and small-town theatres. There the better-than-average title and the name draw of Lew Ayres should count.

The story has some mild exploitation values. It concerns a young chap working in a plumber's shop, who just can't stay away from the ponies. Running a streak of luck with the horses into a $15,000 dollar stake, he promises his girl to swear off betting. With the wedding guests assembled, she learns that his desire to spend their honeymoon in Saratoga is really dictated by the fact that the racing season has opened there. She refuses to go through with the marriage.

The boy, accompanied by a truck-driving pal and fellow race enthusiast, goes on to Saratoga without his bride-to-be. His luck continues phenomenal and he cleans up a cool fifty grand. But a blonde gold-digger catches him in a breach of promise suit. The manner in which he turns the tables on the digger is a clever plot twist.

But then there are numerous neat twists in the yarn that, with a different presentation, could have resulted in sock entertainment. The crooked scheme by which the "Plunging Plumber" hopes to accomplish his biggest coup, the way in which he runs afoul a gambling ring, even his final regeneration, all deserved better treatment.

Writing and direction are chiefly at fault. Murray Roth's original plot had plenty of stuff that his screen play and dialogue did not develop. When he then attempted to make it completely a one-man job by directing, he seemingly got entirely out of his depth.

Lew Ayres has always needed strong direction, which he does not receive here. Ginger Rogers, nearly always sure-fire, has merely a conventional heroine to do and her style is cramped. So too are the styles of Charles Grapewin, Tom Dugan and all the rest. There isn't a single standout performance in the lot and the players can't be entirely wrong. Photography was impossible to judge in the poor print shown at the preview.

Sell Ayres in an out-of-the-ordinary race-track story. There should be some good catch lines to be adapted from the press book.

Here's a Director Who Can't Go Wrong

Al Boasberg says he knows a director who, when he finishes a scene, tears it out of the script, and when his folder is empty, he knows that the picture is finished. Incidentally, this director IS Al Boasberg.

RKO Convention in New York Monday

New York.—Sixty-three district and branch managers, salesmen, etc., will arrive in New York Sunday to attend the first session of the RKO-Radio convention at the Park Central Hotel.

Following the New York sessions, Ned Depinet, Jules Levy and Bob Sisk will go to Chicago for the meetings there and will then continue on to the coast.

Jimmie Durante M. C. at Caliente Birthday

With Jimmie Durante acting as master of ceremonies, the fifth anniversary birthday celebration of Agua Caliente will be held in the Salon de Fiesta of the Casino tonight. Scores of Hollywood moving picture stars will be at the ringside

The Rhumba Revelers will provide a special revue for the occasion, and Chef Alex Eggers will supply a monster birthday cake.

Juanita Hansen Will Try Screen Come-Back

Juanita Hansen, famous in the silent picture days, will stage her talking picture debut with an important role in "Sensation Hunters," which Charles Vidor will direct for Monogram.

The leading players in the cast are Marion Burns, Preston S. Foster, Arline Judge, Kenneth MacKenna and Creighton Hale.

Sam Wood on 'Tugboat'

Sam Wood has been assigned to shoot the retakes on "Tugboat Annie," the Wallace Beery-Marie Dressler opus, in place of Mervyn Le Roy, who is in preparation for his next picture for Warners and cannot get away.

Nixon Turns Down Role

The deal for Marian Nixon to play the lead in "A Chance at Heaven" opposite Joel McCrea for Radio fell through, Miss Nixon turning down the part.

Poggi with Cantor

Grace Poggi was signed yesterday for a role in the Eddie Cantor picture, "Roman Scandals" for Sam Goldwyn.

Story Dwarfed by Work of Camera

"THE REBEL"
Universal
(Produced in Europe)

Direction .....Edwin Knop
Original and screen play..Luis Trenker
Photography.....Sepp Allgeir, Albert Renit.
Cast: Luis Trenker, Vilma Banky, Victor Varconi.

Scenery . . . the most gorgeous spectacular, breath-taking scenery you ever saw . . . is the highlight of "The Rebel," released by Universal.

The only trouble is that it dwarfs into minute unimportance the plot and characters.

The story concerns the Napoleonic invasion, in 1809, of the Tyrol, and in the face of the towering, snow-capped mountains, the majestic water-falls, and the lovely forests the audience is apt to say "So what?" to all the microscopic murderings of the French and the Tyroleans.

Luis Trenker, besides writing the story, acted the leading part of the Tyrol rebel, assisted by the direction and the photography.

Vilma Banky is the Bavarian girl whom both Trenker and Victor Varconi, as a French commander, love.

The picture was a stupendous undertaking. It is a pity that the plot was not more in mood with the scenery, as is the case, for instance, in that other scenic film charmer, "Be Mine Tonight."

Sepp Allgeir and Albert Renitz, photographers, and Trenker, get all the hand-claps on this picture for really beautiful camera work. Director Edwin Knopf's direction is rather lost in the shuffle.

If your audiences go for scenery, this is the film for them. The plot doesn't mean very much. The "feel" of the picture is exactly that of an old-time silent meller . . . plenty of hero stuff and lots of chases. Most of the film, in fact, is silent. Half your audience will like it. The other half won't. It's a toss-up.

Brulatours Abroad

New York.—Mr. and Mrs. Jules E. Brulatour (Hope Hampton) are sailing for Europe on the Rex today.

French Ask U. S. Ban

(Continued from Page 1)

tures are the best money-makers and he will not join in any petition which will deprive him of them. "Charlot," as Chaplin is called in France, is still the best draw of any picture star, although Lloyd and others run well up.

As a matter of fact, the French theatres even now are having so much trouble getting pictures that will give them a profit that nearly one-third of the houses in France are running silent films. The most profitable sound pictures come from America and the exhibitors probably will emphatically voice opposition to any plan to ban them.

'BERKELEY SQUARE' TRIUMPH FOR LASKY-LESLIE HOWARD

Production Superb in Every Detail

"BERKELEY SQUARE"
Lasky-Fox

Direction .....Frank Lloyd
Story by.....John Balderston
Screen play.....Sonya Levien
Photography.....Ernest Palmer
Cast: Leslie Howard, Heather Angel, Valerie Taylor, Irene Browne, Colin Keith-Johnson, Betty Lawford, Alan Mowbray, Beryl Mercer, Juliette Compton, David Torrence, William Morris, Ferdinand Gottschalk.

In a long and brilliant career on the stage, and a shorter but equally brilliant career on the screen, Leslie Howard has never surpassed the performance he gives in "Berkeley Square."

To begin by mentioning the chief actor in a play would ordinarily be putting the cart before the horse. But Leslie Howard IS "Berkeley Square." No play for years, on stage or screen, has depended for its success—even its intelligibility—on one actor as does this one. Howard, almost alone, is responsible for the successful communication to the audience last night of the subtleties of the play. The superb finesse and delicacy with which he portrayed the dream-wrapt hero, wandering bewilderingly and bewildered between the 18th century and the 20th, alone kept the picture in frail balance on the slack-wire between impressiveness and absurdity.

The mood of the audience at the opening of "Berkeley Square" was respectful and interested, but they were plainly in the dark as to what it was all about. Howard led them, like a magician threading the mazes of a labyrinth, by psychological stages that were easy to observe as they changed, to positive, enthusiastic applause before the final scene. To be able to accomplish that is the measure of a great artist.

The number of audiences that "Berkeley Square," in the same manner, can succeed in winning will be the final answer to the picture's box-office success. Even if it breaks no records, it will remain a great picture. That it must rank as one of the ten best of 1933 seems a foregone conclusion.

Jesse L. Lasky and his organization have given the play a production that can easily stand beside anything the motion picture industry has created. From script to photography, every department deserves special praise for excellent work artistically rendered.

Heather Angel, in a role only second in pitfalls and difficulties to Howard's, acquitted herself splendidly. Valerie Taylor and Irene Browne scored decisively. Ferdinand Gottschalk stood out vividly as Throstle, and Juliette Compton was briefly charming as the Duchess of Devonshire.

For the showman, "Berkeley Square" depends on the strength of the Leslie Howard following in his town. Playing to that primarily, he can go heavy on his general appeal to theatregoers on the merits of the play. It should make new Howard fans wherever it is shown, and the picture will create plenty of word-of-mouth advertising as runs through an engagement. And there's always the chance, in a bewildered, uncertain epoch like the present, that such a picture with its mystical and supernatural implications, will catch the popular fancy like a prairie fire.

'Hell-Raisin' Is Out

A film company on location in Alaska came upon the following warning posted by a miner:

Notis: Tresspassers will B persecuted to the full extent of 2 mongrel dogs which never was over sochible to strangers & 1 dubble barl shot gun which aint loded with sofa pillows. Dam if I aint gitten tired of this hell raisin' on my place."

Fox Amortization Extends 65 Weeks

New York.—Sidney R. Kent, president of Fox Film, yesterday gave out the basis for the amortization of the Fox Pictures.

Fifty-three per cent is written off in the first quarter, 75.5 at the end of 26 weeks, 88 per cent at the end of 39 weeks, 94.5 per cent at the end of a year, and 100 per cent at the end of 65 weeks.

Akst-Eliscu on Shorts

Harry Akst and Edward Eliscu have been assigned to write the music and lyrics for the series of Ruth Etting shorts that Lou Brock will produce for Radio.

Four for 'Vickers'

Sam Hardy, Ferdinand Gottschalk, Mitchell Lewis and Kitty Kelly have been added to the cast of "Ann Vickers," the Irene Dunne picture for Radio.

Mallory-Vlasek Set

Fox has assigned Boots Mallory and June Vlasek to featured roles in the Lilian Harvey-Lew Ayres picture, "My Weakness." It is a filmusical which Buddy de Sylva is producing.

Gene Ford on 'Smoky'

Fox has assigned Eugene Ford to direct "Smoky," the Will James horse story which is being supervised by Sol Wurtzel.

Weston to Columbia

Columbia has signed Garnett Weston to write the screen play of "The Ninth Guest," from the play by Owen Davis. Robert North is supervising.

Hendricks at Radio

Ben Hendricks, Jr., has been added to the cast of "Rafter Romance," for Radio.

Col.-U. A. British Distrib Deal Off

Columbia Pictures' contract with United Artists for the distribution of the former's program in Great Britain will not be renewed for the new production year, according to an announcement by United Artists being sent out to exhibitors.

The reason for the failure to renew, according to United Artists, is the increased number of pictures on the schedules for this year. The statement says:

"The decision has been arrived at because of the growth of United Artists' own activities, which will result in the largest seasonal output in the history of the company, Columbia having also increased its program of pictures.

"Because of this, it was considered that the double expansion would militate against joint distribution of the product of the two companies."

Berthelon Postpones Picture for MGM Job

Monogram has consented to postpone the production of "King Kelly of the U. S. A.," which George Berthelon is slated to supervise, in order that Berthelon may accept the berth of production manager on "Malibu" at MGM.

Upon completion of that picture, which John Considine is handling, he returns to put his own story into shape for the independent company.

Sedgwick-'U' Dicker

Edward Sedgwick has finished his contract with MGM and is now negotiating with Universal on a one-picture deal to direct an original football yarn by Dale Van Every.

Lukas-Stuart Cast

Universal has assigned Paul Lukas and Gloria Stuart the top spots in "The Giant Plane," an original story by Laird Doyle, which is being adapted to the screen by Edmund North.

Indies Issue Code

(Continued from Page 1)

sive runs, and duplication of royalties for sound recording reproduction.

Under "unfair competition" are listed block booking, double features, and agreements preventing interchange of stars or the use of studio facilities. It also denounces as unfair the allocation of lower film rentals by any distributor who handles independent pictures unless such action is justified by the quality of the product.

This association is composed of a number of firms and persons in the independent field, and the meetings which resulted in this code were attended by Harrison, Pat Powers, Sidney Samuelson, Frank Wilson, J. D. Williams, Tobias Keppler, attorney for a group of independents, and others.

Yesterday in NEW YORK with HELEN GWYNNE

You'll pardon us if we anecdote for a moment but the occasion really warrants it. T. C. Dietrich of Cosmopolitan Productions called up Nicholas Young of the Boston American a few days ago to tell him something about a campaign that Cosmopolitan was going to run in that paper. . . To Mr. Dietrich's very great sorrow, he learned that the dean of the Boston critics had died and that information just naturally led to a complete review of the many stories in connection with Nick Young. . . . It seems that Young was quite the cheese fancier in his day and he always found it hard to resist the temptation to buy at any and all hours. One day, on his way to review a picture, Young stopped in at a well known cheese store in Boston and bought himself a very choice piece of Gorgonzola, stuffed it into his suit coat pocket and went on down to see the picture. . . . He had been in the theatre about a half hour or so, when a woman seated next to him became quite restive and finally turned to him and said, "What do you suppose is that terrible odor in the place?" To which Young promptly replied, "Isn't it perfectly awful—it's the picture!"

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We noticed a headline in one of the papers which said something about as how the Hays organization was about to frame a code. Well, that's fair enough. A code is just about the only thing this industry hasn't framed yet. . . . And by the way, with the the eventual regulation of the pic- passing of the new industries bill and ture business by Washington under the terms of that law, what function, if any, is left to the Hays organization? . . . And now, in this beautiful month of June, 1933, Mr. Harry Warner takes credit for the brilliant statement that "exorbitantly overpaid" salaries should be cut! Isn't it about time for echo to answer that "conditions are fundamentally sound?" . . . He also says that unless that is done (reduced salaries), "we are GOING to see tough times." Don't tell us we've been looking at the world through rose-colored glasses for the past two years.

●

Jack Rumsey has taken a cottage up in Armonk for the Summer and is evidently planning on a lot of peace and quiet. There isn't even a telephone in the place. . . . You'd never guess whose pictures are the most popular at stag parties these days. In fact, the terrific demand for those pictures, made in a dim, distant and dismal past, is pretty disgusting to our way of thinking, and we wish something could be done in the way of destroying the prints. It's terribly unfair and not exactly a good thing for the fans to be reminded of.

Doane Starts Short

Warren Doane's first short of the new season for Universal got under way yesterday. It is titled "Falling for Mazie" and has Sterling Holloway in the top spot.

THE SILENT FACTOR IN

SOUND

BEHIND every talkie stands your original sound record... unknown, unseen, unheard by the public, but arresting in its importance. For clear superiority... for highest fidelity under all conditions of variable-area and variable-density recording... use Eastman Sound Recording Film. It is a vital though silent factor in today's sound successes. Eastman Kodak Company. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN

SOUND RECORDING FILM

SPECIAL TECHNICIANS' NUMBER

The Hollywood Reporter

Vol. XV. No. 33. Price 10c. TODAY'S FILM NEWS TODAY Monday, June 26, 1933

46 FEATURES FROM MGM

TRADEVIEWS

The Hollywood Reporter today is dedicated to the "Forgotten Man" of motion pictures — the technician—without whom there would not be and never would have been any motion pictures, silent or sound. It was the technician who invented the first cameras and who has made all the marvelous improvements in it. It was the technician who learned how to develop negatives and to make prints. It was the technician who invented the motion picture screen and the device by which the pictures are projected.

●

He invented the sound process, he invented color, he is responsible for practically every detail, every improvement, every refinement which is spread before picture audiences today.

But who thinks of him? Sometimes, in a review, the photography is praised, the "sound is adequate," the "color work is beautiful." But beyond that what does he get in the line of credit? Nothing. The star, the director, the producer and, to a lesser degree, the writer—those are the ones held up as the real picture makers.

"The picture was well lighted." Does that tell of the hours spent by the cameraman to achieve beautiful effects? "The photographic angles were interesting." What about the hours and days of study and research spent in experimenting to reach those results? "Sound was unobtrusive, as it should be." What about the care and judgment exercised by the sound men to make it so?

●

And you can go on, right down the list. Whoever knows how much the cutter had to do with pulling a picture together and making the continuity what it should be? Who knows how much trouble and work are sometimes taken in the laboratory with improperly exposed negatives?

Who knows any of these things? Just the men who do them, the men to whom they are just part of the day's work, and their craft-brothers. No one else. Certainly not the public which sees the glamorous star on the screen and never even asks how she got there. The public never even gets a glimpse of the cameraman, the sound man, the cutter, the laboratory worker and the others, and yet, without them, the star wouldn't be on the screen. Truly, they are the "Forgotten Men" of the industry.

Zanuck's Theme Song

Darryl Zanuck has been looking for a big theme number for a musical he is working on. Calls for such a number have brought compositions from various writers that did not meet with the approval of the Twentieth Century boss. Yesterday a practically unknown writer sent him in the words and music for a number that was accepted on the spot. It is titled "I Cover the Warner Front."

Distribs Can't Put Sound Into Silents

New York.—An important court decision was handed down here Saturday, forbidding distributors to tamper with negatives for the purpose of turning silents into sound pictures.

The decision was based on the synchronization of the old picture, "The Passion of Joan of Arc." E. H. Goldstein, David Brill, Herman Ross and S. S. Krellburg bought up prints of this silent picture at auction and then synchronized them. M. J. Gourland, who held the distribution rights for the silent, has secured an injunction which stops the distribution of the sound version.

Charles Butterworth May Play 'Mad Hatter'

Paramount is testing Charles Butterworth for the role of the mad hatter in "Alice in Wonderland," with Alison Skipworth, Mary Boland and Jack Oakie set for roles.

Return of Thalberg - Shearer Announced at the Convention; Two Specials For Roadshows

Detroit.—The announcement of the MGM program of 46 features, exclusive of two roadshow specials, and the statement that Irving Thalberg and Norma Shearer would continue with the company were the highlights of the opening session of the company's convention at the Cadillac Hotel here yesterday. It is anticiplated that at least six of the 46 will be sold on a percentage basis, in addition to two by Greta Garbo and one or two by Marie Dressler.

Felix Feist presided at the convention and, among other executives in attendance are Howard Dietz, F. C Quinby, W. F. Rodgers, Hal Roach, J. A. Gove, Si Seadler, J. S. MacLeod, A. F. Cummings, A. W. Aason, W. R. Ferguson and all the Eastern district and division managers.

Among the outstanding features of the announcement are the formation of a new starring team of Clark Gable and Robert Montgomery, which will be launched in a picture called "Two Thieves." This is a whimsical story by Manuel Kimroff, based on the careers of the two thieves who died with

(Continued on Page 28)

Smith and Dale To Col.

Columbia has signeid Smith and Dale, of the original Avon Comedy Four, to make two two-reelers under the direction and supervision of Ralph Staub. The team will arrive here the first week in July.

Harris-Marx Bros. Certain to Make 'Of Thee I Sing'

New York.—Sam Katz has decided against production for the time being and has relinquished his control of the four Marx Brothers, along with Sam Harris and Max Gordon. But Katz stepping down and out of production temporarily will not halt the proposed production of "Of Thee I Sing."

Sam H. Harris, the producer of the stage play, will leave here in late September for Hollywood. The picture will be made under his supervision with the release probably set for Paramount.

Darryl Zanuck Buys Original By Winchell

Darryl Zanuck has purchased an original story by Walter Winchell, titled "Broadway Love," for Twentieth Century Pictures.

The story deals with incidents along Broadway and is definitely not a columnist story. Loretta Young is slated to have top billing in this yarn. The Nat Goldstone office handled the deal.

'Mad Game' Postponed

Fox has postponed preparation on "The Mad Game," in which Warner Baxter was to be starred and Irving Cummings was signed to direct. Preparation may be resumed in a month.

Shorts For Monogram

New York.—Monogram has arranged with Imperial Pictures to distribute the "Port o' Call" series of 13 one-reelers.

Ned Marin On Way

Ned Marin is en route to the coast and arrives here tomorrow. He is reported having a production deal on the fire.

REPORT ON GOVT. PROBE OF INDUSTRY DUE SOON

Washington.—Although its agents are working very quietly, without any blare of publicity trumpets, the Federal investigation of the motion picture industry is on in earnest. Assistant Attorney General Hardy, of the Department of Justice, ordered a complete investigation of all deals made by picture producers during the past three years, expecting to uncover violations of the anti-trust and income tax laws, both in New York and in Hollywood. Reports from both places are expected shortly.

The Federal district attorney in Los Angeles is handling the Hollywood end, but naturally can make no an-

(Continued on Page 2)

Sid Sutherland Signs Contract With Warners

Sidney Sutherland, who has been working as a writer at Warners on a week to week basis, signed a two-year contract with that company Saturday.

He has just completed the screen play of "Red Meat" in collaboration with Charles Kenyon.

Loew's Loss In Ohio

New York.—Loew's Ohio Theatres, Inc., show net loss after expenses, depreciation and interest, of $348,929 for the period from September 1, 1932, to May 11, 1933.

LLOYD BACON Now Directing 'FOOTLIGHT PARADE'

THE Hollywood DAILY REPORTER
TODAY'S FILM NEWS TODAY

W. R. WILKERSON..... Editor and Publisher
FRANK POPE ..... Managing Editor

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Hitler Bank Started To Finance Pictures

Berlin.—The threat of the Nazi Government to step into the film business has been carried out with the organization of a film credit bank. Participating with the government are the Deutsche Bank und Distontogesellschaft, the Kommerz-und Privatbank, and the Dresdnerbank.

The announced intention of the company is the financing of approved film ventures. It was prompted by the stagnation of production, occasioned by the uncertainty of the effect the ascendancy of the Hitler powers would have, the hope being to give German producers the incentive to continue their activities. At the same time, the organizing of the bank serves as an unofficial dispossess for foreign interests.

Although the foreign elements have been carefully ignored, it is certain that American, British and other producers will have little chance of operating their business in opposition to the German government's intervention, and those that are remaining here dispite this development are doing so only in the hope that they will not be put out physically and forcibly.

The bank starts off in a small way, having a cash fund of $50,000. A German producer needing financing must submit his screen play and deposit thirty per cent of his budget in escrow with the bank. The bank, once it decides to go ahead with the financing, assumes the responsibility for distribution, effects that tie-up, and proceeds to notify the servicing companies to extend credit to the producer. Actually, the bank invests no cash in the deal, acting solely as credit agent and accepting the responsibility of an endorser for credit. It is fully protected, however, since it has its hand deep in the distribution of the finished product and looks out for the service men from the income thus derived.

The bank charges a stated rate of interest for the money it theoretically invests in taking over credit obligations. This comes out of the producer's profits.

'Hi Jinks' Party For Lakeside Club July 8

Lakeside Golf Club will stage a "Hi Jinks" tournament an dparty for members and guests Saturday, July 8. More than 150 reservations have been received to date, and about 40 prizes have been put up for serious and humorous golf competitions during the day

The entire "Hi Jinks" radio show of KFWB will be the feature of the evening dinner-dance-entertainment

Rogers Technical Crew Off For World's Fair

Raoul Pagel, Joseph Kane and a technical crew left Hollywood last night for Chicago to film scenes in the famous wheat pit and at the World's Fair for "Golden Harvest," first of the new group of ten Charles R. Rogers Productions for Paramount.

Harry Joe Brown made the arrangements last week while in Chicago. Brown is expected back in Hollywood this week.

Nichols-Trotti Team On Lowe-Baxter Yarn

Fox has assigned Dudley Nichols to collaborate with Lamar Trotti on an original story to co-star Edmund Lowe and Warner Baxter.

This is the first time this team will be co-starred since their appearance in "In Old Arizona." Sol Wurtzel is supervising.

Discussion Called On German-Jewish Crisis

Sol Lesser, chairman of the Motion Picture Division of the United Jewish Appeal for the Joint Distribution Committee, and the Jewish Agency for Palestine, announces a luncheon at the Hillcrest Country Club Wednesday at one o'clock, for the purpose of discussing the German-Jewish situation in Germany and Palestine. Eddie Cantor and Lewis Browne will be present.

Nat West To Columbia

New York.—Columbia has signed Nathaniel West, who wrote "Miss Lonely Hearts," purchased by 20th Century. The deal was handled through the William Morris office and is for one picture. The writer leaves this week for the coast.

Chester Morris To 'U'

Universal is concluding negotiations with Chester Morris for a two-picture deal. The first will be "Kid Gloves," the William Anthony McGuire story which Eph Asher is producing.

Sam Hardy At Para.

Sam Hardy has been signed by Paramount for a featured role in "Three Cornered Moon," through the Rebecca and Silton office. Elliott Nugent is directing the picture.

U. S. Probing Industry

(Continued from Page 1)

nouncement there until he has submitted his findings to headquarters.

It is known that, among the transactions being investigated, the action of Paramount in transferring certain assets to Film Productions Corporation, which made a group of banks preferred creditors, is being closely scrutinized. A suit was filed recently by the Paramount trustees to set aside this transfer.

'U' Convention At Chicago Thursday

Chicago.—Universal will hold its sales convention for the eastern, southern and middle west divisions at the Congress hotel here, starting Thursday.

Carl Laemmle, Sr., and Henry Henigson will represent the production end of the company, while practically all home office executives will attend, including R. H. Cochrane, P. D. Cochrane, Paul Gulick, C. B. Paine and Joe Weil.

The confabs will be presided over by General Sales Manager L. J. Schlaifer, who will lead the executive group of Universal to San Francisco next week to hold a similar gathering there for the western division.

Receivers of Local 306 Will Not Get Any Fees

New York.—Suit of the permit men of Local 306 has been completed and Judge Edward Riegelmann of Brooklyn has reserved decision.

In connection with this local, the Appellate Division has decided that the receivership of the union is illegal and, therefore, the receivers and their attorneys will receive no fees.

Krasna Back To MGM

Completing work for Universal on "Oh, Promise Me," the Summerville-Pitts screen play, which Eddie Buzzell directs, Norman Krasna reports back to MGM today, finishing his loan-out deal.

Morosco After Fox

Oliver Morosco is dickering with Sydney Fox to play the leading role in his first production for Radio release. Producer, located at RKO-Pathe, has signed Alan Mowbray for an important assignment.

THE LOW DOWN

The Sam Jaffes and their hundred or more guests had the Colony Club all to themselves most of Friday night. Everybody had a wonderful time, jumping from room to room and sliding down the bannisters. Well, even if they didn't slide the bannisters, it's a good idea—gets you back THERE so much quicker. Dick Rodgers and Larry Hart got a title for their song for the Anna Sten picture during the party. It was "Nana Loves Poppa," and you know Sam Goldwyn will love that. Lots of the girls got their first look at Francis Lederer, who is now added to the list of mess-jacket wearers. Edith Goetz, Diana Fitzmaurice, Irene Barrymore, Wera Engels, Kay Johnson, in beautiful new gowns. Kay Francis, in a new tan. The Dick Arlens, the Jesse Laskys (very gay), the Louis B. Mayers, Hobe Erwin, the Eddie Eliscus, the Eddie Lowes, the Dick Wallaces, Billy Haines, Sari Maritza, Arthur Hornblow, the Harlan Thompsons, Eddie Sutherland, the Felix Youngs, the Paul Lukases, Adrian, among the guests. Aileen Pringle saw the sun up and the last guest out.

●

Well, it just goes to show you how stories—bad, wicked stories about movie stars—sometimes get started. And, my dear, how innocently. F'rinstance: A blonde star has been under the treatment of a local physician here for some time and has been taking injections for her ailment. Recently the star and her husband went on a motor trip up north and, of course, the doctor gave her some of the serum, with instructions to have it shot into her at every stop. So every time the couple set foot in a hotel, the actress immediately picked up her receiver and asked for the house physician, and a short hypodermic needle. Likely as not, the star already has a great reputation for being a dope-fiend from here as far as she went.

●

How do you like this for sentiment? Supposedly emanating from Winnie Lightner. "They say I'm tough," Winnie is supposed to have said, "but listen, I've got a soul. Say, I'm a nature lover. Why there's nothing in the world like being out on the desert alone . . . just me alone, with the flowers in bloom, alone in a little pup tent—with just enough moonlight to read Variety." (!)

Producers of Musicals

Do you really know how tough you are?

Do you realize what you ask of a leading lady?

Among other things:

THE	That plus personality.
POOR	Close-up insurance
GIRL	Hotcha and coldcha.
MUST	Sex and three-quarters
HAVE	Perpetual emotion.
	Command of pig-latin.

THE	A singer.
POOR	A stepper.
GIRL	A charmer.
MUST	A looker.
BE	A dresser and vice-versa.
	Oh, yes, an actress.

We know a secret.

Sh. Watch this space and if you're good we'll tell you about some one right here in Hollywood.—Sh.

R—— M——

THE Hollywood REPORTER

Vol. XV. No. 33 — TODAY'S FILM NEWS TODAY — Monday, June 26, 1933



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is

"O. K. For Sound Men"

KODAK PARK

Where 200,000 Miles Of Raw Stock Is Turned Out Annually

DOES monsieur insist that the invisible insides of the ducts of his air-conditioning system—for, of course, his modern home is air-conditioned—be often washed out and polished? Does madame require the cook to level off each cupful of flour for a cake accurately down to the last thousandth of an inch?

No? Surely, then, monsieur and madame would not assert that their home is a scene of careful housekeeping—for they may have visited Kodak Park.

At Kodak Park, in Rochester, New York, the world's largest film factory, housekeeping is no pleasant hobby, no matter of housewifely virtue. It is a grim science, the result of forty years' study by a corps of outstanding engineers.

The most striking thing about Kodak Park's manufacture of 200,000 miles of motion picture "raw stock" annually is the housekeeping, in one form or another.

This industry is large—75 buildings on a 400-acre plant site suggest that—but therein it is not different from other huge enterprises: from an automobile factory, say, or a locomotive plant. Kodak Park is different in the fact that the scale of operations, the expense, the large personnel, all are concerned in an unrelenting fight against seemingly inoffensive enemies—a speck of dirt too small to be seen, a slight variation of temperature, a dim ray of light entering where it does not belong; for film must be flawless and film must be uniform.

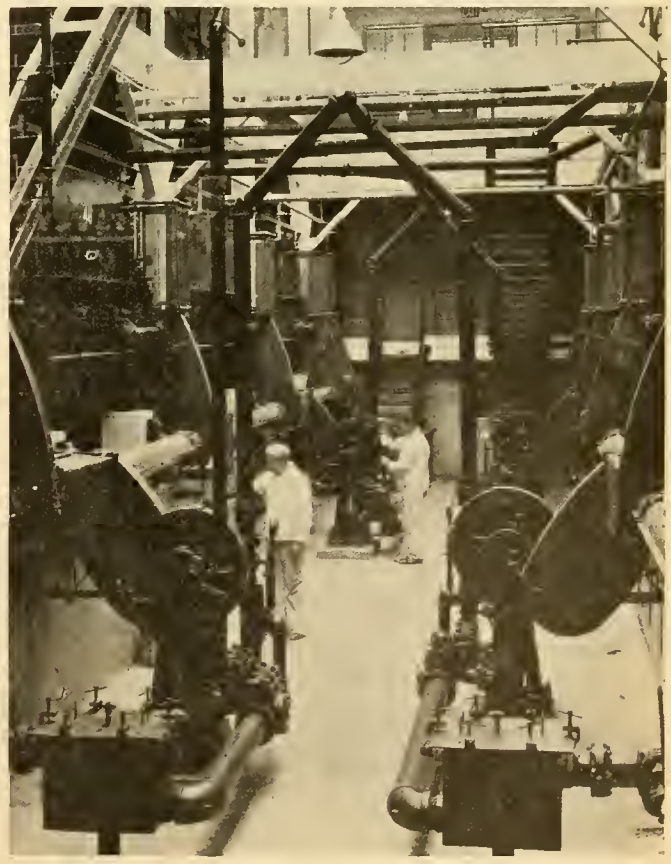
The attractive trees and lawns fronting this film plant exist only in part to beautify the grounds. A barrier against dirt is the more important purpose. The six miles of streets within the plant are paved, and are constantly sprinkled, to guard not against dust that is unpleasant but against dust that endangers perfect pictures.

Chimneys that carry fumes and cinders 366 feet into the air, fireless steam locomotives, the fleet of electric trucks, the constant use of scrubbing machines and floor waxing machines, the white laundered suits worn in any building where film is uncovered, the employment of full-time cleaning crews—these are not merely interesting innovations. They are part of a severe program that keeps this film plant perhaps the cleanest industrial area on earth.

Let monsieur and madame know, moreover, that at Kodak Park the very ducts carrying conditioned air are indeed frequently washed out and polished: ducts which convey nothing but washed and filtered air in the first place. Film manufacturing operations are indeed gauged in terms of thousandths of an inch.

These things—the precision and the cleanliness, and the darkness of the film-making rooms—are the most evident to persons who visit Kodak Park. Yet one thing about Kodak Park can be seen less readily there than in Hollywood. This attribute of the film plant is intangible until results are evident. It is the array of forces that work toward improving the product—an improvement sometimes sensational, at other times not even observed. Hollywood received the first panchromatic film: a group of forces, mental and mechanical, at Kodak Park was responsible. Hollywood received its first super-sensitive panchromatic film: something at Kodak Park was responsible.

Hollywood accepts these changes as improvements. One day one type of film is used; the next day a different and better type is available. An accomplished fact is evident. But at Kodak



Mixers require hours to bring about the solution of treated cotton in wood alcohol and other solvents. The resulting "dope" is passed through filter presses before being turned into film base.



Stamping out the tin containers for motion picture film.

Park the forces which team together to produce these improvements can not be segregated or put on exhibition.

One man's or one department's knowledge of film sensitizers with names ten syllables long; one man's or one department's accumulated experience with emulsion making; many departments' genius in adjustment of film-making machinery; one group's specific and practical knowledge of what Hollywood wants in the way of improvements—these forces and numerous others gradually combine and crystallize into new products of the sort that Hollywood has learned to expect from Kodak Park. It is these forces, and their combination and crystallization, that are more important, if anything is, than housekeeping at Kodak Park.

So much—quite vaguely and entirely non-technically—for the standards of film manufacture. Those whose life work is devoted to, or photographed on motion picture film may be interested in glimpsing what the film is made of and how it is made.

The story of where the raw materials come from is a travelogue. In sunny Southern fields "darkies" sing as they pick cotton. . . . Steamers chop through the long ocean miles bringing saltpeter from Chile. . . . Sulphur comes to the surface in Texas. . . . Japanese with broad straw roof hats prepare camphor for shipment in Formosa. . . . Lumbermen harvest mighty trees, and alcohol is distilled from the waste wood that is too small for lumber. . . . Hollywood dines on roast beef while the hides from the beef are only beginning their industrial career. . . . Mexico, land of the conquistadors, yields the silver that valor dared for. . . . Methodical extractors derive potassium bromide from Great Lakes brine deposits. . . . A flash in the witches' cauldron of Kodak Park, and film is produced.

At Kodak Park, where the medium, the material, of the great motion picture art is conjured out of such diverse substances it is too easy to become figurative. Not content with the figure of the witches' cauldron, let us examine what actually is done to make film out of these substances.

Film is in two layers, the transparent base material as the conveyance, the light-sensitive emulsion as the paying passenger. The base would not take a picture without the emulsion, but without the base the emulsion would have no way to go anywhere. Therefore, first let's see how the base is made.

The film base—or "support," as the chemical engineers in the plant call it—is composed of cotton which has been treated with a mixture of nitric and sulphuric acids to render it soluble in a mixture of solvents, the chief of which is methanol (wood alcohol). The "dope" obtained by dissolving this nitrated cotton, having the consistency of honey, is spread on the polished rim surfaces of great wheels that run continuously, night and day, month after month. Heat around the giant wheels drives the solvents from the "dope" and permits the nitrated cotton to assume the form of a thin transparent layer on the surface of the wheels. After various convolutions within a machine, a wide strip of finished film base emerges and is wound up in rolls like newsprint paper.

That brief outline—which omits the patient washings of the cotton, the purification of the acids, the preparation and proportioning of the cotton and the acids before they come together, the washing of the nitrated cotton, the vigilant care in dissolving the nitrated cotton into "dope," the precision of the machine operation of turning dope into a roll of perfect film base, and ever the testing, testing, testing, at every stage—that outline brings the film base up to the point where it is ready to receive the light-sensitive emulsion.

Now, let's drop back and trace another line of heredity for finished motion picture film: the emulsion line.

The progenitor of this line is silver. Kodak Park receives more than four tons of bar silver a week and immediately turns it into silver nitrate. Observing the first step in converting bar



In coating film base, dim, colored lights or total darkness is required.

silver into photo-sensitive materials, we should instinctively feel that we were witnessing wanton destruction. With our realization of the traditional worth of silver, it would be difficult to avoid a shock at seeing the bars of metal dissolved in nitric acid until all is fluid and nothing solid remains.

The silver nitrate solution we have then seen made is siphoned from its porcelain bowls into troughs, whence it runs through glass tubing to an evaporating room on the floor below. There, through repeated evaporations and re-dissolutions in distilled water, the silver nitrate approaches purity—a purity beyond that required for almost any other commercial purpose.

Silver nitrate is sensitive to light. It gradually loses its whiteness under the influence of the sun's rays. That, 200 years ago, was the first practical clue leading toward photography. The silver bromide and other silver salts of the complete emulsion are very much more sensitive to light; but silver nitrate is the basic raw material.

Silver nitrate, potassium bromide, gelatine, and various other substances are brought together under extremely carefully controlled conditions—and the emulsion is made. The fact that Kodak Park makes something like 100 different types of film indicates the versatility of veteran emulsion makers.

Gelatine manufacture, itself, is another vista of interest to those who are interested in film. Production of gelatine chemically purer than food gelatine suggests something of the experience and the technology behind this process; but we must not attempt to follow all the vistas that present themselves at Kodak Park.

The emulsion and the film base come together on great machines which operate in what laymen observe to be total darkness—although the operators, accustomed to the surroundings, know that dim green lights are present. After the broad strip of film base has passed through an emulsion bath it enters a long drying tunnel. There, in great festoons, it passes slowly through different conditions calculated to "set" the emulsion perfectly and in uniform thickness.

At this stage in the narrative, the film is still something like 40 inches wide, but of the length it will finally have in the camera. It is still necessary to convert this broad band of film into strips 35 millimeters wide to run through motion picture cameras on the lot and through projectors in the theatres.

"Thirty-five millimeters wide" sounds simple enough, an absolute fact: and so it is. Cameramen and projectionists need not concern themselves about it. But an exact film width is not heaven-sent, any more than money grows on trees. If the film were not exactly 35 millimeters wide—any foot of it out of 200,000 miles a year—there would be no insurance against trouble in the camera or in the projector. Somebody at Kodak Park had to worry about the width, or the cameramen and projectionists would be worrying instead.

Slitting the film to the prescribed widths was once a major problem—until it was solved. Like a thousand other details in making film, which is probably the most delicate product manufactured on a huge modern scale, the problem of exact-width slitting was solved and became just one more factor in justifying the adage that "trifles make perfection."

Perforations along the edges of motion picture film are only perforations to the men who use the film; but, to the mechanical minds and hands employed in making perforating machines that would clip, clip, clip, in darkness, putting perfectly accurate perforations on film miles, the modern apparatus represents many years of patient improvement.

And ever the vigilant watch for a speck of dust or a pin-point of grease on the film continues.

It is of such detailed care on the one hand, and a large look ahead on the other, that film-making is made.

THE LIST OF CAMERAMEN AND SOUND MEN AND THEIR CREDITS IS OMITTED FROM THIS NUMBER NECESSARILY BECAUSE OF THE FAILURE OF 90 PER CENT OF THE MEMBERS OF THE CRAFTS TO FILL OUT THE QUESTIONNAIRES SENT THEM, ASKING THIS INFORMATION.

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Is Box Office Threatened By Increase of Technical Expedients

By LEWIS W. PHYSIOC

THE history of the various arts discloses an interesting study of their progress from the earliest crude conceptions to the modern developments. We have seen the rude modelings of the primitive sculptors gradually being succeeded by the nobler works of Phidias, Michelangelo and our modern Rodin. Music has passed from the limitations of the three-stringed lyre and pipes of Pan and the early religious chants to the elaborations of Bach and his successors. Painting passed through the wide range of developments from the savage cryptic carvings and frescoes to the masterpieces of Correggio, Tintoretto and succeeding masters.

We may extend the study of the great list of the arts to our very modern motion pictures, and we are startled by the remarkable comparison in time in its development when measured against the process of the other arts.

Those who have grown up with the motion picture industry have watched it develop from a penny arcade attraction to a dignified, imposing art. But likewise they have witnessed this great art lose some of its nobility by being absorbed into extensive commercial interests.

During the recent economic difficulties it has been degraded into a situation that smacks considerably of the idea known among artists as the "pot boiler"—merely something to sell; the only question of variety or comparison being in the character of the pot from which they are drawn.

There are vast organizations with unlimited resources grinding out "pot boilers." There are independent producers operating on resources that hardly permit of the limited requirements of the "pot boiler."

Fancy a work of art, in the form of a six or seven-reel picture, being turned out in as many days. The marvel of it all is the cleverness required to produce any kind of a motion picture under such conditions; and we cannot help but speculate as to what some of those clever independents might accomplish if they were accorded some of the facilities enjoyed by the more important organizations.

In considering the rapid development of motion pictures the question arises as to whether so short a period of time can produce anything of a permanent character. We have observed that infant prodigies seldom carry their genius far into maturity —the gorgeous butterfly is said to be short-lived; the rainbow is fleeting; and we do not relish the idea of anything so meteoric in connection with our beloved motion picture industry.

Nevertheless there are sufficient signs apparent as to warn us of the possibility of just as rapid disintegration of the art as its spectacular integration.

Value of Competition

We recognize these warning signs in the fact that there is very little competition in the field of motion pictures.

Our aforementioned masters of the arts never would have reached their high degree of artistry had it not been for the competitive spirit that urges all artists on to greater achievements.

Competition is nothing more than the acknowledgment of merit in another's accomplishments, coupled with a recognition of the faults and the ambition to improve those faults.

The great moving force back of the idea of competition, however, is the reward for excellence, either in the acknowledgment of merit or the more material returns.

But where there is too intimate an association between the proponents of an art or industry, and where the distribution of the products is controlled by a few, there can be little competition.

Business Hollywoodridden

No matter how jealous we may be of the idea that our dear Hollywood is the great Movie Mecca, we must face the fact that each one of our movie productions is so thoroughly identified with Hollywood influence—so trammeled with organized control —that there can be little idea of competition. The pictures come from one great boiling pot, and that pot is Hollywood.

We reach into this pot and draw forth a series of productions so similar in title, subject matter, technical treatment and literary conception that one or two would serve for them all.

In the early days when the pictures were beginning to emerge from the state of a novelty and assume the dignity of an art,

RAY JUNE
A. S. C.

ARROWSMITH
(Goldwyn)

SECRETS
(Pickford)

CYNARA
(Goldwyn)

WHEN LADIES MEET
(MGM)



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MY DADDY
DIRECTS AND PHOTOGRAPHS
PETE SMITH'S SPORT SHORTS
FOR MGM

DON'T MISS THE LATEST
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there were the charm and variety that were the result of their geographical influence. We used to delight in the subjects of far-away countries—Gaumont and Pathe of France; Itala and Ambrosio of Italy; the Great Northern of Denmark and others—each with its individual variety of conception and treatment. The eastern patrons found charm in the work of the western companies—Flying A, Selig and Essanay. The westerners enjoyed the variety of the eastern product—they were all widely enough separated to create a healthy competition from a sheer ignorance of what the others were doing.

Influence of the Movie Social Element

The realm of motion pictures is confined within such narrow boundaries that the art must surely suffer a lack of variety and freshness as a result of an equally narrow social circle among the makers of pictures. We plan our pictures in the gatherings of the various organizations devoted to producers, actors and technicians. There is a general swapping of ideas and disseminating of knowledge with their consequent tendency to produce the monotony of similarity in methods of picture making.

One of the most astounding customs is that of exchanging talent. Large organizations having high-priced stars under contract seek to relieve themselves of the great overhead, during periods of inactivity, by lending those stars to competitive (or what should be competitive) concerns.

It appears to some of us who know nothing about business that a producer should be very jealous of the services of a star whose popularity warrants long time contracts at fabulous salaries.

Why make a jealous contract with a minor employee, prohibiting his aiding a competitive company, while the world-wide celebrity is so freely "farmed out"? This is a patent reason for sameness of production. The So-and-So Company lends a star to the Such-and-Such Company and he (or she) is likely to insist on having her favored technical staff and they merely move over and make a So-and-So picture on the Such-and-Such lot. This is hardly to be classed as a competitive idea.

Abuse of Technical Expedients

It must be acknowledged that the technical branches of picturemaking have been highly developed; but it also must be admitted that technical expedients have been greatly abused in the very superficial straining for economy in production.

It is a grave question as to whether the picture patronage is not beginning to resent too much "faking" and "tricks" in the pictures; for no matter how cleverly some of these tricks are performed, there is a great deal of them very poorly executed—so much so that the small children in the audience are beginning to comment on a lack of conviction in these so-called tricks.

The day has not so long passed when earnest producers refused to have a foot of duped negative in their pictures. Cameramen prided themselves on their skill in making direct dissolves, doubles and other camera effects.

But today the pictures contain a large percentage of duped negatives, unpleasant jumpy effects by inserting "dissolves" and "wipe-outs" made by the duping process. Indeed, entire pictures are being made from duped negatives.

Great credit must be accorded these clever fellows who have answered the demands of the economists: they are doing these things as well as can be done—but there are some things that just cannot be done well—a dupe is a dupe, the only comparison being that some are worse than others.

It likewise demands the most consummate skill in placing action in process and projection shots to maintain the proper perspective, proportion and balance.

These technical expedients are wonderful aids where it is impossible to obtain the direct results; but there is a dangerous tendencp toward neglecting the finer aspects of production by an abuse of these tricks.

The Story a Problem

A producer once offered a celebrated writer a handsome sum for just the idea for a picture story. The writer countered by doubling the offer if the producer would furnish him an idea for a novel. He could then write a book that would bring four times the amount for the picture rights.

Ideas are difficult to obtain. They are rendered more difficult to find because of a lack of competition. There are lots of clever writers suffering for want of producers who have the courage to pick a story on its merits instead of resorting to the expensive method of having a story proven by the publisher. There might be a possibility of having the order reversed by having the publisher come to the producer for the privilege of novelizing a fine picture story.

The Human Appeal

You who read this: When did you last witness a picture that brought the proverbial "lump" of emotion in your throat? The writer has seen one ("Emma") since "Over the Hill" and "The Old Nest."

The wise producer will tell you his audience wants no sentimental stuff, but prefers the excitement of the gangster's machine gun; the exhilaration of the spectacle, the secret thrill of sex display; a laugh at smutty wit in dialog; but some of us know that people love a good cry once in a while. Dickens still makes people laugh and cry; and it was he who said "God bless the man who can cry." We may likewise say "God bless the movie director who can make us cry."

Those who have traveled in foreign countries have felt a shock at the expressed opinions of foreigners regarding the character of the American people—opinions inspired largely by the suggestions carried by the "American cinema."

No art of man's can survive without competition, for its survival depends upon a steady improvement in presentation. It was competition that developed the picture business to its great degree of excellence. Competition ushered in the so-called independent producers and broke up the old "Patents Company." But at present the independent field has been greatly impoverished, and as a result of non-competition a great circle of complacence has been thrown around the major companies; and the circle is beginning to tighten upon them.

A clever individual is spurred on to finer achievement by the mere presence of a clever associate.

However, at the present time, this competitive factor—the independent field—has been crippled by the economic situation. It is a great pity that some of the talented independent producers cannot find support. It is shocking to observe the manner in which some of them are forced to operate. We sometimes speculate as to what some of them might accomplish if they enjoyed only a modicum of what the big producers spend on some of their productions.

Let us take comfort in the thought, however, that a great art like the motion picture will probably live as long as the civilization of which it is a part. It may be abused and become weak and impotent for want of the stimulus of competition, but competition will again enter the field, and the pictures will be restored to their former virility as an important agency in amusements and cultural suggestions.

LEN POWERS

Photographed in

1932-3

For Warren E. Doane Productions—
20 Shorts

For Hal E. Roach Productions—
2 Charles Chase Comedies
2 Taxicab Series
Laurel & Hardy in "The Music Box" (Comedy Award for 1932)

For Universal—
"Cohens & Kellys In Trouble" (Feature)

Distinguished Photography

CARL BERGER

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WHAT ABOUT YOUR SOUND?

By ROBERT LOTHAR KENDALL

President of Kendall & Dasseville

TOW often, in the dear old days when A. T. and T. was above 200 and even the poor man could nonchalantly throw a goldfish to his cat, have you peered through one of your observation ports and remarked to your fellow-projectionist. See them four balcony front rows? Packed solid! My week's wages, kid"?

But in these more careful times, when the same house is playing to two-bits top, your boss takes a good hard look at every expense to be able to give his patrons "the best show in town" and still refrain from dipping his pen into vermilion.

The time was when he laid twenty-four bucks on the line for a p. e. cell instead of the price of an ordinary tube, little knowing that its actual manufacturing cost was less than a dollar!

Those were the days the equipment manufacturers' service engineers were actually being paid to make weekly sales calls and load up the "spare" cabinet with "essential" parts and gadgets no end.

All this is now changed. The watchword throughout the entire theatre plant now is, "Cut Waste First!"

Most of this waste curtailment shouting is directed at your booth. You are instructed to burn your carbons shorter, keep your cement covered, take care of your mirrors and condensers, kill your exciter when the projector is idle, rack your empty house reels to prevent damage and get the last possible hour's duty from every cell and tube.

Ironically enough, this also carries a joker. That joker is to keep a perfect picture on the sheet at all times and deliver maximum sound performance to every seated patron.

Granted, you are in the booth and have only the monitor to judge your sound by. If you deliver the best that is in the equipment to the stage speakers, you have performed your duty. The rest? Well, that's up to your boss. He's responsible for the sound in the auditorium. If you follow his "one up" and "two down" signals faithfully, he can ask no more of you

If you happen to be comparatively a newcomer in your profession, you've probably read up a great deal on recording technique, and a single glance at your film as you receive it for the day's run shows you whether or not your show is going to be a "smooth" one or if you can expect to be set crazy with buzzer signals during the run.

"It's in the film" is a poor excuse, not only from you, but also from the exhibitor when patrons squawk loud and long.

Every smart exhibitor knows that his present stage set-up is inadequate to accommodate "wide-range," "highest fidelity" and other recording improvements.

Heretofore, the universal "cure" for all sound and acoustic ailments was to "pad" the house. This form of "treatment" was, is and always will be an expensive and illogical procedure, since, it is in 95 per cent of the cases absolutely unnecessary and in many cases actually harmful in its deadening qualities in those sections of a house where added brilliance is badly needed.

The exhibition end of motion pictures, like most industries, is now going through a period of stagnation, and the quicker it "snaps out of it" the better it will be for all of us who depend upon it for our livelihood.

Sound today is just as important as it was five years ago and the public has become more critical of its performance. The exhibitor has to "deliver" or lose his patrons to his opposition.

Since "padding" is not his answer to all his sound troubles, he must look about and see what his fellow-exhibitors are doing. Obviously, the equipment manufacturers' advice and recommendations (those still in the "padding" trance) are of little value to him. He must call in specialists, men who have devoted years to study and research in one particular field, that of acoustics in relation to projected sound, now known as the study and application of Audio-Dynamics, as a means of immediate and adequate relief.

True, with several thousand former T. I. men walking the streets and more being let out every day, apparently the woods are full of acoustic "experts," ready and willing to extract the dollars from the pockets of gullible exhibitors.

Once the idea of improving his sound has presented itself, the really smart exhibitor checks up to make fairly certain, if not definite, that the proposed service will actually perform to his entire satisfaction.

These seven checking points should constitute his buying policy:

"Is it better than 'padding'?"

"Is it necessary in my house?"

"Is it beneficial?"

"Is it practical?"

"Is it desirable?"

"Is it economical?"

"Is it attractive from a box-office standpoint?"

If the proposed service can yield affirmative answers to this analysis, the exhibitor should be ready and willing to sign on the dotted line before the mad rush begins and he is forced to wait his turn, as he was five years ago, to wire his house with the best equipment available.

The author trusts that the above remarks will not cause offense to those in the industry who fear a pen "spanking," but will tend to drive home the fact that in this great business, game, adventure or whatever it is, nothing stands still—"he who fails to progress today is forgotten tomorrow."

Ernest Palmer

FOX

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Featuring
Bette Davis — Gene Raymond

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Neil Hamilton

Private Detective
Starring
William Powell

The Narrow Corner
Starring
Douglas Fairbanks, Jr.

Voltaire
Starring
George Arliss

FOR M-G-M
THE MASK OF FU MANCHU
Featuring
Boris Karloff :: Myrna Loy :: Lewis Stone :: Charles Starrett

Hey! Gimme A Break!

By "RED" FELBINGER
Paramount Sound News, Chicago

DID you ever mix in a huge milling crowd, waiting for the parade to go by? . . . get jostled around a bit, but manage to hold your place, sometimes feeling like tossing up the sponge, going home and listening to the dang thing on your radio? But you stick. Then the rumbling crescendo: "Here they come!" . . . and then a maddening surge behind your back . . shuffled around . . . out of position . . . way back in the line . . . where you couldn't see a thing?

And when you calm the deadliest of all sins . . . bitter anger . . . you feel you owe it all to a movie cameraman who had done what seemed the impossible . . . crashed the impregnable wall of the crowd lining that curb. An ordinary sort of looking bird . . . but distinguishable from the crowd by the heavy weight on his shoulders . . . his "groan box," as he calls it . . . his only apology being, "Gimme a break, I gotta get in here for a shot!"

How you cussed him! . . or didn't you ever take in an auto race? . . . watch the benzine buggies careen by at a dizzy pace? Did you see that bird glued behind that camera, cranking away . . . right in the most hazardous spot on the track . . . chewing gum . . or perhaps a wet butt of a cigar?

But he never flinched, even when a car whisking through space, jumped up, did a "one and half," and flopped upside down on what a moment before was a driver . . right smack before the cameraman.

Well, no matter how hazardous . . no matter how impossible it may have seemed . . . you can bet that fellow must have been a newsreeler . . . the unsung of the picture racket . . . the unseen army of young adventure seekers . . . playing a bitter game agin all odds with Fate . . . the only boys in the world beating the game all the time.

Allah's favorite sons of danger—that's the way they're painted to you, and you . . . but these boys are my pals . . . I've worked by their sides for years. Why, they're not out of the ordinary at all. Just regular guys . . never boasting . . . never saying no . . . never realizing that there might be such a word as "can't" in the dictionary . . no glory seekers . . . boys that shy at lionizing . . boys coming through at all times . . . flying in all sorts of "crates" . . . getting into precarious positions . . . young boys . . . it's a young man's game.

And they never grow old in their game . . asking no credit mention. Names flashing on the screen wouldn't mean a damned thing to them. It's how a guy plays the game with them that counts You're either playing the game on the level, or you aren't going to last long in their racket. They're real pals, they're bitter competitors . . always on the chase for the eternal scoop . . . which they get . . . and forget . . . and start all over again for the next one.

Maybe this one is Eddie's turn to score . . . maybe Lip's . . . well, next time Tony will come through . . . then the rest will get hell from the Editor. But they can take it. It's the breaks of the game to them . . . no hard feelings here . . . no laying down . . . showing up a pal is in the blood . . . if you can do it on the up and up . . . and the pal ups and admits it . . . slaps you on the back . . . then a couple of drinks hanging up agin the bar . . . and the breach is healed.

Well, all right . . . men's men . . . newsreelers . . . but, as I said before, common, ordinary sort of birds . . . no credit is wanted . . . just, "Gimme a break!" It's their war cry.

Come on in here with me, into Ches's Place . . . Ches is the best bartender in the Middle West. Ches hasn't much of a place . . . just a wornout bar . . . but, as Ches admits, he "has a lovely trade here in them newsreel fellows."

I said Middle West, but roam where you may, you'll find a Ches's Place . . . a spot where newsreelers gather . . . where bitter competitors bury the hatchet and become the best of pals.

Step up, meet these boys. Listen to them swap their yarns . . . yarns of guts to an outsider like you and me . . . but just an evening of true camaraderie to this gang . . . boys with hearts tanned like alligator hide along the narrow track of Life. When out on their eternal search . . . search for news . . . but meet them off the job. Why, they're pitifully human. They'd give a guy the shirt off their backs. Pick a fight with one of those boys . . . you haven't a chance. They stick together for their own gang . . . or for anyone else who's got the breaks against him. You've probably read stories glorifying them . . . maybe seen movies making heroes out of 'em . . but there seems to be something lacking in those tales about them.

You see, theirs is a circle that hasn't been crashed as yet . . . they haven't asked for that sort of thing. Newsreelers don't want credit . . . it's their job to do a thing and do it well . . . so they try . . . and when the day is done they congregate at Ches's . . . and have a few drinks . . . and swap a few yarns.

And then they ankle on home to the wife and kids. Remember, after all, they're just human sorts of cusses . . . but they're always within reach when duty beckons.

I once read, somewhere, a line by Charles Dickens. "It is well for a man to respect his own vocation whatever it is, and to think himself bound to uphold it, and to claim for it the respect it deserves."

Well, now, this Dickens fellow was a little ahead of his time, but, after he passed on, Fate mobilized a small troup of men around the world to fulfill Dickens' thought . . . Newsreelers . . . not credit seekers . . . just newsreelers.

"Hey, gimme a break! I gotta get through! I'm a newsreeler!"

Henry Cronjager

with

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Finished: The Ad Man
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Photographed

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for Radio

College Humor
for Paramount

Preparing

Mae West
in
I'M NO ANGEL
for Paramount

DAVE ABEL

A.S.C.

Phantom President
Madame Butterfly
Crime of the Century
Pick Up



YOU LOOK GRAND. BUT HOW DO YOU SOUND?

By A SOUND DEPT. HEAD

FOR five long years now we have been making sound pictures. For five long years sound man and cameraman have combined their efforts, working side by side, to give to the public this new entertainment, and I wonder how many have stopped to think how much they have in common.

By this I do not mean that both are recording on film, one a picture and the other a sound track, that eventually will be sent to the Laboratory and processed as a negative from which a composite print will be made; I mean that, in the shooting of a sound picture, what is best for good photography is best for sound. This is an all-important fact

Reflect back a few years when cutting on sound pictures was also something to marvel at. Little was known of its possibilities. In those days directors would line up five, six or seven cameras, taking in long shots and all angles at one time. There immediately went up to high Heaven a just howl from the cameraman, in protest of injury to the picture quality. This was silenced by raising the simple point that "we are now making sound pictures." Close-ups were flat and individuality of cameraman in lighting was laid on the altar of sound. Inkies were brought in and the set flooded with light, anything to get the exposure—quality was secondary.

Let me state right here that sound would have been injured just as much as picture if we had known our sound in those days, but we did not; we were just infants learning the business. We have improved and so has motion picture technique, and right along with it good photography came back, although they are still shooting through glass.

In the recording of a sound picture unfortunately, we are not as yet equipped with eight-inch microphones that will permit us to place our mikes twelve feet from the subject and record close-up quality (the concentrator is not as yet perfected); nor have we wide angle mikes. Ours is a straightforward set-up, an all-purpose microphone and it must suffice,—it does suffice. For best quality, the sound man will object right along with the cameraman on shooting long shot, medium shot and close-up at one time. He will, however, record long shot and medium shot at one time, or medium shot and close-up; extreme long shots separately and extreme close-ups separately. I believe this conforms to good camera technique.

A good sound man will familiarize himself with lenses that he may have in his mind's eye a picture of the figure he is recording. He also will be in a better position to discuss with the director and cameraman shots and cuts which will lend themselves to a smooth running picture.

When the sound man comes into his own, and it will not be long, that day will people realize and appreciate the value of a good speaking voice. Enunciation with correct inflection, perhaps slightly exaggerated, is necessary. This should not be odd,—after all, don't we do the same thing with make-up?

These points are not usually lacking in those who come to us from the stage. The first day on the set and they no longer try to hit the last balcony; the microphone becomes their audience and every sound of their voice to the minutest whisper is heard and clearly understood.

I am not going to tell you that the ear is so many times more sensitive than the eye, nor am I going into voice culture, breathing, tone production, tone color, diction, etc. I just want to state, for some good reason, which I imagine is due to all of the above, actors' voices do or do not record well.

For the present at least, an actor comes on the set and the first question out of the box is that which has been on the mind for at least an hour previously during the make-up session, to the cameraman, "How do I look?" and the actor is given the "double O" by one who has been in the business for a long time and therefore knows the value of superlatives. "Gorgeous," "Beautiful"—"Perfect," without end, and they are all happy.

An excellent way to start the day, but what about the voice? Did you do too much cheering last night; is there a cold in the head; did you stuff yourself this morning? Oh, well, just skip it—no one cares,—we see your picture, but only hear the voice.



LLOYD KNECHTEL

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John Ford

Photographed by

George Schneiderman

Nick Musuraca

Over Seven Years with RKO

✦

Last Two Subjects Photographed

Flying Circus

The Headline Hunters

Another In Preparation

BYRON HASKIN

CINEMATOGRAPHER

For BRITISH & DOMINIONS, London, Eng.: Eighteen months as technical supervisor.

For WARNERS: SEA BEAST, DON JUAN, GLORIOUS ADVENTURE—(**Manon Lescaut**)—with JOHN BARRYMORE; THE SINGING FOOL—with AL JOLSON.

For COLUMBIA: THE GUILTY GENERATION—with LEO CARRILLO, CONSTANCE CUMMINGS.

For WARNERS, under direction and supervision of FRED W. JACKMAN: Process photography in IT'S TOUGH TO BE FAMOUS, STREET OF WOMEN, FAMOUS FERGUSON CASE, THE RICH ARE ALWAYS WITH US, TWO AGAINST THE WORLD, ONE WAY PASSAGE, LIFE BEGINS, WINNER TAKE ALL, LAWYER MAN, MIND READER, PARACHUTE, FRISCO JENNY, ADOPTED FATHER, LITTLE GIANT, CENTRAL AIRPORT, MARY STEVENS, M.D.; **Process and atmosphere in** CABIN IN THE COTTON, TIGER SHARK, 20,000 YEARS IN SING SING, CENTRAL PARK, LADIES THEY TALK ABOUT, NARROW CORNER—with WARNER BROTHERS STARS.

THE PRODUCTION STEP-CHILD . . . STILLS

By LON YOUNG
Director West Coast Publicity
Educational Studios

ON THE majority of sets the "stepchild" of the production units is usually the still cameraman, who should be, and actually is, one of the most important individuals of all, so far as the sales, distribution, advertising and publicity departments are concerned.

The results of the still man's work are practically all that the important distribution branches of the industry have to work with, as far as "art" is concerned. Salesmen go forth to lure the elusive contract from the exhibitor, armed only by conversation and stills, and often long before the finished picture has reached anything near the release date.

If the still man is an earnest, conscientious individual who knows what he wants and how to get it, he usually ends up by being considered a pest by the director and assistant director, and passed up the next time a call is issued. Contrariwise, if he sits and waits until some one accidentally thinks to yell for a "still," he finishes up the picture without the right kind of material, and also loses out on the next job.

The mere mention of "stills" in any production conference is always good material for a free-for-all scrap, with each side putting up some great arguments.

It would be excellent economy if an essential part of a still photographer's training consisted of a period of employment in the publicity and advertising department of the company he works for.

He would then get a first-hand knowledge of the type of material which is the most useful and save a good chunk of money in not shooting negatives that never get any further than the filing cabinet.

Still camera photography has lagged far behind motion picture photography in every respect. Equipment used today is practically on a par with that of twenty years ago, and the raw stock manufacturers, while they have evolved new types of film for still pictures in other lines, have not kept up with the parade as far as motion picture stills are concerned. More flexible, more compact still cameras are needed with better lenses, shutters and other accessories in order to save on that most important element of time.

The photographers are not particularly to blame for these conditions. The lack of encouragement they encounter is sufficient, in most cases, to prevent any initiative on their part.

There are scores of fan magazines, other magazines that use motion picture art material, syndicates and other publications. Also the lithographs, lobby displays, newspaper and trade paper ads use STILLS. The motion picture itself is seen in but one place, the theatre; but the still has a thousand other essential uses.

There is no hard and fast rule as to what constitutes good stills. Material that is desirable for one company or production is not equally good for another. Good photography, of course, is the basic essential, and many arguments can be advanced as to just what constitutes good photography. The camera man may turn in what he thinks is an artistic masterpiece, and the advertising manager may tear his rapidly thinning hair because the darn thing just won't reproduce for a cut.

For one type of dramatic production, close-up two-shots are in great demand, especially when outstanding stars are used, but just imagine how much selling "Gold Diggers of 1933" or some other big musical picture would get without the flashy girl ensemble long shot stills.

Comedy production stills require still another technique; comedy gag situations that carry their own laughs, pretty girl angles for "leg art," etc. Comedy production involves many technical difficulties for still men, who must be up in all kinds of trick work to hold their jobs. Mechanical gags that involve many trick camera processes mean that the only stills to be obtained have to be fabricated by composite and other effects.

The matter of securing proper still material will always constitute a problem in each studio until the head of each organization realizes the importance of the subject and issues imperative orders that the necessary support and co-operation be forthcoming . . . or else!

I'm in Love with My Star

Just completed photography of the sweetest girl in pictures

MARIE DRESSLER

In

"TUGBOAT ANNIE"

GREGG TOLAND

Completed a year's European tour in search of backgrounds for Fox, finishing an uninterrupted affiliation of eleven years with that company

Since October

For RKO

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Obey the Law
Night of Terror
Shall We Tell Our Children?
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●

AMERICAN MADNESS
BITTER TEA OF GENERAL YEN
BELOW THE SEA

●

Just Finished
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"ONLY YESTERDAY"

For John Stahl at Universal

Current Release

SECRET OF MME. BLANCHE

MGM

Barney McGill

CINEMATOGRAPHER

Some of My Recent
Warner Bros.-First National Pictures

ALIAS THE DOCTOR
CABIN IN THE COTTON
20,000 YEARS IN SING SING
MAYOR OF HELL

AND

CAPTURED



THEODOR SPARKUHL

Cinematographer

10 Years—UFA, Berlin
3 Years—British-International, London
2 Years—Braunberger-Richebe, Paris

Last Assignment in Hollywood:
Paramount: Midnight Club
(Dir.: Somnes & Hall)

Next Assignment:
Paramount: Too Much Harmony
(Dir.: E. Sutherland)

What's Going To Happen To Sound in The Next Twelve Months?

•

A Message That Will Interest Every Exhibitor Who Is Sick of Serving His Patrons With Mediocre Dialogue Reproduction:

<<AN ENGINEERING SERVICE>>
Kendell System
Audio-Dynamics

ONE YEAR AGO it was predicted that dialogue motion pictures today would be so perfect, acoustical service of any kind would be superfluous. Reproducer equipment builders have fallen down miserably on that promise.

It is true, wide range and highest fidelity recordings have improved contemporary product over that of a year ago, but the acoustical deficiencies still remain—and will, until physicists hurde the thousand and one obstacles. Will they do it within the next twevlemonth?

Hardly.

What is that to you?

It is nothing if you are willing to put up with your present theatre acoustical deficiencies.

The really smart exhibitor never has and never will wait for composite perfection—he creates that perfection, step by step, himself.

We are ready and anxious to serve that type of exhibitor. May we serve you? Use the coupon.

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City and State.....

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PROJECTION CARBONS—economical—slow burning and brilliant.

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REPAIR PARTS—for all projectors and lamps.

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DECORATION of THEATERS or LOBBIES.

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New York Chicago Hollywood

BRITISH EXHIBS JOIN AGAINST HIGH PERCENTS ON U.S. FILMS

Will Reject Deals Asking Over 40 Pct.

London.—A combined and determined effort is being made by British exhibitors to cut down the heavy percentages demanded by the major American producers for their hit pictures. The resentment has been growing for some time, the exhibitors stating that their charges for good pictures are so high that they cannot make a dollar profit.

Practically every exhibitor of note in England is taking a keen interest in the subject, and this is the more significant because the Britishers are not prone to rush into any decisions without due consideration. Meetings are being held in all sections of the country and all the conferees are determined to end these big percentage deals for all time, even if it means a boycott on the pictures on which the deals are demanded.

The movement grew out of the practice of the American companies of trying out pictures in their own country and then, when they felt that they had a hit, demanding at least 60 per cent of the gross. At each of these meetings of exhibitors being held in England pledges are being signed to reject any deal calling for more than 40 per cent. The Cinema Exhibitors' Association, which includes most of the big exhibitors, is fathering the movement, although it cannot act officially as a body because of the illegality of such action.

The British producers are taking advantage of the situation by sending out notices of their intention to deal equitably with the exhibitors, Warner Bros. Films having already announced that it will keep under the fifty per cent mark on all pictures.

The smaller theatres naturally suffer more than the larger ones. At a meeting at Brighton last week, the side of these exhibitors was set forth by one of them, who said:

"The time has come when it ought seriously to be brought home to the exchanges whether they want to continue the revenue of the thousands of small houses up and down the country, able to pay several hundred pounds a year in rentals or to crush them entirely by maintaining this percentage system.

"The majority of these halls run films after all the bigger halls have had them, films that otherwise would be on the shelf. Unless something is done we shall all slowly fade out. It only wants a little bit of leniency, not charity, but real business treatment, to keep these small houses open and maintain a revenue from them."

Frederick Burton Here

Frederick Burton, celebrated stage and screen actor, arrived in Hollywood today from New York and Indianapolis, called here for the movies. He was accompanied by his daughter, Betty Lawrie, a junior in Wellesley college.

'Dark to Dawn' Wows

The Metro - Goldwyn - Mayer production of "Dark to Dawn" with the Barrymores, Helen Hayes, Clark Gable and Robert Montgomery heading the big cast, was shown to the studio heads by David Selznick, its producer, Saturday, with the execs now shouting "the big hit for next year."

German Film Exiles To Build at Zurich

London.—Word has reached here from Berlin that many Jewish film men, thrown out through the Nazi bans, are preparing to build a studio at Zurich, Switzerland.

Plans include the erection of a modern plant, with laboratories, and the making of a number of films which will have an international aspect so as to give them a world market.

Edward Blatt East To Work With Serlin

Emanuel Cohen has promoted Edward Blatt, assistant to William LeBaron, to direct tests and also act as a talent scout in conjunction with Oscar Serlin, who left for New York recently to open that department at Paramount.

Blatt will leave Wednesday for New York to assume his new duties.

Spring Byington Here For 'Little Women'

Radio has signed Spring Byington, New York stage actress, for the role of the mother in "Little Women."

She arrived here last night by plane and the picture will go into production July 3, with George Cukor directing.

U.A. Execs Due This Week

Al Lichtman, sales head of United Artists, is due in from New York this week for conferences with various U. A. producers on advertising and distribution plans for the pictures during 1933-34. Hal Horne and Ed Finney accompany Lichtman to the coast.

Cantor Wampas Guest

Eddie Cantor will be guest star at tomorrow night's meeting of the Wampas at the Writers Club. Other celebrities slated to attend include Myrt and Marge, Ernest Udet, June Knight and William Anthony MacGuire. John LeRoy Johnston will be chairman of the evening.

KBS Attorney Here

H William Fitelson, New York attorney for both the KBS and Ben Ziedman production units, arrived from the East Saturday. He will be here for about two weeks, handling legal matters for his clients.

Doug. Jr. Through Pneumonia Crisis

New York.—A marked improvement in the condition of Douglas Fairbanks, Jr., was reported last night by attending physicians, who feel the film star will recover within a few days from his sudden attack of pneumonia. Young Fairbanks, according to the doctors, has successfully passed the crisis, and the high temperature has been broken.

Doug returned from Europe Friday, en route to the coast to play a top spot in Paramount's "Design for Living." He was stricken with pneumonia Saturday, and rushed to the Doctors' Hospital by his mother, Mrs. Jack Whiting.

Ernest Truex Heading 'Unwanted Venus' Cast

New York.—Starmark's first picture, "The Unwanted Venus," is under way at the Metropolitan studios in Fort Lee. In the cast are Ernest Truex, Tom Howard, Herbert Rawlinson, May Vokes and Molly O'Day.

Grover Lee is directing, Walter Sheridan is assistant director, and T. Lloyd Richards is production manager. Nick Rogalli and Marcel Le Picard are handling the cameras.

Col. Wants Leontovich For '20th Century'

Columbia is reported negotiating with Eugenie Leontovitch to play the role in "Twentieth Century" which she is doing on the stage here.

She has told friends, however, that she contemplates an European vacation when finished with the run of the play.

Change In Majestic

New York.—Majestic Pictures Corporation franchise for California, Arizona, Nevada and the Hadaiian Islands, formerly held by Joseph Simmonds, has been purchased by J. Samuel Berkowitz, who will make his headquarters in Los Angeles. Mel Hulling will represent Berkowitz in San Francisco.

RKO Beauty Contest

New York.—Thirty-six RKO theatres in Greater New York are conducting a beauty contest, with the winner to be known as "Miss Greater New York," and to receive a film contract. Finals will be held at Madison Square Garden on August 26.

Ward Bond To Warners

Finishing work in Columbia's "Car No. 17," Ward Bond swings over to Warners today for a featured role in "Wild Boys of the Road," which William Wellman is directing.

Searl At Allied

Jackie Searl has been signed by Allied for a featured spot in "One Year Later," which E. Mason Hopper directs.

Yesterday in New York with HELEN GWYNNE

Jimmy Dunn has some swell plans for himself all lined up and now all he has to do is to sell the idea. It seems the lad has done an adaptation of Beth Brown's latest story, "Man and Wife"; that is, with the help of a collaborator, and he wants Fox to buy the story on condition that he be allowed to direct the picture. . . . Jimmy is looking way into the future and feels that for permanency, directing is better than acting, and his qualifications for that job sprout from the fact that he says he's written quite a lot of dialogue for his last coupla pictures and has even directed, or rather, helped direct several scenes. . . . . All of which makes Mr. Dunn a pretty bright lad and probably comes as a big surprise to a lotta people.

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Aben Kandel's two character play, "Interview," is to be given a try-out this summer by Lawrence Langer up at Westport. And the chances are that two players now in Hollywood will come east to appear in it. . . . Kandel just bought himself some acreage just outside of Derby, Connecticut, and he is looking for a coupla good tents to pitch on his property. His grounds adjoin the estate of Nat Ferber, so he's in no hurry to build. . . . There just doesn't seem to be any end to thinking up new ways of torture. The lithographing company which was the first to revive the jig-saw puzzle and make it a craze has a new idea on the market to drive you nuts. It is now making masks.

●

The idea started out harmlessly enough by being just masks of well known comic strip characters. But now it is making masks of famous people and actors and, not only that—but along with every mask goes the printed word giving a whole list of instructions and dialogue to accompany the false face. . . . F'instance, if you think you'd like to be Greta Garbo just for a night you don the mask and memorize a few lines like "Ay tank ay goe home now" and presto, you're the pest of the party. . . . The people who make these things have all kinds of tie-ups with movies and radio, so no matter which way you and you and you may look at it, they can't lose.

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Remember Billy Bitzer whose camera work went such a long way toward making D. W. Griffith the greatest director of his time? Well, Billy is still carrying on up in a little studio in Harlem where he is now photographing announcement cards for the use of neighborhood theatres. . . . And then there's that dumb chorine again who gets so many quotes in columns. This time it's because she thinks the corn belt is a new form of girdle.

Beck-Universal Deal

Arthur Beck is dickering with Universal for a releasing deal. S. K. Weisenthal and David Hershon are understood to be associated with Beck.

2 ROADSHOWS, 10 PERCENTAGE PICTURES ON MGM'S PROGRAM

First Convention Session in Detroit

(Continued from Page 1)

the Savior. The teams of Joan Crawford and Gable, Jean Harlow and Gable, will be continued, and "Soviet" will reunite Gable, Miss Harlow and Wallace Beery for the first time since "The Secret Six."

The two features announced as road shows are "Dinner at Eight" and "Eskimo," the W. S. Van Dyke production made in the Arctic. The former is David Selznick's first production for the company.

The six specials which undoubtedly will go out on percentage deals are:

"Dark to Dawn," based on Antoine de St. Exupery's novel, "Night Flight." Clarence Brown directed with a cast including John and Lionel Barrymore, Helen Hayes, Clark Gable, Robert Montgomery, Franchot Tone, Myrna Loy and other "names."

"Hollywood Party," a revue by Edmund Goulding and Howard Dietz, to be directed by Goulding and with a cast composed of Marie Dressler, Joan Crawford, Jean Harlow, Jimmie Durante, Lupe Velez, Lee Tracy, Jack Pearl, Charles Butterworth, Nils Asther and Jean Hersholt.

"Soviet," the Gable-Harlow-Beery feature, a story of modern Russia;

"Tarzan and His Mate," with ohnny Weissmuller, Maureen O'Sullivan and Neil Hamilton;

A special Marie Dressler production, based on one of the outstanding literary productions of the years;

The Montgomery-Gable picture, "Two Thieves."

The announced list includes four Cosmopolitan productions, and two Laurel and Hardy features.

Of the individual stars, there will be three Jean Harlows, three Lee Tracys, two each for Garbo, Joan Crawford and Helen Hayes, two with Jimmy Durante with Stuart Erwin, and at least one each from Marion Davies, Norma Shearer, John Barrymore, Lionel Barrymore, Ramon Novarro, Wallace Beery, Clarke Gable, Robert Montgomery, Ed Wynn and Jack Pearl.

Four Conventions Are Held This Week

This is convention week for the industry. MGM opened its meetings in Detroit yesterday and then moves to Kansas City. Paramount starts its convention today in the East and then moves on to Chicago and the coast, while RKO-Radio also starts today in New York and will also meet in Chicago and on the coast. Universal meets in Chicago Thursday.

Some of the most successful novels and plays are represented in the list of properties for the new schedule. Among the plays are the current Theatre Guild success, "Biography"; Robert Sherwood's "The Road to Rome"; "The Barretts of Wimpole Street"; "The Late Christopher Bean" and the musical hit, "The Cat and the Fiddle."

"The Good Earth" and "The Fountain," international best-sellers, are on the list, which also includes A. J. Cronin's best seller, "Grand Canary," Edith Wharton's "The Old Maid," Somerset Maugham's "The Painted Veil," Oliver La Farge's Pulitzer prize-winner, "Laughing Boy," Vina Delmar's "Notorious Sadie McKee," "The Garden of Allah," "The Education of a Princess, "Stefan Zweig's "Marie Antoinette," "A Wicked Woman" by Jane Austen, "Mrs. Van Kleek" by Eleanor Murdaunt, "The Age of Larceny" by Anita Loos, "Lost Laughter" by Matell Howe Farnham, "Bombshell" by Caroline Franke and Mack Crane, and "High School" by Phil Baker and Dick Templeton.

Every director on the MGM contract list will be represented on the schedule, including Clarence Brown, Robert Z. Leonard, Jack Conway, W. S. Van Dyke, Edgar Selwyn, Sam Wood, Edmund Goulding, George Cukor, Tod Browning, Charles Riesner, Russell Mack and others.

Berlin First Runs Show Decided Drop

Berlin.—The decline in the number of films first run in Berlin in February and March continued through April, figures being 21, 17 and 14 for the three months in question. This decline is still more noticeable for April as compared with the corresponding month of last year, when 21 films were first run, a drop of one-third.

Of the 14 films run in April, eleven are of German origin, two Italian and one French. No American film was released during the month. Five and two American films were released in February and March respectively.

Songwriters Here To Work on Rogers' Film

Mack Gordon and Harry Revel, who will write the music for the Charles R. Rogers musical, "We're Sitting Pretty," arrived from New York by plane yesterday. On the way out the boys dashed off a number, which they are calling "A Table, a Tavern and You."

Jack McGowan, who will do the book, is already here, and Jack Haley, who is to co-star with Jack Oakie, is expected this week.

Stage Bid For Oliver

Sam Harris has wired Edna May Oliver an offer to take a top spot in his Music Box revue, which he is producing in September. Marilyn Miller and Clifton Webb are starred.

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CONSOLIDATED FILM INDUSTRIES, INC.

NEW YORK HOLLYWOOD

THE Hollywood REPORTER

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PARA. LISTS 65 FEATURES

TRADEVIEWS by W. R. WILKERSON

FROM reports coming into this desk from all parts of the country, there has never been a year when exhibitors have been so up in the air about what to buy and how much to pay for it. This for the reason that a great majority of them feel that business will be better, starting with the Fall, than in the past three years, that audiences will have money to spend on movies, and the houses that grab the right product are the ones that will attract the mob.

We have received more queries in the past three weeks than have ever been the case before. All the questions are for information about this or that company, its product and will it come through with its whole program?

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Of course, quite a few of those letters are as a result of old showmen coming back to the business with the return of their theatres by one of the chain organizations. Those showmen are striving for knowledge, they want to know what's going on, what to expect, having full knowledge of what has happened and the reasons for it.

With more theatres in the hands of independent operators now than at any time in the past ten years, it behooves the major companies to go after that business, first, with good product at the right price and, secondly, to SELL those accounts through the personal solicitation of their field men and PLENTY OF ADVERTISING in recognized trade organs.

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There is no means of reaching an exhibitor's attention better than advertising space in the industry's own trade organs. We make it plural, for an exhibitor may read one or possibly two and pass by the others. As a consequence, the best way to assure themselves of reaching all is to take space in the advertising columns of EVERY trade journal recognized as being a part of this business.

During the years of plenty, when little advertising was required, the major companies spent fortunes in all types of magazines. Now that things are a bit tough, now that ADVERTISING is really required to sell their product, they are all cutting budgets, crimping every effort to place their product before theeyes of the man why buys.

Banks To Contest Film Prods. Action

New York.—Twelve of the defendant banks which have been attacked by the Paramount trustees in the suit to break the Film Productions Corp. deal on grounds the deal makes the banks preferential creditors in the bankruptcy, have indicated they will appear in court tomorrow and contest the suit, in which $13,500,000 is involved.

Para. 'Funny Page' Will Bring Comic Strips To Screen

New York.—Paramount is going to make a picture called "Funny Page," and has bought from the King Features Syndicate the screen rights to the "The Captain and the Kids," "Pop-Eye," "Blondie," "Tillie the Toiler," "Boob McNutt" and other characters made famous in the Hearst papers. The William Morris office handled the deal.

Charles Laughton will play the Captain, and other characters will be brought to life by Charlie Ruggles, Wynne Gibson, Jack Oakie and Shirley Grey, with Norman Taurog directing.

Bid for Griffith

Radio is negotiating with E. H. Griffith to direct the first Francis Lederer picture, "Romance in Manhattan," an original and screen play by Don Hartman, which Sam Jaffe is supervising.

Season's Program Announced At N. Y. Convention Session; Company to Make 229 Shorts

New York.—Paramount opened the first of its three convention meetings at the Waldorf yesterday with an announcement by General Manager George Schaefer of 65 features and 229 shorts on the company's program for the coming season. The meeting of the Eastern group ends tonight. The Middle West meeting will be in Chicago at the Drake Hotel Thursday and Friday, and the Western session will be at the Ambassador in Los Angeles on July 5 and 6.

The Eastern executives who will make the trip to the coast are Schaefer, Neil Agnew, his assistant, Robert Gilham and Al Wilkie of the advertising and publicity department, and John Hammell.

Among the highlights of the announcement is the statement that Marlene Dietrich will do two pictures this season, both directed by Josef von Sternberg. Mae West will make two, the Marx Brothers will do "Duck Soup," Cecil DeMille will make three more in addition to "This Day and Age," and Dorothea Wieck, the latest

(Continued on Page 5)

'20,000 Years' Hits In All Parts of England

London.—The Warner production of "Twenty Thousand Years in Sing Sing," generally released over here, is doing sensational business in both the large and small towns.

The bad weather of the past week has helped the picture attendance greatly.

Warners To Make Features in N.Y.; Building Studio

New York.—Warner Brothers have started the erection of their new Brooklyn studio, directly opposite the present Vitaphone plant. This new space will be used for both shorts and features.

It is understood that most of the company's musical features will be done in the East, giving it the opportunity to draw on the stage musical favorites for th productions.

Edw. Sedgwick Signs Contract at Universal

Universal and Edward Sedgwick got together yesterday and the director signed a long term contract.

Sedgwick's first assignment is the football yarn by Dale Van Every, tentatively titled "All-American Girl." The winner of the All-American Girl contest sponsored by Universal through the College Humor magazine will get the female lead.

'The Last Curtain' Bought by Paramount

Paramount has purchased "The Last Curtain," an unproduced play by Burton Davis and Morton Barteaux, through the Leo Morrison office.

The B. P. Schulberg unit schedules it for production in August, under the title "Reunion." Davis and Barteaux contribute the screen play.

Hal Horne Arrives

Hal Horne, in charge of the advertising and publicity for United Artists, arrived here yesterday for a two weeks' stay to confer with Joseph Schenck, Samuel Goldwyn, Darryl Zanuck and others in connection with product announcements, etc., and arrangements for the Chicago convention, to be held July 15.

SEIDELMAN SIGNED BY COL. AS FOREIGN MANAGER

New York.—With Columbia doing its own distribution throughout Europe, as exclusively announced by this publication weeks ago, Harry Cohn has signed Joseph Seidelman to handle its whole European problem. Seidelman has been with Paramount for 13 years.

He will have offices here, with Joseph Friedman actively in charge in Europe with an office in London.

Hannah Kass, of Columbia's foreign department, leaves here next week for Paris to remain permanently in the interests of the company in Continental Europe.

Archie Mayo to Direct 'Ever in My Heart'

Warners have assigned Archie Mayo to direct the Bertram Millhauser original yarn, "Ever in My Heart," which is being adapted by the author.

Leslie Howard is temporarily set for the top spot and, if he is available, he will do this yarn before "British Agent."

Lou Brock Returning

Lou Brock will arrive from New York tomorrow by plane, having remained there for the opening day of the RKO convention.

Stanley Bergerman Produced for Universal 'Moonlight and Pretzels'

The Hollywood DAILY REPORTER
TODAY'S FILM NEWS TODAY

W. R. WILKERSON Editor and Publisher
FRANK POPE Managing Editor

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RAMBLING REPORTER

According to Winnie Sheehan (himself, mind you) he hasn't seen Janet Gaynor for ages, much less thinking of marrying the gal—so we'll just add that "romance" to the rest of the blasted events. . . . Maybe. The Marc Connellys left in a big flurry Saturday night—but they'll be back. . . Eddie Sutherland sent flowers to Audrey when she sailed for Honolulu—but she threw 'em overboard—so it looks like the split was final. . . . Raoul Walsh, listening over the phone during lunch Saturday to a horserace in Chicago (with one of his hosses in it) and being cut off just as they went to the post . . . his face was purple!

●

Jack Oakie at the Sam Jaffes' party in full tuxedo and positively ravishing! . . . The Eddie Gouldings have found themselves a mountain hideaway—and they're at it for a few days. . . . Mrs. Ross Lederman looks exactly like Dorothea Wieck. . . . A famous actor (and church pillar) and his wife are about to split up for reasons that would slay you. . . . The Wes Ruggles entertained a hundred guests (and. May Sunday) at Hillcrest Satiddy night . . . the Mike Levees, the Sidney Lanfields, the Skeets Gallaghers among those present. . . . The George Fitzmaurices, Arthur Richman, Ad Schulberg, the Lionel Barrymores, Andy Lawlor, Marion Saportas, dining at the Ken McKennas the other eve.

●

Gary Cooper, Bing Crosby and Dick Arlen think they're leaving for a fishing trip in Mexican waters any minute. . . . The Bill Powells (Carole Lombard) celebrated their second wedding anniversary yesterday—but you'd never guess how. . . . The Darryl Zanucks "beefsteaked" some of their pals on the Lawn Sunday—and Darryl broiled the steaks. . . The Rufus Le Maires, the Ray Griffiths, the Lucien Hubbards, the Bill Dovers and others, in a frantic Tango game after dinner. . . . All the scribes made fashion notes at Travis Banton's beautiful house Sunday—the clothes he exhibited at the tea were gorgeous, and his lovely models did them proud.

New York REVIEWS

"WHEN LADIES MEET"

MGM-Cosmopolitan prod.; director, Harry Beaumont; writers, Rachel Crothers, John Meehan, Leon Gordon

Capitol Theatre

Journal: For utterly delightful entertainment, don't miss the picture at the Capitol Theatre this week. "When Ladies Meet" is one of the year's outstanding pictures.

Times: It is an intelligent and amusing production, even though as a film it is somewhat long on words and short on action.

Sun: The film follows "When Ladies Meet," as closely as one would desire. Proceeding with rather undistinguished dialogue and familiar situations, it finally works into one strong theatrical idea.

Post: "When Ladies Meet" is a brittle and not very convincing concept, but the characters are animate and the dialogue racy, and the actors help out with the impression that it is entertaining rather than important.

Mirror: Women will relish every minute of "When Ladies Meet." See it, by all means.

News: A blithe comedy built around a theme that has just enough dramatic depth to make the action and the conversation interesting without seriously affecting the lively tempo of the piece.

American: A felicitous union of all the elements that make for superb entertainment. In the opinion of this reviewer, the screen version of Miss Crothers' success, by reason particularly of intelligent understanding of the screen's advantages and by reason of magnificent photography and sets, surpasses the necessarily restricted stage interpretation.

Herald-Tribune: Not only is the screen transcription of "When Ladies Meet" a resourceful and craftsmanlike work, but it betters in several respects the highly successful stage play. Without violating the theme or mood of the drama, the collaborators on "When Ladies Meet" have moulded it skillfully to cinematic terms.

"MELODY CRUISE"

RKO-Radio prod.; director, Mark Sandrich; writers, Ben Holmes, Mark Sandrich, Will Jason, Val Burton, Allen Rivkin, P. J. Wolfson.

Radio City Music Hall

American: A very gem of a picture, packed with gay insouciance, a sparkling, heady champagne to lift you out of the doldrums, the heat, or whatever troubles beset and fret you

Mirror: Decorated with pretty girls, punctuated with melodic interludes, its strong points are a very pretty ice-skating ballet and the work of Charles Ruggles.

Post: Has some sprightly tunes and several entertaining scenes, but that is not quite enough. It is well directed, too, we must add; and the camera tricks are original, but aside from Ruggles, Marjorie Gateson and Florence Roberts, there is no one in it who can act.

News: A musical film with plenty of rhyme but very little reason. The photographic effects and direction are good. The musical accompaniment fair.

Herald-Tribune: Much money and talent have been expended upon "Melody Cruise." It is tastefully set on a liner sailing from New York to Los Angeles. Its photography is beyond reproach. Its tunes are catchy and the scoring is deft. There are pretty girls no end, as well as Charlie Ruggles. Yet the film fails to provide consistently bright, amusing, intelligent diversion. For one thing, the direction is too scattered; it lacks a focal point.

Times: An adroit mixture of nonsense and music which makes for an excellent Summer show. It is, however, not the singing or the clowning that makes this a smart piece of work, but the imaginative direction of Mark Sandrich, who is alert in seizing any opportunity for cinematic stunts. From the viewpoint of direction this production is quite an achievement.

Journal: It's a mild little farce prolonged with pleasant music.

"BABY FACE"

Warner Bros. prod.; director, Alfred E. Green; writers, Mark Canfield, Gene Markey, Kathryn Scola.

Strand Theatre

News: They do say that Darryl Zanuck and Warner Brothers quarreled over this production. It was not worth the quarrel. The picture was made twice. This is the second and supposed-to-be toned down version. The picture is an excellent argument for censorship. By all means it's nothing for minors to see.

Times: It is an unsavory subject, with incidents set forth in an inexpert fashion.

Herald-Tribune: The film, while including considerable hokum in its presentation and most of the theatrics that all these human-interest pictures employ, still has a trace of truth in its psychology and a genuine conviction in the performance of its star.

American: The plot is trite and all too obvious and with the exception of occasional flashes of drama and comedy, the picture unwinds stodgily. Miss Stanwyck does excellently by her role. To her and Brent belong the chief honors.

Mirror: The picture is very well made and beautifully acted. It is entertaining. And a vivid lesson to young girls and old bankers.

World-Telegram: While there is nothing of significance or of particular strength about the production, it remains fairly entertaining.

Acad. Constitution Now Up to Branches

The Actors Branch of the Academy will hold a general meeting tomorrow night at the Beverly Wilshire Hotel to discuss and vote on ratification of the new constitution and by-laws of the organization.

The Technicians Branch meets Thursday night in the projection theatre of Paramount Studios. Members of the Writers' Branch are slated to meet to ratify the revised constitution on July 10, while dates for meetings of the Directors and Producers branches will be set within the next few days by the executive committees.

Elinor Holm Quitting Pictures for Plunge

Elinor Holm and Warners have agreed on the settlement of the player's contract, a one-year deal which had three months to go. Leo Morrison handled the settlement for Miss Holm, who requested her release in order to attend the National swimming meet in New York, July 20.

She has felt that her picture contract and her neglect of swimming have operated disadvantageously from an exploitation angle.

Lull at Columbia

Shooting on "Brief Moment" was completed last Saturday at Columbia and no other pictures are set to start until July 5, at which time "A Man's Castle" and "Goin' to Town" will get under way.

Ned Marin Here

Ned Marin arrived in town Sunday night for a brief stay in connection with the Alexander Korda London Film Productions, for which he is the American representative.

The Question Box

Mr. David Selznick, Mr. Harry Rapf, Mr. Edmund Goulding and Mr. Ben Piazza:
Are you not searching everywhere for a musical star (very female)?
Mr. Emanuel Cohen, Mr. Wm. LeBaron, Messrs. the Four Marx Brothers and Mr. Fred Datig:
Aren't you?
Mr. Harry Cohn, Mr. Sam Briskin and Mr. Dan Kelly:
Can you afford to overlook a real bet?
Mr. Darryl Zanuck and Mr. William Dover:
Don't you want a Carmencita for THE BOWERY?
Mr. Jack L. Warner, Mr. Hal Wallis and Mr. Maxwell Arnow:
Don't you?

In this space
You'll soon find out.
It will pay you to see.
R—— M——

'BODYGUARD' SNAPPY SHOW: FOX 'BEST OF ENEMIES' FUNNY

Direction, Writing, Cast Give It Speed

"HER BODYGUARD"
Schulberg-Para.

Direction. William Beaudine
Original by.. Corey Ford
Adaptation. Frank Partos, Francis Martin
Screen play. Ralph Spence, Gene Anderson
Music and lyrics.. Sam Coslow, Arthur Johnston
Photography.. Harry Fischbeck

Cast: Edmund Lowe, Wynne Gibson, Edward Arnold, Johnny Hines, Marjorie White, Alan Dinehart, Fuzzy Knight, Zoila Conan, Louise Beavers, Arthur Housman.

Plenty of good, smart, snappy entertainment, kept moving by a cast that knows its business and gets ample chance to show it, should help "Her Bodyguard" to pleasant Summer and Fall grosses for both exhibitor and producer.

The picture is good enough to stand on its own feet without the music and girls that have been grafted on it somewhat irrelevantly. Wynne Gibson is a musical comedy star, which makes it enough of a backstage story to drag in the cuties and one showy but rather tiresome number near the close. Editing will take the drag out of that feature, and Bill Beaudine has had the good sense to keep the chorines from holding up dramatic and comedy traffic elsewhere.

Between her producer and her angel—Dinehart and Arnold—both of whom are on the make, Wynne has a tough time until she hits upon the idea of a bodyguard, who turns out to be Eddie Lowe. Of course, she uses Eddie to keep both the others off, though it's Arnold's money that pays his salary and expenses—and the rest of the plot writes itself.

That's all the story that Lowe, Gibson, Arnold, Johnny Hines, Marjorie White and Dinehart need on which to build an evening of fun, given the right kind of a script. Ralph Spence and Gene Anderson attend to that in a manner that kept business, dialogue and situations clicking without a letdown.

Lowe is in his element with a cocky, smart-cracking part that fits him like his clothes. But the surprise hit of the show is Johnny Hines, who bursts out of an obscurity that was fast becoming oblivion, to deliver a comedy knockout performance as a chronically crocked press-agent. Marjorie White, opposite him, ably seconds Hines, and scores a few home runs on her own account, notably in the reunion scene with Miss Gibson, where both girls stopped the show with their thinly veiled imitation of the Duncans.

Fuzzy Knight acquits himself as the kleptomaniac song-writer, who jazzes Schubert's "Serenade" while you wait, and furnishes the picture with its key number, full-lengthed later with femmes.

There's plenty of headline talent in "Her Bodyguard" for the showmen to advertise, and it's bound to build from the first night.

Doug, Jr., Better But Will Rest a While

Douglas Fairbanks, Jr., is showing rapid improvement from his pneumonia attack in New York M. C. Levee was advised last night that Doug will remain in the hospital for a complete rest before proceeding to the coast, and will be ready to work when Paramount starts "Design for Living."

Ginger Wants $5000 For Her Torch Song

When the final cut of "Gold Diggers of 1933" was made, the torch song number of Ginger Rogers was not in the picture, with Warners explaining that they were going to use it as a special short subject

Several years ago that organization did the same thing with a number done by Beatrice Lillie, and finally was compelled to pay Lady Peel $15,000. With this experience back of them, the Warners made an effort to get the okay of Ginger for the number to be released in a short and she said: "Okay—for $5,000."

Hanson Buys Majestic Franchise For Canada

New York.—Oscar R. Hanson, who has been distributing Majestic pictures through the Canada offices of Empire Films, Limited, has just closed for a franchise with Majestic Pictures Corporation for the same territory for next year.

Hanson makes his headquarters in Toronto, and has branch offices in Montreal, Winnipeg, St John, Calgary and Vancouver.

Educa. Will Announce Program at Fox Meet.

New York.—The Educational program of shorts for the coming season will be announced by E. W. Hammons at the Fox convention, which opens at the Ambassador Hotel, Atlantic City, Thursday.

The company last year made 64 two-reel subjects and 102 one-reelers.

Sterling Story Head

Sidney Algier, president of Sterling Pictures Corporation, has signed Muriel Pinover as story editor. She was formerly a New York free-lance magazine writer.

Thackery on 'Lady Sal'

Radio has signed Eugene Thackery to write a treatment of the Irene Dunne picture, "Lady Sal," which Edward Cahn will direct.

Connolly to Fox

Fox has secured the loan from Columbia of Walter Connolly, who goes into a top spot with Janet Gaynor in "Paddy, the Next Best Thing." to Rio."

Cawthorn, Morgan, Direction Score

"THE BEST OF ENEMIES"
Fox

Director. Rian James
Adaptation Sam Mintz
Dialogue.... Rian James
Photography..... L. W O'Connell

Cast. Charles "Buddy" Rogers, Marion Nixon, Greta Nissen, Joe Cawthorn, Frank Morgan.

The new beer picture, "The Best of Enemies," isn't at all hard to take. It has story, cast, direction and dialogue, all riding high, wide and funny, thanks to Rian James who wrote the dialogue and directed, and Frank Morgan who turns in one of the most amusing characterizations of the year.

The picture seems always to be on the verge of slapstick, but it never quite topples over the edge. It is broad comedy, interrupted once in a while by Buddy Rogers and his music.

Joe Cawthorn and Frank Morgan carry the picture on their extremely capable shoulders. They play the fighting fathers of Rogers and Marion Nixon, and most of their battling is caused by beer.

The story, when you come to analyze it, is thin, but it is padded and blown up by so many real, honest laughs that its transparency is never quite obvious. The fathers fight over beer in the good old days, the children grow up and fall in love with each other, beer comes back and the battle starts all over again.

Rogers is as pleasing as he always is. Marion Nixon has little to do, but she is likeable. Greta Nissen appears momentarily for vamping purposes, and succeeds.

The preview audience laughed itself silly over this picture, and there's no reason why audiences all over the country won't do the same thing, with the exception, perhaps, of sophisticated centers. However, in those places, Morgan's performance will be a draw

Play up the comedy-beer angle. With Rian James' dialogue and direction, and the Morgan and Cawthorn team, you can't lose.

L. W O'Connell's photography is unobstrusively good.

Meyer-Doane Deal

Abe Meyer has secured a deal with Warren Doane to handle the music for the Universal producer's first short subject in his new series. It is called "Brevities."

Herbert's Biography

Hugh Herbert, Warners' contract player, has finished writing the history of his twenty-five years in vaudeville and has two majors bidding for the property.

Gus Kahn to Radio

Radio has signed Gus Kahn to work with Vincent Youmans and Edward Eliscu on the musical score for the Lou Brock production, "Flying Down

Yesterday in NEW YORK with HELEN GWYNNE

The office of the Collector of the Port of New York was thrown into a mild uproar the other day when Bill Erskin asked for a pass on a Coast Guard cutter to go down the bay to meet a Manx cat. Said cat had been sent all the way from the Isle of Man to be presented to Walt Disney as a playmate for Mickey Mouse. . . . But somehow or other the Customs House officials couldn't see the importance of it and were highly indignant over the whole matter, to say nothing of being slightly bewildered by it all. They probably figured, since it has no tail anyway, there could hardly be a story in it that would warrant one of the precious passes. . You can buy such nice big flags for a nickel these days that we're sure everybody will want to wave one on the Fourth of July. It would really seem that even patriotism comes pretty cheap these days.

●

Polly Moran, in an interview states that, outside of and next to Mae West, she has more sex appeal than anyone in Hollywood. Incidentally, her personal appearances, or whatever they call vaudeville these days, are something to be happy about. . . . The North German Lloyd line in going through its records the other day found their passenger number ten million and decided they ought to do something about it. So they notified the man that they were refunding his passage money and this trip and return would be on the North German Lloyd line. . . And he's gonna get a gold watch, too. The only reason we mention it is to show you just how much chance you stand of getting something for nothing. One out of a mere ten million!

●

There's a gal in town who does movie write-ups in papers and over the air who decided to do a girl-scout act that landed her right in a mess of trials and tribulations. She discovered that her pet druggist was going to install a nickel machine in his place, so she kindly offered to get one for him from a feller she knew who makes them. . And so she got it for him and he installed it. And a few days later the Costello boys came round to the druggist and wanted to know where he got it . . . And now they're bothering the gal and she's kinda scared, because she's afraid she can't convince them that she's not trying to break into their monopoly of that particulatr racket. In fact, she was only trying to do a favor for a coupla friends. . We had to laugh the other day. We were watching an editor trying to make head or tail out of a financial report from one of the movie companies. After a few minutes he turned to us and asked us for an aspirin—said the report had given him a headache. He's telling the motion picture company ———!

Gec. Dobbs to Warners

George Dobbs, New York musical comedy actor, has been signed by Warners for a role in "Footlight Parade," which Lloyd Bacon is directing.

the RUMOR MARKET

Hollywood hears that Mary Pickford and Frances Marion will soon start a production company with a United Artists release, using Richard Barthelmess and Douglas Fairbanks, Jr., as stars for their first two units.

Barthelmess still has a little time to go on his Warner contract. Frances Marion will not be free for two months, and young Doug has a picture to do before he is ready for the Pickford-Marion unit.

It is understood that Miss Pickford received promises of ample financing for this unit while in New York recently.

●

New York.—Those in charge of the Metro-Goldwyn-Mayer exchequer are having convulsions of happiness every time a negative charge comes through from the coast on the new MGM product. The rumors around the MGM halls are that production costs which averaged better than $400,000 a picture since the start of talkies, are now down to less than $300,000.

The executive office of distribution is also going in for plenty of enthusiasm, partly because of the class of product, but mostly due to the organization being ahead on releases for the first time in many years.

●

That eight page letter that Harry Warner wrote the Hays members has brought plenty of laughs from those members possessing a sense of humor and consternation from the others.

The letter was written airing the Warner grief on the activities of Darryl Zanuck since he left the Warner studios. As a matter of fact, it is understood that it goes back six or eight months before Zanuck really left and accuses the former Warner production head of any and everything that ever happened to the studio or its personnel.

●

New York.—With Sam Katz bowing out of production entirely for the time being, the boys around the Rialto are trying to put out "scoop" rumors on Katz's announcement, if there is to be an announcement.

The gang here dopes that Katz, in dropping production, had some bigger and better propositions, whether theatres or otherwise, to cause him to bow out of the Marx production and other such activities. The rumors heard are that he will return to Paramount, that he will have a chunk of Paramount when and if it is sold, that he is forming a large theatre chain, very much under cover at present, etc.

●

The rumor is around town that Columbia is now off the calling list of Warners because they engaged Loretta Young for the Borzage picture.

Sounds silly, but may be true.

Columbia did not engage Young until after she had been signed by Twentieth Century. So just put this Warner squawk in the same pigeonhole with the rest that have little or no foundation.

Radio Announces 106 Shorts On New Program

New York.—The first of three regional sales conventions of RKO-Radio Pictures opened here yesterday, with branch managers and salesmen from the 14 offices in the eastern division in attendance, besides a large group of home office executives.

Ned Depinet, vice-president in charge of distribution, and General Sales Manager Jules Levy presided at yesterday's session.

Today's schedule calls for addresses by Depinet, Robert Sisk and S. Barrett McCormick. A wire from President B. B. Kahane in Hollywood will be read at the convention.

Before getting into details of the features Radio intends to release for 1933-34, Jules Levy announced yesterday that the company would release 106 one and two-reel shorts, in addition to Pathe News.

Amos n' Andy will headline in a novel series of animated cartoons to be produced by the RKO-Van Beuren Corp. Through a new process, the radio team will speak the dialogue and comedy lines for the cartoons.

The Culbertsons are scheduled to star in 12 featurettes on "My Bridge Experiences," and will come to the coast to make the group.

Radio will release a total of 36 two-reel comedies and musicals, in addition to six Charlie Chaplin reissues.

The two-reel series will include eight with Clark and McCullough, six "Average Man" with Edgar Kennedy, six Headliners, six "Blondes and Redheads," six featuring Harry Gribbon and Tom Kennedy, and four musicals starring Ruth Etting.

In addition to the Amos 'n Andy cartoon series, Van Beuren will deliver two other series of 13 each, "Aesop's Fables" and "The King," the latter based on Soglow's cartoon feature of the New Yorker. There will be six Vagabond Adventure shorts and seven Pathe Reviews.

Announcement of the feature program of Radio for next season will be made to the sales gathering this afternoon.

Rogers Wrote Original Of 'Don't Bet On Love'

Through error, credit for the screen play of Universal's "Don't Bet on Love" was given Howard Emmett Rogers and Murray Roth in the review in this paper.

Rogers wrote the original story with Murray Roth and had nothing to do with the screen play. That was by Roth and Ben Ryan.

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HOllywood 1666

65 FEATURES AND 229 SHORTS ON COMING PROGRAM OF PARA.

Company Starts Convention in N. Y.

(Continued from Page 1)

importation, will be seen in at least two. Of the independent producers releasing through Paramount, B. P. Schulberg will contribute eight features and Charles R. Rogers will do ten.

Marlene Dietrich's latest, "The Song of Songs," is set for release on the new program. Mae West's pair will be "I'm No Angel," with Cary Grant playing opposite, and "It Ain't No Sin." Leo McCarey will direct the Marx Brothers, with Seymour Felix staging the dances.

Norman McLeod will direct "Alice In Wonderland,' with Charlie Ruggles, Alison Skipworth, Mary Boland, Chas. Laughton and Jack Oakie in the cast. This picture will have music and songs.

"The Search for Beauty" will feature 15 beautiful girls and 15 handsome men to be selected as a result of an international search. "Funny Page," with a cast including Charles Laughton, Wynne Gibson, Charlie Ruggles, Jack Oakie and others, directed by Norman Taurog, will bring to the screen such popular comic strip characters as "Pop-Eye," "The Captain and the Kids," "Boob McNutt," "Polly and Her Pals" and "Blondie."

C. B. DeMille's contributions will be "The End of the World," made from "When Worlds Collide," a novel by Philip Wylie and Edwin Balmer, and "Four Frightened People," based on E. Arnot-Robertson's book, with Claudette Colbert and Mary Boland heading the cast. His third is as yet unnamed.

Noel Coward's "Design For Living" has Ernst Lubitsch as director. The adaptation is by Ben Hecht, and in the cast are Fredric March, Miriam Hopkins, Douglas Fairbanks Jr. and Edward Everett Horton.

"Fifty Years From Now" will be the screen version of Rupert Hughes' amazing novel. "Death Takes A Holiday," the Alberto Cassella play adapted by Walter Ferris and with screen play by Maxwell Anderson, will have Fredric March, Claudette Colbert and Sir Guy Standing in the cast.

Dorothea Wieck's first will be "White Woman," with Charles Laughton, Herbert Marshall and Walter Abel in the cast, and Stuart Walker and Mitchell Leisen directing. Her second will be "Cradle Song," the adaptation of which has been done by Marc Connelly.

"Too Much Harmony" will be a musical, directed by Eddie Sutherland, with Bing Crosby, Jack Oakie, Skeets Gallagher and Lilyan Tashman. "Chrysalis" from the Rose Albert Porter play, has Frederic March, Miriam Hopkins, George Raft and Frances Fuller, with James Flood as director.

W. C. Fields and Alison Skipworth will be co-starred in "Tillie and Gus," with Baby LeRoy in the cast and Norman Taurog directing.

"Shoe the Wild Mare" is from the Gene Fowler novel, Wesley Ruggles directing and the cast including Claudette Colbert, George Raft and George Barbier.

"Cloudy with Showers" is a musical, adapted from the Thomas Mitchell stage play, with a cast including Bing Crosby, Jack Oakie, Burns and Allen, Elizabeth Young, Grace Bradley and Judith Allen.

"The Trumpet Blows," a bull-fight story, will have George Raft, Ricardo Cortez and Helen Twelvetrees.

"Torch Singer" will feature Claudette Colbert and Ricardo Cortez. This is an adaptation of Grace Perkins' Liberty Magazine story, "Mike."

"Honor Bright" will have Gary Cooper and Claudette Colbert. "One Sunday Afternoon," James Hagan's stage hit, will be directed by Stephen Roberts, with Gary Cooper, Fay Wray, Frances Fuller, Neil Hamilton and Roscoe Karns.

"Lives of a Bengal Lancer," which has been on and off the shelf several times, is also on the list. Ernest Schoedsack made the jungle scenes for this some time ago, and the announced cast now includes Gary Cooper, Cary Grant, Richard Arlen and Sir Guy Standing. "Good Time Charlie" co-stars Charlie Ruggles and Mary Boland again, and "All of Me" will have George Raft, Carole Lombard and Ricardo Cortez.

Ernst Lubitsch will direct his own original, "There Were Four Women," with March, Miriam Hopkins, Sylvia Sidney, Gary Cooper, Claudette Colbert, Cary Grant and others mentioned as cast possibilities.

The B. P. Schulberg group of eight includes: "Three-Cornered Moon," with Claudette Colbert, Richard Arlen, Mary Boland, Wallace Ford, Lyda Roberti and others, Elliott Nugent directing; "You Need Me," co-starring Sylvia Sidney and George Raft; "Here Is My Heart," with Miss Sidney heading an all-star cast.

The Charles R. Rogers ten are: "We're Sitting Pretty," a musical, with Jack Haley and Jack Oakie, directed by Ralph Murphy. The book is by Jack McGowan, from an original by Nina Wilcox Putnam, music and lyrics by Gordon and Revel; "Green Gold," based on the life of Samuel Zemurray, managing director of the United Fruit Company; "Golden Harvest," "No More Women," "I Can't Go Home," "One Grand," "The Handsome Brute," "Eight Girls in a Boat," "Swift Arrow" and "She Made Her Bed."

Other pictures on the company's program are: "Big Executive," directed by Erle Kenton with Ricardo Cortez, Richard Bennett, Elizabeth Young and Sharon Lynne; "Lone Cowboy," from a Will James story; "To the Last Man," a Zane Grey story with Randolph Scott and Kathleen Burke; "The Thundering Herd" and "The Code of the West," also Zane Greys; "Captain Jericho," the first production of the new writing-directing-producing team of Grover Jones and William Slavens McNutt, with Richard Arlen and Frances Fuller in the cast; "Cruise to Nowhere," a musical, with Bing Crosby and Burns and Allen; "Republicans and Sinners," to be directed by Leo McCarey, with Charlie Ruggles, Mary Boland, W. C. Fields and Alison Skipworth.

The Paramount shorts program will include six two-reel Harry Langdons, and six two-reel Bing Crosbys, both series produced by Arvid Gillstrom; six two-reelers with Eugene Pallette and Walter Catlett, and six with Sidney Toler, both produced by Phil Ryan.

Max Fleischer will contribute 12 Betty Boop cartoons, 12 "Pop-Eye" cartoons, 12 Paramount Screen Songs featuring musical personalities. All these will be one-reelers.

There will also be 13 screen Souvenirs, 13 Paramount Pictorials, 13 Grantland Rice Sportlights, 13 "Hollywood on Parade," and 104 issues of the Paramount newsreel.

Murphy Working From O'Neill Script

New York.—In the hope that production on "Emperor Jones" may be speeded up, the picture now being far behind schedule, Director Dudley Murphy has thrown away the shooting script and is working from the printed copy of the Eugene O'Neill play. He starts on the jungle sets today.

'Zoo' and 'Jungle' Big London Hits

London.—The Lasky-Fox production of "Zoo in Budapest" and Paramount's "King of the Jungle" were the outstanding hits of last week here. The town went wild over the Lasky picture.

The holdovers, in addition to above two, are "Waltz Time," "Keyhole," "King Kong" and "Sleeping Car."

The newcomers are "Secrets" at the Adelphi, the Prince of Wales film at the Marble Arch Pavilion, and "International House" and "Loyalties" at the Carlton.

Terrett and Wilson on Academy Directorate

Courtney Terrett and Carey Wilson were appointed members of the Academy Board of Directors at yesterday's meeting of the executive committee of the Writers' Branch.

The two will serve the unexpired terms of Benjamin Glazer and Al Cohn, who resigned.

Jean Parker to Radio

Jean Parker has been borrowed by Radio from MGM for a featured part in "Little Women," which starts Monday under direction of George Cukor. Katherine Hepburn has the top spot, with Joan Bennett, Frances Dee and Jean Parker getting featured billing.

48 Writers Now On Warner Lot

The high mark of all time for writers actively engaged on the Warner lot was reached last week when 48 salary checks were issued, with that amount going against the writing department.

In addition to the 48 writers, the studio now has seven producers, also the high mark in that division.

Towne and Baker Set on the Winchell Story

Darryl Zanuck has assigned Gene Towne and Graham Baker to write a screen treatment of the Walter Winchell story, tentatively titled "Broadway Love," as their first assignment for Twentieth Century Pictures.

Winchell will also sit in on the development of the story.

M. P. Relief Fund Holds Annual Meeting Tonight

The annual meeting and election of officers of the Motion Picture Relief Fund will be held at eight o'clock this evening at the Roosevelt Hotel.

In addition to new officers, ten trustees will be elected for three years.

'Century' Unit To New York For Exteriors

The first camera to move on a Twentieth Century picture will be in New York, where a unit headed by Ben Silvie has been sent to photograph the Brooklyn bridge sequence for "The Bowery."

Fox Term for Imhof

After catching the rushes of his work in "Paddy, the Next Best Thing," Fox execs have handed Roger Imhof a term deal. He starts the new ticket with a featured role in "Life's Worth Living," the Will Rogers production.

Nagel for 'Vickers'

Radio has signed Conrad Nagel for a featured part in "Ann Vickers," which is slated for production next month with Irene Dunne starred. Deal was closed with the player in New York.

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PICTURES Now SHOOTING

Fox

"THE DEVIL'S IN LOVE"
Cast: Loretta Young, Victor Jory, Herbert Mundin.
Director .....William Dieterle
Screen Play.....Howard Estabrook

"PADDY, THE NEXT BEST THING"
Cast: Janet Gaynor, Warner Baxter, Margaret Lindsay, Fiske O'Hara, Joseph Kerrigan, Frank Atkinson, Una O'Connor, Merle Tottenham, Harvey Stephens.
Director .....Harry Lachmann
Novel .....Gertrude Page
Screen Play..... Edwin Burke

"LIFE WORTH LIVING"
Cast: Will Rogers, Andy Devine, Louise Dresser, Vera Allen.
Director .....John Ford
Original Story....James Gould Couzens

"SHANGHAI MADNESS"
Cast: Spencer Tracy, Miriam Jordan, Fay Wray, Ralph Morgan.
Director.....John Blystone
Original.....Frederick Hazlitt Brennan
Screen play.....Austin Parker
Cameraman .....Lee Garmes

"THE LAST TRAIL"
Cast: George O'Brien, Claire Trevor, El Brendel.
Director.....James Tinling
Story .....Zane Grey
Screen play.....Stuart Anthony
Cameraman.....Arthur Miller

MGM

"ESKIMO"
Cast: All native.
Director .....W. S. Van Dyke
Story by.....Peter Freuchen
Cameraman.....Clyde De Vinna

"ANOTHER LANGUAGE"
Cast: Helen Hayes, Robert Montgomery, Louise Closser Hale, Henry Travers, Irene Cattell, Margaret Hamilton, Hal K. Dawson, Minor Watson, John Beal, Maidel Turner.
Director .....E. H. Griffith
From play by.....Rose Franken
Cameraman .....Ray June

"MARCH OF TIME"
Cast: Alice Brady, Frank Morgan, Russell Hardie, Madge Evans, Eddie Quillan, Jackie Cooper.
Director .....Willard Mack
Original.....Moss Hart
Adaptation.....Edgar Allan Woolf
Cameraman..... Bill Daniels

"TURN BACK THE CLOCK"
Cast: Lee Tracy, Mae Clarke, John Halliday, Otto Kruger, Peggy Shannon, Clara Blandick, Charles Grapewin.
Director.....Edgar Selwyn
Original.....Edgar Selwyn, Ben Hecht
Cameraman..... Hal Rosson

"DANCING LADY"
Cast: Joan Crawford, Franchot Tone, Grant Mitchell, Frank Morgan, Jean Malin, Ted Healy, Winnie Lightner.
Director.....Robert Z. Leonard
From novel by....James Warner Bellah
Adaptation..P. J. Wolfson,Allen Rivkin
Cameraman .....Oliver Marsh

Paramount

"MIDNIGHT CLUB"
Cast: Clive Brook, George Raft, Helen Vinson, Alan Mowbray, Ferdinand Gottschalk, Alison Skipworth, Sir Guy Standing, Ethel Griffies, Forrester Harvey, Billy Bevan, Charles McNaughton, Paul Perry, Celeste Ford, Pat Somerset.
Directors .....George Somnes, Al Hall
Original .....Phillips Oppenheim
Screen Play.....Leslie Charteris, Seton I. Miller
Cameraman .....Theodore Sparkuhl

"THREE-CORNERED MOON"
Cast: Claudette Colbert, Mary Boland, Wallace Ford, Richard Arlen, Tom Brown, William Bakewell, Hardie Albright, Joan Marsh, Lyda Roberti, Clara Blandick, Edward Gargan, John Kelly.
Director .....Elliott Nugent
Original .....Gertrude Tonkonogy
Screen Play....S. K. Lauren, Ray Harris
Cameraman..... ...Leon Shamroy

"ONE SUNDAY AFTERNOON"
Cast: Gary Cooper, Fay Wray, Frances Fuller, Neil Hamilton, Roscoe Karns, Sam Hardy, Jane Darwell, Clara Blandick, Harry Schultz.
Director .....Stephen Roberts
Original .....James Hagan
Scenarists.....Grover Jones, William Slavens McNutt
Cameraman .....Victor Milner

"BIG EXECUTIVE"
Cast: Ricardo Cortez, Elizabeth Young, Richard Bennett, Sharon Lynne, Dorothy Peterson, Barton MacLane.
Director.....Erle C. Kenton
Original.....Alice Duer Miller
Screen play.....Laurence Stallings
Cameraman .....Harry Fischbeck

"THE WAY TO LOVE"
Cast: Maurice Chevalier, Sylvia Sidney, Edward Everett Horton, Arthur Pierson, Nydia Westman, Douglas Dumbrille, Grace Bradley, Arthur Housman, Minna Gombell, Blanche Frederici, George Rigas.
Director.....Norman Taurog
Original..Gene Fowler,Benjamin Glazer
Screen play .....
Claude Binyon, Frank Butler
Music .....
Ralph Rainger, Walter Donaldson
Lyrics.....Leo Robin, Gus Kahn
Cameraman .....Charles Lang

RKO-Radio-Pathe

"RAFTER ROMANCE"
Cast. Ginger Rogers, Norman Foster, George Sidney, Laura Hope Crews, Robert Benchley, June Brewster.
Director .....William Seiter
From novel by..... .....John Wells
Adaptation .....Glenn Tryon, Sam Mintz
Screen Play..... ..H. W. Hanemann
Cameraman .....David Abel

"THE DOCTOR"
Cast: Lional Barrymore, Dorothy Jordan, Joel McCrea, May Robson, Frances Dee, Buster Phelps, David Landau.
Director .....John Robertson
Original by..Katherine Haviland Taylor
Screen Play.....Lester Cohen
Cameraman .....Jack McKenzie

"THE GLORY COMMAND"
Cast: Bruce Cabot, Betty Furness, Florence Lake, John Darrow, Arthur Lake, Purnell Pratt, Frank Albertson.
Director .....Christy Cabanne
Original by.....Christy Cabanne
Screen Play.....F. McGrew Willis, Frank Wead
Cameraman .....Al Gilks

"IN THE FOG"
Cast: Robert Armstrong, Helen Mack, Roland Young, Ralph Bellamy, John Miljan, Laura Hope Crews, Henry Stephenson.
Director .....Ernest Schoedsack
Original and Screen Play....Ruth Rose
Cameraman .....Henry Gerrard

"BIRD OF PREY"
Cast: Richard Dix, Elizabeth Allan, Theodore Newton, Art Jarrett, Eric Linden, Bill Cagney.
Director.....J. Walter Ruben
From story by.....John Monk Saunders
Screen play.....John Monk Saunders, H. W Hanemann, Thomas Buckley
Cameraman..... .....Henry Cronjager

Universal

"MOONLIGHT AND PRETZELS"
(N. Y. Production)
Cast: Leo Carrillo, Mary Brian, Roger Pryor, William Frawley, Bobby Watson.
Director .....Karl Freund
Original and screen play .....
William Rowland, Monte Brice

"ONLY YESTERDAY"
Cast: Margaret Sullavan, John Boles, Benita Hume, Edna May Oliver, Onslow Stevens, Franklyn Pangborn, Betty Blythe, Natalie Moorhead, Lucille Powers, Ruth Clifford, Sidney Bracey, Berton Churchill, Edgar Norton, Dorothy Christy, Hugh Enfield, Mabel Marden, Dorothy Grainger, Walter Catlett, Marie Prevost, June Clyde, Tom O'Brien, Gay Seabrook, Barry Norton, Joyce Compton, Robert McWade, Jean Sorel, Noel Francis, "Peanuts" Byron, Cissy Fitzgerald, James Flavin, Jean Hart, Sheila Manners, Leon Waycoff, Herbert Corthell, Craufurd Kent, Arthur Hoyt, Caryl Lincoln, Ferdinand Munier, Geneva Mitchell, Oscar Apfel.
Director .....John Stahl
Screen play: John Stahl, Alfred Hickman, George O'Neil.
Dialogue .....William Hurlbut

"THE INVISIBLE MAN"
Cast: Claude Rains, Dudley Digges, Henry Travers, Una O'Connor, Forrester Harvey, Billy Bevan.
Director.....James Whale
From novel by.....H. G. Wells
Screen play..... R. C. Sheriff

"GORDON OF GHOST CITY"
Cast: Buck Jones, Madge Bellamy, William Desmond, Francis Ford, Walter Miller, Hugh Enfield.
Director.....Ray Taylor
From story by.....Peter B. Kyne
Screen play.....Ella O'Neil

"PARK AVENUE LADIES"
Director.....E. A. Dupont
From play by.....William Hurlbut
Screen play.....John Francis Larkin
Music and lyrics.....Lynn Cowan

Warners-First National

"FOOTLIGHT PARADE"
Cast: James Cagney, Joan Blondell, Ruby Keeler, Dick Powell, Hugh Herbert, Frank McHugh, Arthur Hohl, Gordon Westcott, Claire Dodd, Dorothy Tennant, Renee Whitney, Juliette Ware, Herman Bing, Paul Porcasi, Guy Kibbee, William Granger, Charles Wilson, Philip Faversham.
Directors. Lloyd Bacon, Busby Berkeley
Screen play.....Manuel Seff, James Seymour
Music and lyrics..Walter Donaldson, Gus Kahn
Cameramen..Sol Polito, George Barnes

"BUREAU OF MISSING PERSONS"
Cast: Bette Davis, Pat O'Brien, Lewis Stone, Glenda Farrell, Gordon Westcott, Allen Jenkins, Ruth Donnelly, Marjorie Gateson, Wallis Clark, Hugh Herbert, Noel Francis, Charles Wilson, Adrian Morris, Clay Clement, Tad Alexander.
Director.....Roy Del Ruth
Story by.....Robert Presnell
Cameraman ..... Barney McGill

"WILD BOYS OF THE ROAD"
Cast: Frankie Darro, Dorothy Coonan, Edwin Phillips, Anne Hovey, Arthur Hohl, Grant Mitchell, Claire McDowell, Sterling Holloway, Shirley Dunsted, Charles Grapewin, Henry O'Neill, Rochelle Hudson, Ward Bond, Minna Gombell, Adrian Morris.
Director.....William A. Wellman
From novel by.....Daniel Ahearn
Screen play.....Earl Baldwin
Cameraman.....Arthur Todd

"RED MEAT"
Cast. Edward G. Robinson, Kay Francis, Genevieve Tobin, Murray Kinnell, George Blackwood, Robert Barrat, Robert McWade, J. Farrell MacDonald, Henry Kolker, Walter Walker, Sam Godfrey, E. J. Ratcliffe, Paul Porcasi.
Director .....Al Green
From story by.....David Karsner
Screen play.....Sidney Sutherland, Charles Kenyon
Cameraman..... James Van Trees

SHORT SUBJECTS

Announcement Number

of the

HOLLYWOOD REPORTER

for 1933-34

will be issued

on or about

July 20

BERTRAM MILLHAUSER

STORM AT DAYBREAK

An MGM picture. Lucien Hubbard production, directed by Richard Boleslavsky.

The LIFE of JIMMY DOLAN

Original story, in collaboration with Beulah Marie Dix. A Warner Brothers picture, directed by Archie Mayo. Published as a novel by The Macaulay Company, New York.

EVER IN MY HEART

Original story, in collaboration with Beulah Marie Dix. A Warner Brothers picture. Screen play by Bertram Millhauser.

RAGGED ARMY

A play in three acts, in collaboration with Beulah Marie Dix. Placed with Crosby Gaige for New York production in the Fall. (Through Leland Hayward, Inc.)

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THE Hollywood REPORTER

Vol. XV. No. 35. Price 10c. TODAY'S FILM NEWS TODAY Wednesday, June 28, 1933

52 ON RADIO'S PROGRAM

Adopts Policy of Acquiring Material As It Appears, So Details Only Half Of List

New York.—The RKO-Radio program for the coming season will comprise 52 features, according to the announcement by Ned Depinet, vice-president in charge of distribution, at the convention yesterday. The company is pursuing a mobile policy this year, planning to acquire material as it appears and announcing in detail at this time only about 25 of the productions it will make.

Among the outstanding features of the program already set are the Sinclair Lewis novel, "Ann Vickers"; "Wild Cargo," Frank Buck's sequel to "Bring 'Em Back Alive"; "Flying Down To Rio," a spectacular musical; Somerset Maugham's novel, "Of Human Bondage"; "Son of Kong," a follow-up on "King Kong"; Louisa M. Alcott's "Little Women"; "Green Mansions," from the W. H Hudson novel; and "Long Lost Father," by G. B. Stern.

Another highlight will be a picture done in the new three-color Technicolor. This will be supervised by Mer-

(Continued on Page 4)

Harry Joe Brown Back

Harry Joe Brown, associate producer with Charles R. Rogers Productions at Paramount, returned yesterday from a two months vacation trip to Europe. He will act as associate producer on "Golden Harvest" and "Swift Arrow," in addition to directing the latter.

TRADEVIEWS by W. R. WILKERSON

●JOSEPH SCHENCK told members of the press assembled in his offices yesterday: "We are not a part of the Producers Arbitration Agreement, nor will we be. I have no fault to find with the agreement. It is all right for those who signed it, but we (Twentieth Century) are starting in business from scratch, we have no list of players, writers or directors to protect, we have to go out and get our list. As a consequence, we would be hampered by such an agreement."

Schenck told the pad and pencil boys and girls that Zanuck and he were in business to make the best pictures possible with the most interesting personalities they could attract to their banner.

●

"All of our trading, our seeking of creators for our production, will be done in an ethical manner," he said. "We will not negotiate for people under contracts to other studios until they have but a month or two to go on that contract, but we will not abide by any producer agreement and let the studio know we are negotiating No act of ours can ever be construed as dishonorable or unethical."

Schenck stated that, while he was head of the Producers Association, representing Feature Products, a United Artists production organization, he fostered a rule that no studio would negotiate for a person in another plant until the contract had but three months to go. All other producers were in agreement on that practice until Warner Brothers broke it by their raid on Paramount. After the raid, after the Warners had strengthened the personnel of their company, the Producers' Agreement was formed, to be kicked out later by the idea of starting an Artists Service Bureau that would have the same function. Now, with the near-death of that plan, this producers agreement is back in the saddle again.

●

Schenck resented complaints made by Warners to Hays members and characterized them as "chronic complainers" who hoped to effect compromises that would be favorable to them. He said:

"We are operating as an independent unit and will continue to do so. MGM loaned us Beery because it had to. We were on a deal to sign him

(Continued on Page 2)

Norman Krasna A Conference Victim

Norman Krasna is in the Cedars of Lebanon Hospital, suffering from what he declares is "psitacossis—the parrot disease." Norman insists that the only place he could possibly have contracted it was in a story conference.

'Always Tomorrow' Next For Crawford

Mildred Cram and Marcella Burke have sold an original, titled "Always Tomorrow," to Metro-Goldwyn-Mayer that will be used as the next Joan Crawford starring vehicle after she finishes "Dancing Lady." Clarence Brown will direct.

Fox Will Star Bow In 'Barker' Remake

Fox is planning to remake "The Barker" as the next starring vehicle for Clara Bow and will title it "Hoop La."

This story was made by First National studio as one of its first talkies, with Milton Sills, Betty Compson and Dorothy Mackaill.

Boleslavsky Sticks

MGM has exercised its optional rights on Richard Boleslavsky's contract and the director is slated to handle "Beauty," on which Lucien Hubbard is associate producer.

Pantages Planning New Vaude Circuit

New York.—Alexander Pantages yesterday officially advised the National Vaudeville Artists that, in his estimation, vaudeville is due for a comeback immediately.

He stated that he is forming a new vaudeville circuit and that, within a year, he will be in a position to offer 100 weeks bookings to acts.

Wellman Will Direct Next For Barthelmess

Warners have assigned William Wellman to direct the next Richard Barthelmess starring vehicle, "Shanghai Orchid," an original story, screen play and dialogue by Gene Towne and Graham Baker.

Wellman will start preparation on this yarn as soon as he completes his current picture, "Wild Boys of the Road."

WARNERS WALK OUT ON PRODUCERS AGREEMENT

In one of the shortest of all producer meetings, and one of the stormiest, (for a few minutes) the Warner Brothers, through their attorney, Abel Carey Thomas, last night advised other producers that they would not abide by the Producers Agreement signed a year ago last December.

Previous to Warners' resignation, Thomas suggested and advised the other assembled producers to do away with the agreement and stated, if they did not do it immediately, Warners would take the bit in their teeth and walk out singly. Reminded that the agreement would not permit their walking out before two years and then only on a six months notice of wishing to do so, Thomas replied they were

(Continued on Page 4)

'Ladies Meet' Doing Top Bus. All Over

New York.—The MGM production of "When Ladies Meet" knocked off $17,400 in its first two days at the Capitol here and looks a cinch for a $60,000 week, which is unusual at that spot during these days.

The picture is doing okay in all other spots. Held two weeks at Washington, with second week better than the first.

Johnson To Zanuck

Nunnally Johnson has completed his Paramount writing ticket and today swings over to Twentieth Century Picture's writing staff on a one-picture deal. The William Morris office handled his deal.

Three New Stories Purchased By MGM

New York—Metro-Goldwyn-Mayer has just bought the rights to "Too Much Air" and "The Kink," both by Thompson Burtis, and "Paid to Laugh" by Frances Marion.

Parker To Warners

Austin Parker has completed the script of "I Am A Widow," the Elissa Landi story for Fox, and has moved over to Warners to write the screen play of an untitled all-star musical production, after which he will return to Fox.

Thew With Reliance

Harvey Thew has been signed by Edward Small to write the screen play for "The Count of Monte Cristo" for Reliance. The Selznick-Joyce office set the deal.

Stanley Bergerman Produced for Universal 'Moonlight and Pretzels'

THE Hollywood DAILY REPORTER

W. R. WILKERSON ..... Editor and Publisher

FRANK POPE ..... Managing Editor

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THE LOW DOWN

IN LONDON

Eleanor Boardman is the big hit of this town. From her very first appearance at the Horace Dodge cocktail party, given in her honor, the Boardman was the talk of London. She is being followed by more Dukes and Earls, real and otherwise, than any woman that has hit these shores from Hollywood.

But with Boardman, goes Harry D'Arrast. So make up your own tag.

●

Those Fairbanks boys certainly raised the devil with the daily routine of Hawes and Curtis, the smart London tailors. Immediately after they arrived in London and a few days before the Derby, they had every tailor in the establishment making wardrobes for them, principally the correct attire for Ascot, topper and all.

At the smart Ascot track, those in the know were astonished to see Senior and Junior not in the "Royal Enclosure," and we heard one who cracked, "with all their money, they can't make the social grade." But the lowdown is that boxes in this enclosure are sold months and months before this big racing event.

●

Sally Blane has found herself a new boy friend. This time, Kenneth Wagg. He has plenty of money, is young and good-looking, aside from being ready to angel anything theatrical, including Sally for pictures. He furnished the money for the London engagement of "Ballyhoo."

At the Aldershot Tattoo opening, Sally was there with Wagg, until the Duke of Sutherland motioned for her to come to his box (just 10 or 15 feet from where Queen Mary was sitting). That Blane girl is moving along, make no mistake about it.

●

That Eddie Cronjager is doing things to the girls over here that they seem to like. After his conquests of Katharine Hepburn and Ann Harding in Hollywood, Eddie you know, came over to photograph the ill-fated Jeanette MacDonald picture. Now that it's called off, he is up to his neck with ladies, Countesses and just plain girls.

●

Beatrice Lillie and Morton Downey, being double-featured at the Cafe de de Paris in Paris, are not going great shucks. The great excitement of recent years in this former gay night spot was the arrival othe other night of Jimmy Walker and Betty Compton with Ma Compton. Every American (and there were a few) and the London contingent who were in the place rushed to Jimmie's table. Tay Garnett and Cyril Gardner made the hand-shaking grade before all others.

●

Ye Gods! Hollywood would never recognize Harry Cohen. He got himself well-tailored here before making a public appearance, took himself two floors of offices in Wardour Street and threw the doors open to the sight-seekers.

He seemed to be a subdued Harry from the hectic personality of Hollywood. Maybe he is trying to make a big impression here, as he starts to cast his picture soon and expects to stay here three months. It would not surprise anyone if he goes social any minute.

New York REVIEWS

"COLLEGE HUMOR"

Paramount prod.; director, Wesley Ruggles; writers, Dean Fales, Claude Binyon, Frank Butler, Sam Coslow, Arthur Johnston

Paramount Theatre

American: You will find a modicum of entertainment at least in the stars, the pretty gals and the songs that were assembled to push it over.

Herald-Tribune: A witless hodge-podge of song cues, adolescent love affairs and football sequences, it scarcely ever strikes a note of genuine dramatic excitement and the comic interludes are, in a word, dreadful.

Times: Looked at as a whole, it emerges as an unsteady entertainment, with no very discernible intent, theme or goal, but with a modest fund of humor and two or three heartily amusing patches.

World-Telegram: There is nothing in "College Humor" which has not been done dozens of times before, and in much funnier manner, too. If there is any entertainment value in the film it is entirely beyond my grasp.

Journal: It's all very frivolous and nonsensical and easy to take as hot-weather diversion.

Mirror: The exuberant gaiety of "College Humor," its pert silliness and youthful liveliness are refreshing. You'll enjoy every minute of it.

Post: In our opinion "College Humor" is an infinitely dull picture, and to show you what a bum critic we are a telegram has just arrived telling us it is breaking attendance records at the Paramount.

News: Slightly unbalanced, but it contains enough good stuff to make up for its lapses into dullness so that it may be counted good hot weather entertainment. It is lively, funny and tuneful during the first half of the picture.

Sun: There are several variations of the usual movie college story formula in the new musical farce at the Paramount, "College Humor." These are, unfortunately, not stimulating enough to mark it as more than a fair Summer attempt to duplicate the success of "Sweetie."

"EMERGENCY CALL"

RKO-Radio prod.; director, Edward Cahn; writers, John B. Clymer, James Ewens, Houston Branch, Joseph L. Mankiewicz.

Seventh Ave. Roxy Theatre

Times: Opening with spirit and speed, the film slows down to a walk at the end.

Herald-Tribune: If you like straightforward entertainment charged with no more subtle purpose than keeping you on the edge of your chair throughout its performance "Emergency Call" should be the film for your money.

News: It is a story so filled with human interest that it can't help but be appealing, and Edward Cahn has done a good job at the megaphone.

Marion Jr. Returns

George Marion Jr. returned from his trip abroad last Monday.

Winchell Turns Down Two Weeks Personals

Walter Winchell has turned down a deal offered him by Fox West Coast for two weeks personal appearances at the Loew's State here and the Warfield in San Francisco. Offer is said to have been for $5,000 guarantee a week, plus fifty per cent of the take over the average gross for the house.

Fay Wray To Europe

When she completes her one-picture deal with Fox to appear in "Shanghai Madness" with Spencer Tracy, Fay Wray will take a two months' vacation abroad. She is planning on going alone, her husband, John Monk Saunders, remaining in Hollywood to write.

Marshall Sailing

London.—Herbert Marshall sails on the Olympic for New York on July 5, enroute to Hollywood to appear with Dorothea Wieck in "White Woman" for Paramount. He is scheduled to arrive there July 16.

Alice Moore In Debut

Alice Moore, seventeen-year-old daughter of Tom Moore, makes her picture debut in Fanchon Royer's "Neighbors' Wives," in which her father also has a featured assignment. Breezy Eason is directing.

Criterion to Open As First-Run House

T. L. Tally re-opens the Criterion Theatre, Los Angeles, Friday night, staging a $1 and $2 premiere for "The Barbarian," MGM picture starring Ramon Novarro.

Tally recently took the house back from Fox West Coast, and has secured first runs of several MGM features which will not be used by Loew's State because of current booking congestion. In addition to "The Barbarian," the list includes "Clear All Wires," "Devil's Brother," "Made on Broadway" and "The Nuisance." Tally also hopes to get several Paramount and Fox pictures for the house, and is negotiating with United Artists for "The Masquerader."

John Grey Funeral Waits Sister's Arrival

Funeral arrangements for John Grey, veteran comedy writer and gag man, who died early yesterday morning, are being held up, pending the arrival of a sister from New York late this week.

Grey was ill for nearly two years. He entered the film writing field with Biograph more than 20 years ago, and has worked on all features produced by Harold Lloyd during the past twelve years.

Tradeviews

(Continued from Page 11)

and consented to lay off, providing we could get him for a picture. None of these companies is doing us any favors. We have our own battle to right and we will fight it fairly and honorably."

Schenck stated that Twentieth Century is making percentage contracts with starring artists, big writers, ace directors, if they want them. But that percentage is a percentage of the GROSS and not a split of the profits, as it would be impossible to figure profits without arguments.

He informed the gathering he was out of the picture business, so far as production was concerned, when Zanuck came to him for advice whether to accept a deal from MGM, Paramount or Universal. He became so enthused with Zanuck's plans, with Zanuck's enthusiasm, that he made him a proposition of a partnership. This went through and is now Twentieth Century.

Schenck gave the boys and girls a big laugh when he told them:

"When Darryl returned from his fishing trip, he came into this office and told me eight stories he had decided on making. Can you blame me from being enthusiastic? This man brought me EIGHT STORIES when in the past five years I could not get others to bring me one."

Widely experienced publicity girl; also capable secretary and stenographer; editorial background covers 7 years on staff of Chicago newspaper as feature writer and movie editor; 1 year on New York newspapers. Gladstone 3166. Muriel Vernon.

'FIDDLIN' BUCKAROO' BELOW STANDARD FOR WESTERNS

Maynard's Horse Steals Picture

"THE FIDDLIN' BUCKAROO"
Maynard-Universal

Director ..... Ken Maynard
Original and Screen Play ..... Nate Gatzert
Photography .....Ted McCord
Cast: Ken Maynard, Gloria Shea, Fred Kohler, Frank Rice, Jack Rockwell, Jack Mower, Robert McKenzie, Joseph W. Girard, Tarzan, the horse.

Ken Maynard's new western for Universal, "The Fiddlin' Buckaroo," is a little less than fair to middlin'.

The preview audience laughed quite heartily at most of the serious moments and failed to be impressed by the tremendous number of breakneck chases. The chases are entirely too breakneck to be true and the serious moments are badly done.

Maynard plays a government agent who joins a gang of bandits in order to get the dope on them and break up their nefarious activities.

He is arrested as a bank hold-up suspect just as he meets and loses his heart to Gloria Shea, who has the part of a millionaire's daughter. He escapes from jail and, in endeavoring to prevent the gang from kidnapping the girl, is locked in a lonely cabin which is promptly set on fire by the gang. Again he escapes, and finally rescues her.

Both escapes are made possible by Tarzan, Maynard's white horse. As a matter of fact, Tarzan steals the picture. You can drag the kids in with him, and the film would have a good chance of being an average western if a few faults were nipped in the cutting room with the aid of some retakes.

For instance, after a terrific fist fight with Fred Kohler, the villain, Maynard emerges triumphant, after taking a terrific beating, with his shirt nice and spotless, not a bruise on his face, and his hair nicely combed and slickly in place.

Again, in his foot chase over the cliffs after the bandits who have the girl, Maynard is untouched by any number of bullets, but he gets every man he shoots at.

You can't fool the kids with mistakes like that, and the adult audience will snicker.

Play up Tarzan, and hope that the picture will be patched up. As it is now, it is pretty slow and incredible, the fault obviously of the direction.

Actors' Branch of the Academy Meets Tonight

A meting of the Actors' Branch of the Academy will be held at the Beverly-Wilshire Hotel tonight to discuss ratification of the new Academy constitution.

Adolphe Menjou will preside, and Robert Montgomery will discuss the new Industrial Recovery Act as it affects the picture business.

Curb Will Trade In New Fox Common

New York.—The new Class A common stock of the Fox Film Corporation was admitted to unlisted trading on the New York Curb yesterday. This stock carries with it the rights to additional shares of the issue.

New Pictures On B'way This Week

New York.—The audiences of the big New York houses are getting their first peeps this week at seven new pictures. On the list are:

"The Woman I Stole" at the Rialto, and "Silk Express" at the Mayfair, both opening yesterday; "Samarang" at the Rivoli today; "Bed of Roses" at the Music Hall, "Mayor of Hell," at Strand, tomorrow; "Hold Your Man" at the Capitol, "Tomorrow at Seven at the Roxy, both Friday.

Howard Dietz Returns Saturday To Start Revue

Howard Dietz, co-author of "The Hollywood Party" with Edmund Goulding, will return here from the MGM Detroit convention Saturday to be present at the start of production of that revue, July 5.

Goulding will direct, with musical score and lyrics furnished by Rodgers and Hart, and a cast including Crawford, Dressler, Harlow, Lupe Velez, Durante, etc.

Fleming-King Cast

Fox has engaged Susan Fleming and Majorie King for roles in "My Weakness," the Lilian Harvey production which Buddy DeSylva is making.

Marion Davies New Relief Fund Head

Marion Davies was elected president of the Motion Picture Relief Fund at last night's annual meeting. She succeeds Conrad Nagel, who had already served two terms and requested his name be omitted from consideration.

New trustees elected to serve for three years include Will Rogers, Warner Baxter, Alfred A. Cohn, and Conrad Nagel, while E. H. Allen, Fred Beetson, Ronald Colman, Jesse Lasky, Winfield Sheehan and Jack Warner were re-elected to the Board of Trustees.

All other officers were re-elected unanimously. They include Ronald Colman, first vice president; Mary Pickford, second vice president; Will H. Hays, third vice president; Samuel Goldwyn, fourth vice president; M. C. Levee, treasurer; and Francis X. Baur, executive secretary.

It was stated last night that there are 2500 contributors to the Fund, most of whom have authorized studios to deduct one half of one per cent from their salaries for the benefit of the Fund. The money being received is being disbursed among 600 cases, aiding approximately 1500 people who are in temporary distress.

'Rogues' Signed At MGM

MGM has signed the Three Radio Rogues, who are headlined in the prologue at the Chinese, for a featured spot in the Marion Davies picture which Walter Wanger is producing.

Babcock In Agency

Muriel Babcock, Los Angeles Times feature writer and theatre columnist, yesterday joined the Margaret Ettinger publicity office as a writer.

MGM To Have Largest Shorts List In History

Ranging from detective mysteries gleaned from the files of the Department of Justice atWashington,to spectacular musical novelties, the largest schedule of short subjects in the history of the studios was announced yesterday by Metro-Goldwyn-Mayer.

Five short subjects series will be made under the supervision of Harry Rapf, with Jack Cummings as producer. This program will include eight two-reel subjects, titled "Crime Doesn't Pay." Each will picture one of the most baffling crimes of recent years, and each will be made in coperation with the Department of Justice.

Other groups comprise twelve one-reel "Oddities," which will include varied material in the line of sports, adventure, wild animals and birds, and will have explanatory remarks by Pete Smith; six two-reel musicals, presenting famous stage and screen personalities; six "Madcap Movies," one-reel films with Pete Smith as monologist, presenting a complete movie show in a single reel; and six one-reel musical revues with a master of ceremonies and novelty of ideas stressed.

Special screen tests have recently been given in New York and on the coast to acquire talent for a new "beauty chorus" for these musical films, and leading composers have been assigned to write music for them.

One-reel releases on the line-up also comprise twelve FitzPatrick Traveltalks, thirteen "Willie Whopper" cartoon comedies, and the customary semi-weekly issues of the Hearst Metrotone News.

Zion Myers and Jules White are also under contract now and will contribute to the shorts program.

The Hal Roach releases, which will be announced in a few days, and 104 issues of the Hearst Metrotone News complete the studio short program for the season.

Yesterday in NEW YORK with HELEN GWYNNE

If you really want to get to Hollywood and have your time spent there all paid for by a nice, big moom pitcher company, the very best plan seems to be to rent an apartment in the Des Artistes. Preferably the one Dorothy Burgess once leased. . . That gal had no sooner gotten into the place than came her opportunity to go to the coast. She sub-leased the place to Warren William, and you know what's become of him. He in turn rented it to Barbara Barondess and now she's on the same lot with Dorothy Burgess. . . . This is just as good a time as any to get rid of a pet peeve we've been nursing along for some weeks, now. Every once in a while we find that when an underling is given credit in print for an idea of his or hers, the head man gets sore if credit is not also given to him.

●

That's an attitude we cannot understand. After all, it is no reflection on the head man's ability. On the contrary, fifty per cent at least of any executive's value lies in his ability to gather around him the most capable staff and to get the most out of them. . . . So, if one of them is praised, it almost automatically adds to the glory of the boss, because it means that he has succeeded in at least doing part of his job well. . . . Somehow or other, due to the peculiar idea of loyalty in this peculiar industry, it would seem that there are too few men big enough to give credit to others. It seems to be a fear complex—fea rof being replaced. That fear should be removed, for with it removed, actual co-operation in any given company would go up one hundred per cent and there wouldn't have to be so much talk about it.

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After all, ability is supposed to have given an exec his job, and running a successful department demands not only ideas from the head man, but a head man who can get and use ideas of his fellow workers in his department. There is no such thing as a one-man organization and everyone should be allowed his share of praise without quibbling and without the fear that said praise might be the first step toward supplanting the boss. . . . . It should be taken for granted that if any worker is given credit for something good, it is due to the head man's ability to build a fine, working organization and that capacity cannot be so easily replaced. . . Neat example of the practical application of child psychology in this New York of ours. If you want a bottle of magnesia in a Walgreen drug store, you are gaily referred to the soda fountain. . . . Read Woolcott in this week's New Yorker and learn how an old classicist can wrap a modern colyumist in camphor and moth balls—in the nicest way.

Another Crooner

Mrs. Bing Crosby presented her husband with a son at the Cedars of Lebanon Hospital last night. Mother and son both okay.

RADIO ANNOUNCES TITLES OF HALF OF ITS PROGRAM OF 52

Rest To Follow As They Are Acquired

ian Cooper, and produced in association with Pioneer Pictures, the company formed by John Hay Whitney and Cornelius Vanderbilt Whitney.

Following is the list of titles announced, with directors and casts so far as they are now set.

"Ann Vickers," starring Irene Dunne, with Walter Huston opposite. Jane Murfin did the adaptation and John Cromwell will direct.

"Wild Cargo," which Frank Buck is now making in Sumatra and Nepal. This is a Van Beuren production, directed by Armand Denis from script by Courtney Ryley Cooper.

"Flying Down To Rio" has Fred Astaire and Dolores Del Rio heading the cast, which also includes Helen Broderick, Arline Judge and Chick Chandler. Anne Caldwell did the book and Vincent Youmans the music. Lou Brock is producing, with Thornton Freeland as director.

"Of Human Bondage," the famous Maugham novel, will have Leslie Howard in the lead. Lester Cohen did the adaptation.

"Son of Kong" will be directed by Ernest Schoedsack from the Ruth Rose story. Robert Armstrong, Helen Mack and Frank Reicher top the cast, with John Marston, Victor Wong, Lee Kohlmar and Ed Brady in support.

"Little Women," with George Cukor as director, stars Katharine Hepburn in a cast including Joan Bennett, Jean Parker, Frances Dee, Spring Byington, Louise Closser Hale, Eric Linden and Paul Lukas. Sarah Mason and Del Andrews are doing the screen play.

"Green Mansions," the W. H. Hudson story, will co-star Dolores Del Rio and Joel McCrea. Cyril Hume is doing the screen play.

"Long Lost Father," G. B. Stern's latest story, will again co-star John Barrymore and Katharine Hepburn in father and daughter roles.

"A Fugitive From Glory" stars John Barrymore as the commander of a British air squadron in Arabia. Ruth Rose did the story and Ernest Schoedsack who made the desert scenes in Arabia will direct.

"One Man's Journey," the Katharine Haviland Taylor short story, listed among the best sixteen of last year, will star Lionel Barrymore, with Joel McCrea and Dorothy Jordan featured. John Robertson will direct from Lester Cohen's script.

"Morning Glory," already finished, stars Katharine Hepburn, with Douglas Fairbanks Jr., Adolphe Menjou, Mary Duncan and C. Aubrey Smith. Lowell Sherman directed.

"Beautiful" will be an Ann Harding starring picture. It is the story of a woman plastic surgeon, written by Humphrey Pearson and Myles Connolly.

"Lady Sal" is a musical of the Gay Nineties, starring Irene Dunne. It will show many of the famous characters of the period, including John L. Sullivan. Norman Houston wrote the story and Edward Cahn will direct.

"Hip Hips Hooray" will be the first of two for Wheeler and Woolsey. Bert Kalmar and Harry Ruby will do the story, and William Seiter will direct.

"Romance in Manhattan," also a musical, will be Francis Lederer's first. This is an original by Don Hartman, with Sidney Lanfield as the director. Lederer will do two, and in one of them, will co-star with Irene Dunne.

"Escape to Paradise" is set for Richard Dix, supported by Eric Linden, Helen Mack and Bill Cagney. Another for Dix will be "Ace of Aces," an air yarn by John Monk Saunders. Elizabeth Allen will play opposite Dix in the latter, and J. Walter Ruben will direct.

"Wild Birds" will present Dorothy Jordan and Eric Linden in a story by Dan Totheroh.

"Boy Meets Girl" is a Vina Delmar story with Dorothy Jordan and Joel McCrea.

"Rafter Romance," now in production, has Ginger Rogers heading the cast. H. W. Hanemann and Willis Goldbeck did the script, and William Seiter is directing. Norman Foster is leading man.

"Blonde Poison," by Donald Henderson Clarke and James Creelman, is another for Ginger Rogers. Myles Connolly will supervise.

"Midshipman Jack," a story of Annapolis, features Bruce Cabot and Betty Furness, with Frank Albertson, John Darrow, Florence Lake and others. Christy Cabanne and F. McGrew Willis did the story, and Cabanne is directing.

"The Balloon Buster" is from Norman Hall's story of the exploits of Frank Luke Jr., war ace. Bruce Cabot is featured in this also, and Lucky Humberstone will direct.

"A Chance At Heaven," a Vina Delmar story, gives Joel McCrea another leading role, supported by Dorothy Wilson and Robert McWade. Al Santell will be the director.

The company also plans two comedy features with Zasu Pitts and some well known comedian, details of which will be announced lated. Another recent acquisition for whom nothing has been set as yet is Clive Brook, who has been long with Paramount.

Among the directors, in addition to those already mentioned, are Otto Brower, John Ford, Al Green, E. H. Griffith, Ralph Ince, Worthington Minor, Irving Pichel and Mark Sandrich.

We'll Bite—What?

Eddie Buzzell is telling this story—and with plenty of laughs all around. It's about two Jewish seagulls who were flying over Berlin after a holiday. Looking down, they beheld a big parade in progress.

"Oy! Hitler!" said the first seagull.

"Vell," said the second, "vot are ve vaiting for?"

Foy-Universal On Deal To Star Healy

Bryan Foy and Universal are putting their heads together on a unique deal which, when negotiations are concluded, will have Foy Productions make four features starring Ted Healy and his stooges.

Universal finances one hundred per cent and gets all rights to three of the pictures, the fourth going to Foy and Healy to be sold independently by them.

Publicity Men Want To Form Academy Section

Initial get-together of publicity men who are members of the Academy was held yesterday noon at the Roosevelt Hotel, at which time the group discussed petitioning the Academy Board of Directors to allow them to establish a publicity section under the Producers Branch.

There are about 15 press agents now associate members of the Producers Branch, including the group recently invited to join.

'Night Flight' O. K.

After fooling around with a half dozen titles on the production originally titled "Night Flight," MGM has decided to call it just that and all other tags have been pushed aside.

Warners Renounce Pact

(Continued from Page 1)

walking nevertheless.

The meeting opened quite calmly with Louis B. Mayer asking Jack L. Warner to take the floor and advise the members of the reason for his asking that this special meeting be called. Warner replied by introducing Thomas, who went into a long dissertation on the agreement. At one point in his talk he spoke of Joseph Schenck in not the best of terms and, at this point, Samuel Goldwyn took the floor in support of Schenck. It looked for a while as if Goldwyn and Thomas would battle it out with their fists.

Other members told Thomas that he had the jump on them in the Warners' desire to do away with the agreement as he, no doubt, had Warners approval of such action, while they, if they did want to tear up the arbitration sheets, could only do so with the approval of their New York heads. Since this would require some time, no action could be taken at last night's sitting. Then Thomas said Warners were giving notice from that minute on that they would not be a party to such an affair.

It is expected that the rush of the blood to the Warner head as a result of their supposed grievance at Zanuck and Schenck will subside soon, with Warners returning to the fold and everything standing as was. A poll of the members last night showed a majority in favor of the agreement and it is assumed that it will so remain.

Foreclosure Asked On Fox Poli Chain

New York.—The New York Trust Company, trustee for the first mortgage bonds of sixteen Fox-Poli theatres, yesterday petitioned the Federal Court in Hartford to foreclose on the properties.

Fox Theatres Inc., which holds the stock, opposed the petition, asking that judgment be delayed until appraisers can determine what portion of the property is personal.

Gaumont Starts Production Drive

London.—After a closedown for a few weeks, Gaumont starts up again this week on one of the greatest programs, in point of both quantity and quality, that this studio or organization has ever experienced.

With the start of Gaumont, all other major production plants actively start on their new season's product.

Polly Moran In MGM 'Hollywood Party'

Polly Moran has been signed by MGM to play in "Hollywood Party," filmusical which will have a flock of stars and featured players, under direction of Edmund Goulding. The comedienne, formerly under term contract to MGM, just returned from a personal appearance tour in the East.

New Child Actress

Lily Lodge, three-year old daughter of John Davis Lodge, has been engaged by Radio for a part in "Little Women" in which her father is appearing.

OPEN FORUM

Hollywood Reporter:

This is not a kick nor a complaint, but in the splendid notice your paper gave "Berkeley Square," the name of Frank Lloyd, the director, was omitted.

From my point of view, whatever success the picture may have, apart from Leslie Howard's brilliant performance, will be due to Frank Lloyd's masterly direction.

His conception of the picture, his cooperation on the story, and his courage in undertaking it, have made the picture outstanding, in my opinion; and because Frank gave to it everything he had, I wish some tribute might be paid to the genius he displayed in a production which would have been a real problem for many a fine director.

With kindest regards,

JESSE L. LASKY.

Ed Note: The Reporter review said that "every department deserves special praise for excellent work, artistically rendered," which, of course, includes the direction. The omission of Mr. Lloyd's name was a regrettable oversight, because certainly, without his sympathetic understanding, his skill and finesse, the picture would not have been the triumph that it is.

THE Hollywood REPORTER

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TOO MANY COOKS IN CODE

TRADEVIEWS by W. R. WILKERSON

●IF Herbert J. Yates, head of Consolidated Film Laboratories were to stick to his statement of yesterday made in New York, "If a fair code is drawn, we will abandon financing; otherwise we will have to continue such practice, even though it may hurt some of the other laboratories," it would be a pretty tough thing on many producers of motion pictures.

For a number of years, Consolidated has done better than 50 per cent of all the financing of the independent producer and has gone to the aid of several major companies at times when they were in great distress.

●

Of course, Consolidated collected its bounty, was entitled to it, but the point is, that if there were no Consolidated, if there were not an organization of men held by that company, who knew pictures, understood the financial needs of individual producers and had a place to go to get money to loan them, this industry would have been in a pretty tough fix.

We have heard some pretty sharp criticism of Consolidated during the many years it has been in this business. We have heard it called everything that an organization could be called for the tactics used in GETTING ITS LOANS RETURNED.

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Certainly it has been tough on some producers to have to toe the mark and come through with their promises, because what they thought would sell and their ideas of the gross were totally different from what really happened. So when Mister Yates and his watchdogs tabbed Mister Producer for the return of their money and, in returning it, Mister Producer found he would not only pay out all he had coming in, but closed all doors for the money he had personally invested, it's little wonder that he squawked. We did, when we had some dealings with Consolidated after it had loaned us some money to make pictures and demanded the return at the time it was promised.

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Herbert Yates is spoofing when he says his organization will stop financing if all labs get together and draw up a fair code of practice. He can't. The industry would not permit him; the business would sufer if he did.

However, much good should come

(Continued on Page 2)

Music Hall Sells 4,000,000th Ticket

New York.—The Radio City Music Hall is finding occasion to do some gloating over the sale of the 4,000,000th admission ticket. This, states Roxy, is the greatest attendance figure in theatrical history in six months time.

Doug's Illness Puts Him Out of 'Design'

Paramount has decided not to wait for Douglas Fairbanks Jr. for one of the leading roles in "Design For Living," due to his illness in New York. Accordingly, the company is looking for some one else for that spot and, immediately it is filled, shooting will start under the direction of Ernst Lubitsch.

Fredric March and Miriam Hopkins are in the two other important roles.

Binyon and Butler Put On Chevalier Yarn

Claude Binyon and Frank Butler have been taken off the Charles Rogers production, "She Made Her Bed," to work on the script of the Maurice Chevalier picture, "The Way To Love" for Paramount.

The team will likely go back on the script of the former yarn later.

Every Branch Of Industry Fighting For It's Own Hand And No One Getting Anywhere

The necessity of formulating a code under the provisions of the Industrial Recovery Act which shall satisfy both the Government and the picture people has the industry in a turmoil. Every group in each branch of the business is positive that it is the one which can and should draw such a code, and the result is that codes are being framed all over the place. Not one group seems to have yet come to the realization that any code which can possibly be approved must be for the industry as a whole and not for any particular clique.

Will Hays started all the fuss. When the other groups learned that he was drawing his idea of a code as a result of conferences in New York, there were wild yells, especially from Hollywood. The production end said that Mr. Hays could draw a code for the producers, the distributors and the exhibitors if he wanted to, but that the personnel of the production end would frame its own.

Similar complaints came from exhib-

(Continued on Page 9)

New Deal For Cromwell

Radio and John Cromwell got together yesterday on a new contract for four pictures. The new deal takes effect on completion of the director's next assignment, "Ann Vickers," with Irene Dunne.

Para. Trustees Won't Recognize Any Bank Claims

New York.—The Paramount-Publix trustees, through their counsel, Root, Clark and Buckner, have assured Saul Rogers, attorney for the bondholders and creditors, that they will not compromise or recognize any claims of the twelve banks which have been made defendants in the suit over the transfer of assets to Film Productions Corporation.

The trustees also promise that they will ratify only contracts for personal service which have been made by the four Paramount subsidiaries with employees.

Keaton's Florida Idea Flops; Returning Here

St. Petersburg, Fla.—The proposed Buster Keaton Film Company that was to make a series of pictures with this comic from stories written by Lou Lipton, has hit the rocks, with both Keaton and Lipton returning to Hollywood.

Term For Lovett

Josephine Lovett's one picture deal at MGM has developed into a one year contract, which was signed yesterday. She is writing the screen play of the Helen Hayes picture, "The Old Maid."

MacKellar For Col.

Helen MacKellar, New York stage actress, was signed yesterday for a featured role in the Frank Borzage picture, "A Man's Castle," with Spencer Tracy and Loretta Young, for Columbia.

New Schoedsack Term

Ernest B. Schoedsack has signed a new four picture contract with Radio. The director is working on "Jamboree," which will resume production soon.

BIG LABS ORGANIZE TO DRAW FAIR PRACTICE CODE

New York.—For the purpose of drawing up a fair practice code which will fix costs and profits for their branch of the industry, representatives of all the principal Eastern laboratories held a meeting yesterday and formed a tentative organization to be called the Motion Picture Laboratories Association, Inc.

Herbert J. Yates, of Consolidated, acted as chairman, and all the delegates approved of the plan. A committee of five was named to perfect the organization and, after this is completed and incorporation papers have been issued the code will be drawn.

The committee includes Frank Meyer, of Paramount, Allen Friedman, S.

(Continued on Page 11)

Lilyan Tashman For 'Too Much Harmony'

Lilyan Tashman was signed yesterday by Paramount for a featured spot in "Too Much Harmony," with Bing Crosby and Jack Oakie. Edward Sutherland will direct.

Joseph Mankiewicz is writing the screen play and dialogue. The Joyce-Selznick office made the deal.

New Novel For Dressler

New York.—MGM has bought the rights to "Mrs. Van Kleek," a new novel by Eleanor Mordaunt, which will be used as a starring vehicle for Marie Dressler.

MARION GERING DIRECTED 'JENNIE GERHARDT'

The Hollywood DAILY REPORTER

W R WILKERSON.... Editor and Publisher

FRANK POPE ..... Managing Editor

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MAKE-UP ARTISTS QUIT UNION: PLAN TO FORM LOCAL OF OWN

Dissatisfied With Fed. Studio Crafts

Dissension between the make-up artists, a branch of the Federated Studio Crafts local 235, and Charles Lessing, president of the Crafts, has resulted in an open break, the majority of the grease-paint and powder men walking out of the union at its meeting Wednesday night and swinging over to the Motion Picture Make-up Artists Association.

It is claimed that 52 out of 60 men withdrew from the local, which also includes scenic artists, art directors and set and hair dressers. Break was instigated by the leaders of the Association, a non-union group, seeking autonomy for the studio make-up men.

The artists asserted that permission to form an individual local with its own charter was promised them, but failed to materialize during the past two years. Subsequently, members of the union have been dropping out and joining the Association.

Both groups came together at the Wednesday night meeting where grievances among the make-up men came to a head during the discussion of a basic code for the Crafts. Lessing, it is charged, told the men that, unless they agreed on a code, their salaries would be slashed and that only a code drawn by the union would be recognized by Washington. Association members interpreted this as an attempt by the Crafts' president to swing them into the union's local again, and thereupon they bolted the gathering

"The Federated Studio Crafts as an organization," an Association leader said, "has failed during its existence to gain recognition by the producers and has demonstrated its lack of strength or power during critical conditions. Furthermore, it has been placed in an unofficial state of suspension from the American Federation of Labor group, owing to its failure to pay its per capita tax and meet its other obligations. As such, it is not representing us as a union, and we see it as an organization which in no shape, form or fashion can justify its claims to our membership.

"The make-up artists are not fully represented in their local and their efforts to become an individual group have been blocked by the double-crossing tactics of confirmed politicians. Our Association was in existence before the creation of the Crafts.

Holt In 'World Fair'

Columbia will star Jack Holt in the World's Fair yarn by Robert Riskin titled, "World Fair," which Rogell is slated to direct as his next picture.

Nice Little Cast Roy Del Ruth Has

It was discovered yesterday by Roy Del Ruth that, among the extras in "Bureau of Missing Persons" at Warners, he has two former inmates of Leavenworth and three men who formerly were guards at San Quentin.

Trop Forming Own Producing Outfit

New York.—J. D. Trop has resigned from the Remington Pictures Corporation, which is at present inactive, and is organizing a producing company of his own. He plans to make six features for the state rights market.

His first will be "Legal Defense," by Harry Sauber, which will be produced at the Metropolitan studios, at Fort Lee starting July 18.

Ilfeld Does Original

Lester Ilfeld has completed an original story, "Legal Loot," for Progressive Pictures. Company starts production at International Studios in about two weeks.

Stage Bid For Raymond

New York.—Herman Shumlin is negotiating with Gene Raymond to play the top spot in Kenyon Nicholson's new play, "Fit as a Fiddle."

Tracy-Asther Cast

Lee Tracy and Nils Asther have been added to the cast of "Hollywood Party," which Edmund Goulding will direct for MGM.

Tradeviews

(Continued from Page 1)

out of the newly formed Motion Picture Laboratories Association Inc. and its sweep should be spread to the West Coast as well as the Eastern section. There are many laboratory evils that should be set right by such an association, fairly governed.

MISS ADRIENNE AMES
we thank you
for your patronage
RICHARDSON & MARTIN, Inc.
THE MUSIC LOVERS' SHOP
LOS ANGELES

Eight Promotions In RKO Sales Force

Eight important promotions within the RKO-Radio sales ranks were won during the past season, Jules Levy, general sales manager, reported at the New York convention.

H. J. Michaelson was promoted from Pittsburgh branch manager to Eastern Central district sales manager. L. E. Goldhammer was promoted from salesman in Minneapolis to branch manager. G. M. Lefko was advanced from the sales staff to succeed Michalson as Pittsburgh branch manager. J. B. Breechen stepped from office manager to salesman in the Dallas branch. J. J. McFadden, Philadelphia office manager, advanced to the position of salesman. E. J. Epstein, McFadden's successor as office manager.

Grey Funeral Monday

Funeral services for John Grey will be held Monday at 9 a.m. at St. Charles Catholic Church, North Hollywood A sister of the deceased arrives Saturday from Brooklyn, and will take the body east for burial.

Credit For De Leon

The screen play of "Her Bodyguard," the B. P. Schulberg production which was previewed Monday night, was written b yWalter de Leon and Ralph Spence.

French Actor Arriving

New York.—Marcel Vallee, French picture actor, is arriving here today on the Lafayette.

RAMBLING REPORTER

If she were not so quiet and modest about it, Joan Crawford would be as famous for her kindness and charity as she is for anything else. . . . Has it struck you that June Knight was in "Take A Chance" in Noo York when she and Jimmy Dunn were aflame—and now Jimmy is in "Take a Chance" back there—and they're not? . . . . There is a big picture of George Cukor in the current Screenland—only it has Norman Taurog's name under it! Same mag also says that Georgie Raft's pal, Sammy Finn, is an ex-millionaire play boy! . . . Genevieve Tobin and that Chappelet feller are holding hands. . . Sara Mankiewicz hopped a plane yesterday dawn to fly to her mother's bedside in Baltimore.

●

Bob Benchley is the originator of the "aspirin gargle"—but the Benchley contribution to therapeutics was purely accidental. . . . You'd be surprised to know what male star has been wearing a toupee for years and years! . Eleanor Boardman in paris at the moment, having one elegant whirl. . . . Oscar Levant is having a swell time, tracing (with pencil and paper) practically anything that happens to be lying around the desk. . . . Mrs. George Archainbaud gave a baby-shower for Virginia (Mrs. Jack) Gilbert yesterday. . . . David Manners, back in town from his ranch at Victorville—the place is almost finished, wot with David hammering, nailing, etc., a bit himself

●

Ernst Lubitsch will never get a medal for remembering faces . . . wish we could forget a few ourselves. . . . The Vivian Gaye-Randolph Scott amour is like this and like that. . . . Wherever Heather Angel goes—Momma Angel goes, we hear. . . . All Dick Rodgers' pals gathered at the Gene Markeys yesterday at the drinking hour, to wish him a happy birthday. . . . Bing Crosby is winning new shoes for the new baby on the golf course. Tallulah Bankhead will be headed for Hollywood within two weeks, they tell us.

Well, we've given you a day to think it over—now we go again.

WHAT'S IN A NAME?

Mr. Winfield Sheehan, Mr. Sol Wurtzel, Mr. John Stone and Messrs. Friedman and Ryan:

It's on the film, not in the sprocket holes.

Mr. Merian Cooper, Mr. Lou Brock and Mr. Fred Scheussler:

Emulsion shows, say Eastman, Dupont, Agfa: Sound track tells, say Erpi, RCA, Powers.

Mr. Carl Laemmle Jr., Mr. Henry Henigson and Mr. David Werner:

It isn't in the sprocket holes, it's on the film, and, gentlemen, we know a girl who puts what she's got and what you want, on the film.

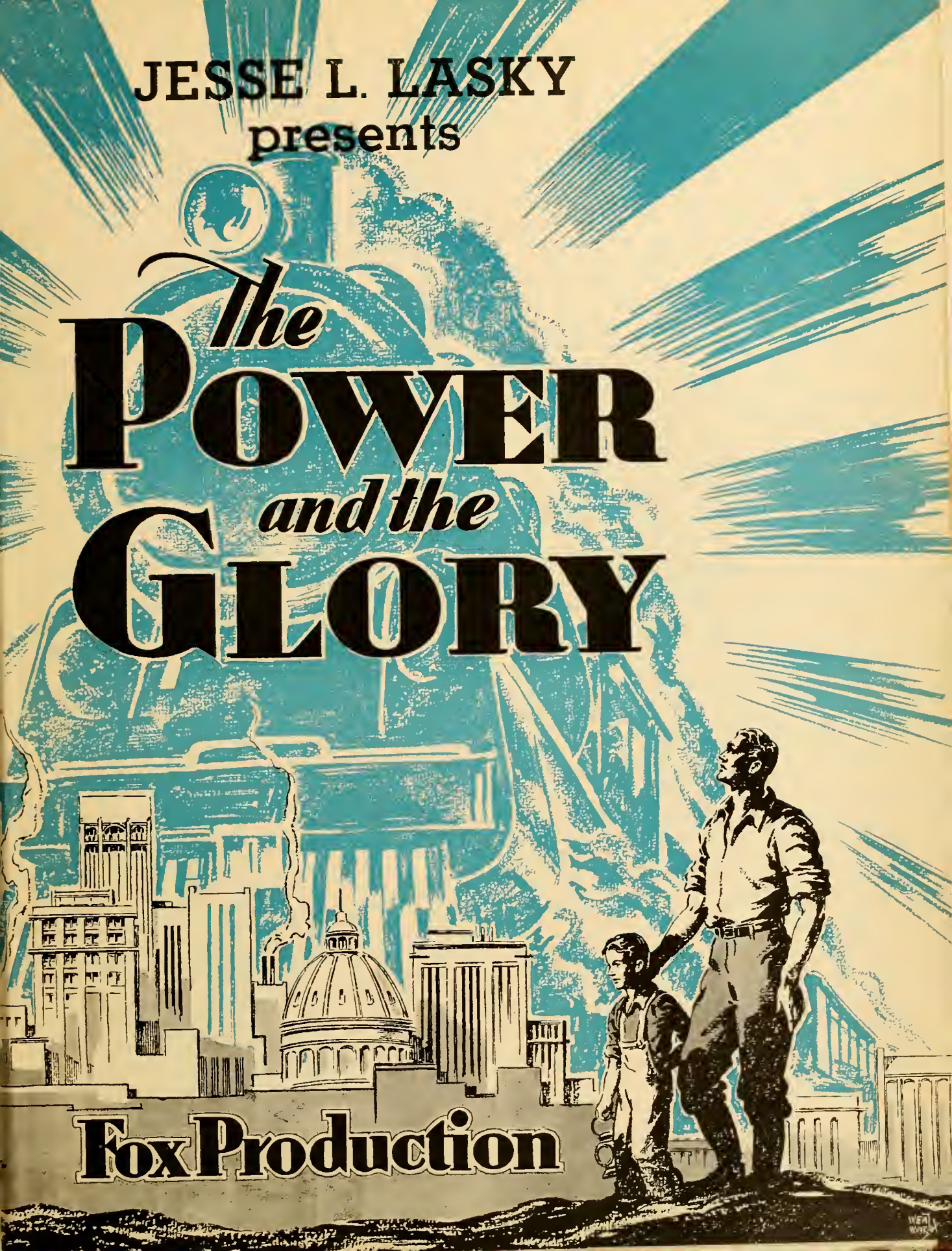
PLUS WHAT A NAME.

R—— M——

Experienced production executive will invest $20,000 and services in a legitimate motion picture proposition. Box 501, Hollywood Reporter.

JESSE L. LASKY
presents

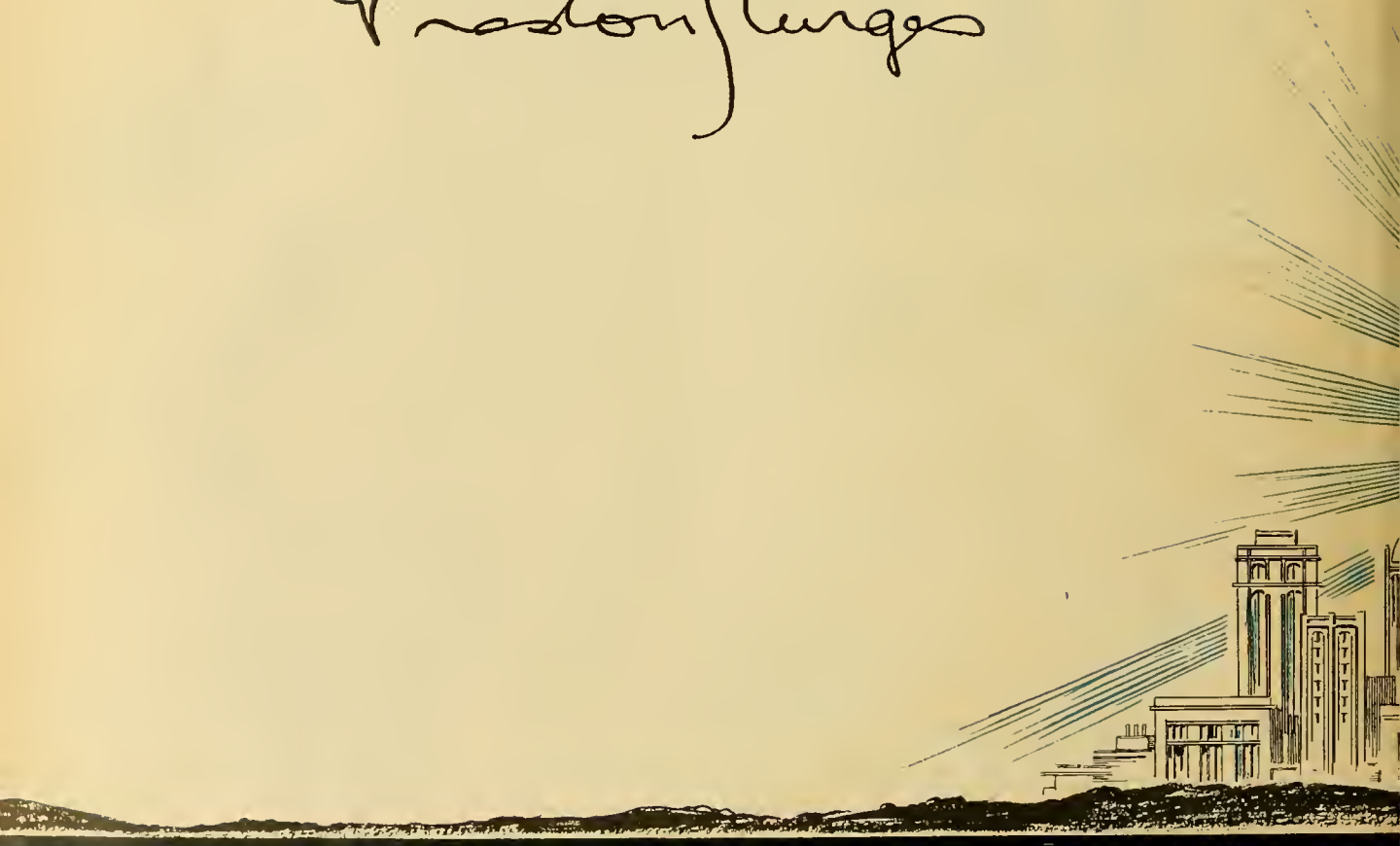
The POWER and the GLORY



Fox Production

written by

Preston Sturges



Jesse L. Lasky presents "The POWER and th

Directed by

WILLIAM K. HOWARD



GLORY" a FOX PRODUCTION

SPENCER TRACY

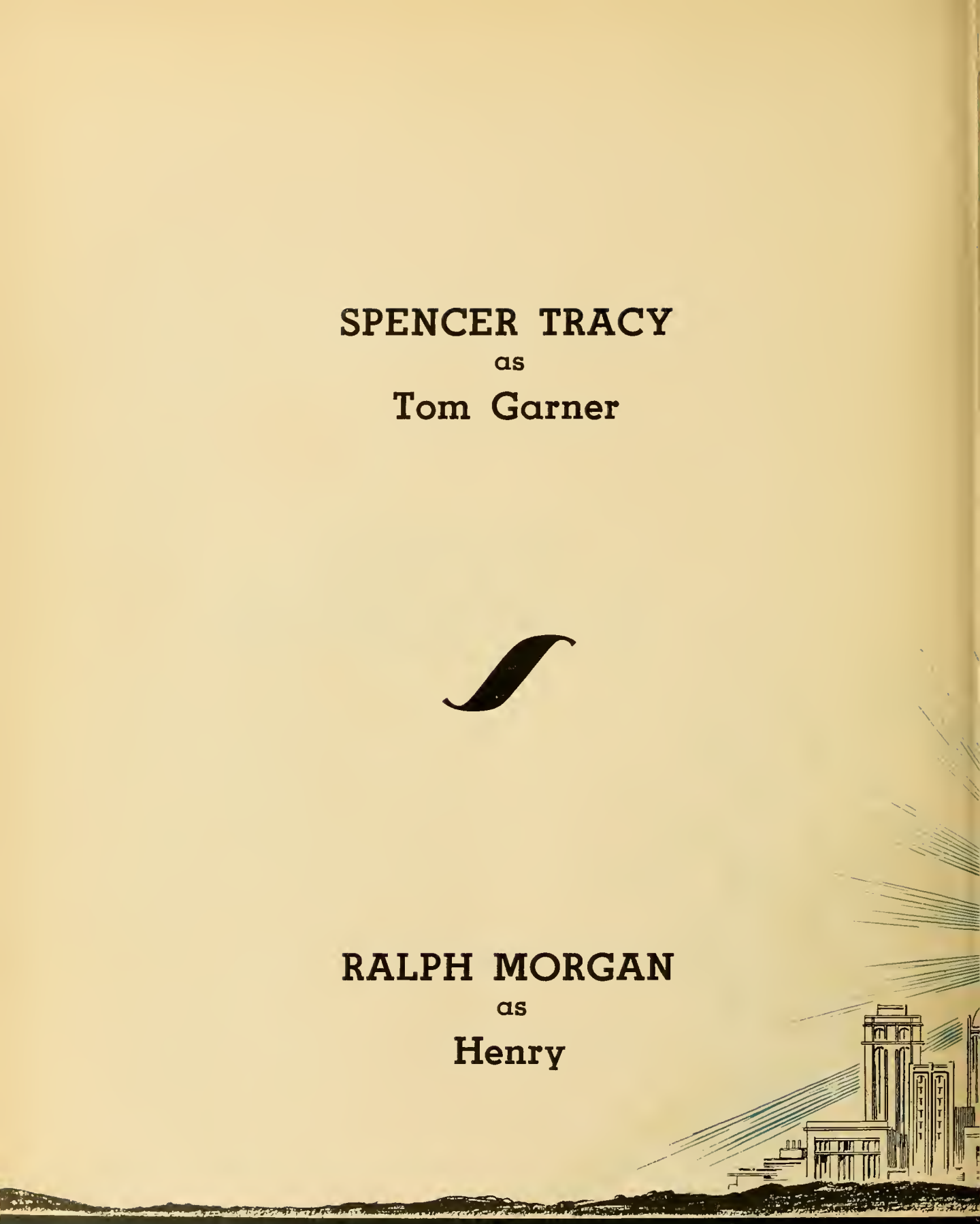
as

Tom Garner

RALPH MORGAN

as

Henry



Jesse L. Lasky presents "The POWER and th

Photographed by

JAMES WONG HOWE



With Much Gratitude to

JESSE L. LASKY

and

WILLIAM K. HOWARD

CLIFFORD JONES

as

TOMMY GARNER, Jr.

SARAH PADDEN

as

HENRY'S WIFE

GLORY" a FOX PRODUCTION

"The Power and the Glory"—

"O. K. for Action"—

Direction

BILL HOWARD

"O. K. for Sound"—

E. H. HANSEN

Director Sound-Recording

A. W. PROTZMAN

Recording Engineer

"O. K. for Picture"—

JAMES WONG HOWE

Chief Photographer

SID WAGNER

PAUL LOCKWOOD HARRY WEBB

Staff

"O. K. for Films"—

EASTMAN

SUPERSENSIVITE PANCHROMATIC NEGATIVE

POSITIVE

"1359" SOUND RECORDING FILM

J. E. BRULATOUR, Inc.

NEW YORK CHICAGO HOLLYWOOD

BRITISH INTERNATIONAL WILL MAKE ONLY SPECIALS IN 1933

Making Strong Bid For World Business

London.—Elimination of all "program pictures" for the 1933-34 season, and reduction of total number of pictures from 50 to 20, will be the production policy of British International Pictures for next year. By reducing the output, BIP expects to make 20 special productions of such merit and box-office quality that practically all of them will be placed for distribution in the United States.

For the past few years, BIP has been making a general program of inexpensive pictures, aimed to recoup production costs from Great Britain and the colonies. Most of the stars and players were recruited from the English theatre, and they were virtually unknown outside of the British Isles. The outside market for British-made pictures has opened up so amazingly during the past year, especially in Canada and Australia, that BIP will expand in its activity and scope in an attempt to be recognized on a par with the several major companies in Hollywood.

While endeavoring to become a factor in the world picture market, BIP will use a number of stars and featured players who already have established reputations and box-office followings in previous American pictures. Local talent will be given a build-up in the meantime, so it can eventually attain feature rating for next year.

The 20 special releases of BIP for 1933-34 will include Bebe Daniels, starred in "She Wanted Her Man" (now completed) and "The Southern Maid"; Ben Lyon and Sally Eilers co-starred in "I Spy," with Allan Dwan directing; Gene Gerrard in two film-musicals, "Leave It To Me" and "The Love Nest"; Thelma Todd and Stanley Lupino co-starred in "You Made Me Love You."

Although not yet announced, it is reported that Bebe Daniels and Ben Lyon will co-star in a super-special which is slated for production in September. Another picture which looms as heavy box-office for British theatres will be "The Radio Parade," which will feature practically every star air entertainer of British Broadcasting Co.

Deals are pending with several stars now under contract to American companies in Hollywood to come here when present contracts expire, for appearances in one or more productions. BIP also has representatives in Hollywood on the look-out for competent directors who have made box-office pictures, especially feature comedies.

Brown Heads Masquers

Joe E. Brown was elected head of the Masquers Club for the coming year, succeeding Sam Hardy as harlequin of the organization. Other new officers elected are Lowell Sherman, Pierrot; Donald W. Lee, Ponchinello; Mitchell Lewis, Croesus; William Conklin, Pantaloons; and Noel Madison, Reader.

Life Is Like That

On the Radio lot the other day, Ernest Schoedsack made a test of a woman player for a role which called for her to play the wife of one of the actors. After seeing the test, the director declared that the woman "wasn't the type" and that she "didn't fit" to play the wife of that particular actor. But the joke is that the actor is really her husband.

Olivier Set For Garbo Lead at MGM

Laurence Olivier is on his way from London to play the lead opposite Greta Garbo in "Queen Christina."

This ends the search for the lead, but there is still a most important character (Magnus) to fill, and it looks as if the company will have just as much difficulty with this piece of casting as it encountered with the part given Olivier.

Clive Brook Set For Lead With Ann Harding

Clive Brook's first role at Radio will be one of the leading roles opposite Ann Harding in "Beautiful," with William Gargan.

Brook's contract with Radio was officially signed yesterday, with the studio taking over the remainder of his Paramount time on a new three year deal.

Kane Back To U. S. For Fox Confabs

New York.—Robert T. Kane arrives here on the Paris today for a series of confabs with Sidney R. Kent, of Fox Film, regarding the company's situation in Europe.

There is a possibility that Kane will not return to Europe, but will be shifted to Hollywood after W. R. Sheehan takes up his Fox headquarters in London about the middle of July.

Morosco Signs Up Maritza For First

Oliver Morosco has engaged Sari Maritza and William Collier Jr. for the leading roles in "Waffles," his first independent production, tentatively set for release through Radio.

Story is the Maude Fulton play and has the producer directing. The unit is renting space from KBS at Tiffany. Alan Mowbray and Ivan Simpson have supporting sports.

Morris For Two At 'U'; 'Kid Gloves' The First

Chester Morris signed yesterday with Universal on the two-picture deal, negotiations on which were reported here this week.

His first picture will be the leading role in "Kid Gloves," which Eph Asher is producing. The Rebecca and Silton office set the contracts.

Radio Borrows Scott

Radio has borrowed Randolph Scott from Paramount for the lead opposite Ginger Rogers in "Sweet Cheat," which William Seiter will direct. H. N. Swanson is supervising.

Too Many Fingers In Code Pie

(Continued from Page 1)

itors and from independent producers and distributors. Each body started its own code, with the intention of sending it direct to Washington, the probabilities being that all will be rejected until one befitting the whole industry is found. If this is not done, and the outlook is not promising, there is always the chance that the Government will dictate one.

Mr. Hays sort of got the jump on everyone else by shooting his ideas to Washington almost before the ink was dry on the document. Hays and the producers felt that speed was necessary, both to beat everyone else to the punch and also to forestall Governmental interference which might be embarrassing. However, as Mr. Hays' code obviously has been drawn with the producer interests uppermost, it undoubtedly will share the same fate as others.

The independent producers are split into factions. In New York, the Keppler-Harrison set-up has written a document loaded with personal grievances. The old Independent Association, here in Hollywood, is talking about a code, but is bewildered by its significance and incapable of doing anything while ignoring the Keppler-Harrison group. Other groups both East and West, are in the same predicament.

Another industrial factor is the Motion Picture Employees Code Conference. The unions and the Screen Writers' Guild met last week and talked code, but are blocked on action because it is impossible for the heads of the various locals to take official action since their locals are international and reach into other industries.

The Academy of Motion Picture Arts and Sciences is another body which proposes to draw a code. In this determination it runs against the Guild-union conference, which does not feel that the Academy should be permitted to do so because of the presence in that body of the producers. The conference was of the opinion that the employees should draw a code first and then get together with the producers, the Academy to furnish the meeting-ground if desired.

The exhibition field is probably in the worst shape of the lot because every group of exhibitors, big and little, has its private grievances and imagines that telling these is drawing a code.

Yesterday in New York with HELEN GWYNNE

We overheard a conversation coming down in the elevator from a theatrical agency which practically assures the return of prosperity. One out of work actor greeted a fellow artist with the usual "How are things." And got the answer, "I'm not complaining." Whereupon the first out of work actor said, "You're right there. No sense in complaining, no matter how tough times are. To which his pal just said "Yeah." . . . And for the rest of the conversation he said "Yeah" so often and with such regularity, we we pretty positive he must have been in training for a Hollywood job. However, to continue with this uncalled for prying into what the other half thinks about, the first o.o.w.a. went on to say: . . . "But, ya know, prosperity sure is on the way back. And not for just a little while either—when it gets here, it's gonna stay. And you know who ya can thank for it? The president! Yessir! Yessir, it's all his doings. Why, that Roosevelt is a superman—in fact, I think he's one of the best president we ever had!" . . Which is something like saying that business is colossal but improving slowly.

●

It now looks as though Tallulah Bankhead has just about definitely made up her mind as to what she's going to do. After having turned down offers from the Theatre Guild and from a picture company, (that evidently didn't know what it costs a star to live,) she has agreed to appear in "Jezebel," a play by the prolific Owen Davis, that Guthrie McClintic will put on in the Fall. Europe seems to be out of the picture but Hollywood may see her between now and August . . . Jerry Horwin just got back to town full of jolly ole Lunnon and stories about the best people. The thing that amazed him most was when he went to a veddy swanky debutante party at which were gathered the fairest dowagers in all old England. . . . . What was his surprise on being introduced to the oldest and staidest of the lot, if not the fairest, to have her ask him the very first thing for him to tell her all he knew about Gary Cooper and George Raft.

●

After a trade showing of "Forty-Second Street" Jerry asked the foreign representative of a veddy large company what he thought its chances were. The f. r. thought they were mostly nil, on account of the English people couldn't possibly care for the ultra-American accents, whereas they were all currazy about the way the actors in his company's productions carried on in the psuedo-English mannah. . It must have been quite a shock to the f. r. when "Forty-Second Street" turned out to be such a smash hit and the current picture on his own company's program, which attempted to be even more British than Boston, took a terrific nosedive. . . . And what a reception awaits Jimmy Durante, should he get a sudden yen for the old country to visit the ancestral tombs . . . they're "mad about the boy"

Reviewing the FAN MAGS

MOTION PICTURE

90 pages and cover

COVER DISPLAY.....Sally Eilers (Fox)

Publicity Space (Approximate)

Paramount	**665 sq. inches**
MGM	**517 sq. inches**
Radio	**375 sq. inches**
Fox	**320 sq. inches**
Warners	**232 sq. inches**
Columbia	**16 sq. inches**
United Artists	**16 sq. inches**
Universal	**4 sq. inches**

Paramount is the first studio to high-jump over MGM's impressive barrier of square inches, and the August issue of Motion Picture is the magazine that did it.

One reason is the question and answer stunt, this month letting Mae West answer the fans' questions . . . and how she does answer!

One of the best interviews ever written, by the way, is Dorothy Spensley's on Victor Jory. Read it.

Gladys Hall crashes through with no less than a scoop, "The Marriage Secret of Kay Francis," in which she reveals that Miss Francis has been married three times, not two.

Jack Grant tells about Paramount's "College Humor," and Helen Louise Walker writes a swell, amusing story, "An Outline of Hollywood's Hysterical History."

Three general interest articles, "At Last! Hollywood's New Reducing Diet"; "Hollywood Goes Buy-Buy"; and "Wanted! A Society for the Prevention of Cruelty to Movie Actors," are all good.

Betty Shannon interviews Francis Lederer, and James M. Fidler speculates about a possible Loy-Novarro romance.

"I've Faced These Temptations in Hollywood," by Faith Service, is a vehicle for Fredric March, pointing out various pitfalls in the film city. Marquis Busby adds his bit to the Marion Davies-hostess-beach-home saga.

Not bad, this magazine.

HOLLYWOOD MOVIE NOVELS

66 pages and cover

COVER DISPLAY.....James Dunn and Sally Eilers (Fox)

Publicity Space (Approximate)

Paramount	**797 sq. inches**
MGM	**787 sq. inches**
Fox	**759 sq. inches**
Columbia	**65 sq. inches**
Warners	**34 sq. inches**
Universal	**8 sq. inches**

The Hollywood Movie Novels for August also gives Paramount a slight edge in space over MGM.

Pictures fictionized: "When Ladies Meet"; "Gambling Ship"; "Hold Me Tight"; and "The Power and the Glory."

Hale Horton starts, in this issue, a very fine Crawford biography, called "The Untold Story of Joan Crawford's Past." It is well written, frank and worth reading. AND, one of the few good Garbo stories is in this Movie Novels, "The Human Side of Garbo," by Bob Moak.

Jewel Smith writes "What Fan Mail Means to Stars," and Marcella Burke offers "The Truth about Mae West."

SCREENLAND

98 pages and cover

COVER DISPLAY..Greta Garbo (MGM)

Publicity Space (Approximate):

MGM	**932 sq. inches**
RKO	**804 sq. inches**
Paramount	**647 sq. inches**
Fox	**545 sq. inches**
Warners	**456 sq. inches**
United Artists	**156 sq. inches**
Universal	**78 sq. inches**
Columbia	**70 sq. inches**

Radio runs MGM a pretty close race for space in the August issue of Screenland, on account of there being TEN pictures (count 'em) of Katharine Hepburn (some with young Fairbanks) having to do with "Morning Glory."

Ida Zeitlin writes her second and final installment on Edward G. Robinson, and Ruth Bryan Owen makes a few remarks about the picture industry.

James M. Fidler's story, "Is Garbo Bluffing?" is a wee bit hard on the Swedish star, but then, it's mostly conjecture. Well done, however.

Mortimer Franklin goes amusing in "The Art of Mickey Mouse," and G. B. Stern tells Betty Shannon what she thinks of Hollywood just before her recent departure.

Franchot Tone, Sally Blane, Clark Gable, Adrienne Ames, Elizabeth Young and Henry Garat are interviewed, and Hale Horton offers "Joan Crawford Through Connie Bennett's Eyes."

S. R. Mook describes "The House That Love Built" (The Richard Arlens') and William E. Benton dissects the facial characteristics of Joan Crawford and Fairbanks, Jr.

Czechoslovakia Has 818 Theatres With Sound

Prague.—In Czechoslovakia at the end of 1932 there were 818 motion picture theatres wired for the reproduction of sound films and more than 1,200 silent cinemas.

As regards seating capacity the ratio was just reversed since sound film theatres are, as a rule, large houses whereas the smaller theatres have not as yet been able to install sound reproducing sets. The sound film theatres have a seating capacity of approximately 350,000 and the silent theatres only 260,000.

'Rasputin' Flops At London Opening

London.—One of the greatest surprises the local industry has had in a long time was the Metro-Goldwyn-Mayer production of "Rasputin." It not only flopped from a box-office standpoint at its showing at the Empire, but from the point of view as to its quality in entertainment.

"Peg of My Heart" replaced it at the Empire.

VENDOME

Three Months Old

And Doing Adult Business

VENDOME

Wishes to thank each and every person who has made this success possible.

We never dreamed of doing as much business at this early stage and it has been done because of pleased patrons, served pleasant foods from both our store and restaurant.

We will continue in our efforts to cause the best of the world's foods to be brought to Hollywood's door. We will continue our preparation of new and tempting dishes for our restaurant clientele.

THANKS

6666

HOllywood 1666

OPEN FROM 9 A. M. TO MIDNIGHT

'MAMA LOVES PAPA' REAL HIT 'DOUBLE HARNESS' EXCELLENT

Ruggles, Boland, McLeod The Stars

"MAMA LOVES PAPA"
Paramount

Direction.....Norman McLeod
Original.....Keene Thompson, Douglas MacLean
Screen play.....Nunnally Johnson, Arthur Kober
Photography.....Gilbert Warrenton
Cast: Mary Boland, Charlie Ruggles, Lilyan Tashman, George Barbier, Morgan Wallace, Walter Catlett, Ruth Warren, Andre Beranger, Tom Ricketts, Warner Richmond, Frank Sheridan, Tom McGuire.

A grand little picture this—and we say "little" only because it is so simple, so unpretentious, and minus the much-touted production value which is supposed to be a necessary ingredient of moving picture entertainment. Well, "Mama Loves Papa" may be short on fancy sets and flaming ingenues—but take our word for it, it is one hundred per cent entertainment from start to finish—with nary a dull moment between these points.

To begin with, "Mama Loves Papa" is a swell human-interest yarn with a fifty-fifty split on comedy that reaches the hilarious stage more than once during the run of the picture. It is down-to-earth and up to the minute, holds interest enough and laughs aplenty for kids and grown-ups and should make the coins clink for you and Paramount. The film needs exploitation, and the title is a natural for ideas.

Charlie Ruggles finishes the picture in the star class, even though he shares billing honors with others. His characterization of the wage-slave who, in a highly comic situation, suddenly finds himself Commissioner of Playgrounds in a large city, is the best thing he has ever done. The best thing about his entirely sympathetic and extremely funny interpretation, is that, never was it overdone.

Mary Boland, too, as the wife, was splendidly natural in a role that could have become annoying before the fade-out.

We are not losing sight of the fact that "Mama Loves Papa" is a blue-ribboner in its class because of the perfect direction given every scene by Norman McLeod—he knows his mommas and poppas—and onions too.

The original story by Keene Thompson and Douglas MacLean is refreshingly new and has been given a thoroughly believable and always amusing screen play by Nunnally Johnson and Arthur Kober. The dialogue is terribly funny—with a few good gags well worked in.

Lilyan Tashman highlights a few scenes with some tipsy high-jinks, and George Barbier, Morgan Wallace, Walter Catlett and others good in support.

It's one of those pictures that sneaks in on you and makes you sorry that you did not know about it in time to cash in on its full values.

So get ready—give it the works and your audience will thank you.

Indies Meeting to Take Action on Code

New York.—The Independent Motion Picture Theatre Owners Protective Association is calling a mass meeting of all independent exhibitors Friday night to take action on the preparation of a code. Charles O'Reilly has been invited to attend and to have the TOCC represented by a committee.

Actors Ratify New Acad. Constitution

The Actors Branch of the Academy met last night at the Beverly Wilshire, with the 100 members present endorsing the new constitution and by-laws of the organization, in addition to pledging fullest support in obtaining an increased membership for the Branch.

Adolphe Menjou presided at what members later declared was the most businesslike gathering of actors ever held in Hollywood.

Robert Montgomery briefly outlined the purposes of the Industrial Recovery Act, and stated that the Academy committee had been in constant touch with Washington and nothing would be done by the Academy group without representatives of the Actors' Branch sitting in on all discussions.

Stuart Erwin presented a report on new membership, and stated the branch total was now 314, of which number 200 were stars and featured players. Kenneth McKenna briefly surveyed the new constitution, and answered the few questions asked from the floor.

Universal Trying To Borrow Bill Harrigan

Universal is negotiating with Paramount for the loan of William Harrigan for the spot left vacant by Chester Morris in "Invisible Man," which James Whale will direct.

Wanger Planning Tour

Walter Wanger is making plans for a trip to Europe upon completion of the Greta Garbo production, "Queen Christina."

Big Labs Organize

(Continued from Page 1)

H. Eller, Major Tom Evans and A. Fiedler. Meetings of the coast laboratories will be held within a few days and an organization will be formed which will affiliate with the Eastern body.

Mr. Yates intimated that, while Consolidated is deeply involved, it is anxious to participate in the agreement to benefit all laboratories, large or small, and is even willing to abandon financing productions if a fair code is drawn. Otherwise, he said, Consolidated will have to continue its financing methods.

Stars, Direction, Story Very Good

"DOUBLE HARNESS"
Radio

Direction.....John Cromwell
From play by.....Edward Poor Montgomery
Screen play.....Jane Murfin
Photography.....J. Roy Hunt
Cast: Ann Harding, William Powell, Lucille Brown, Henry Stephenson, Lilian Bond, George Meeker, Reginald Owen, Kay Hammond, Leigh Allen, Hugh Huntley, Wallace Clark, Frederic Santly.

Well, it's not another "Holiday," this new Ann Harding picture for Radio, "Double Harness," but it's close enough to it to cause a lot of excitement.

A good many pictures have flowed under the cinematic bridge since Miss Harding has had a part so ideally suited to her. And never has William Powell been so smoothly cast.

The film has four grand, reliable legs to stand on . . . Harding, Powell, John Cromwell (the director) and Jane Murfin's adaptation . . . and it stands proudly and strongly and effectively.

The plot is not unusual, but so deftly is it disguised that it seems shining and new. It is the old story of a man who prefers bachelordom, and of a woman who prefers to go tandem. By a trick, she succeeds in marrying him, determined to regard marriage as a business and not to let emotion wreck it. But she falls in love with him. Which does not, however, prevent her from becoming almost indispensable as a business advisor.

Then, just as he finds that he, too, is falling in love with her, he learns of the trick by which she inveigled him to face the altar. But she retrieves him and a million dollar contract for him into the bargain and all ends well.

The picture is loosely, but strongly woven. It is episodic, but consistent. It is sophisticated, but not superficial, and it is very grand entertainment.

John Cromwell's direction is restrained, honest, and thorough. Jane Murfin's adaptation of Edward Poor Montgomery's story couldn't have been better, and the dialogue is crisp and fresh.

J. Roy Hunt's camera work is above reproach.

There is one brief sequence that jarred, so foreign is it to the mood of the whole. And that is the slapstick moment in the kitchen where the cook throws a bowl of something at the butler Very bad.

Ann Harding and William Powell carry the picture. The balance of the cast, with the exception of Reginald Owen as the butler, and Wallace Clark in a very small part, could have been better.

Lucile Browne plays Miss Harding's young meanie of a sister; Henry Stephenson is her father; Lillian Bond is such a disagreeable person that one wonders how Powell could have been attracted by her; and others are George Meeker, Kay Hammond, Leigh Allen, Hugh Huntley, Wallace Clark and Frederic Santly.

Don't worry about this picture. The two stars will bring 'em in, and once in the good word will spread like wildfire.

Acad. Committee Sets Rules For Writer Credits

Revisions of the Writer-Producer Code of Practice have been completed by a committee of the Academy, headed by Kubec Glasmon. The changes clarify writer credits on pictures, after investigation covering operation of the Code for the past year.

Any person functioning as a producer, supervisor or director shall be eligible for screen play credit only when he is sole author of the screen play, or when he has contributed materially in the authorship with not more than one screen writer.

When two writers have joined as a writing team and have received joint screen credit on at least one previous picture, their names shall be counted as one, with both surnames hyphenated for screen credit use.

If a group of writers have worked on a screen play, they are to get together on notice of the producer and designate in writing the names of the one or two entitled to screen credit for the picture. If all have not unanimously designated their selections immediately, the producer has the right to make the designation. The producer retains the right as to which title card on the feature screen writing credit shall be given.

Producers, after pictures are completed and writing credits designated, shall file writing information on the individual pictures with the Academy. The Academy will compile the information received each month and distribute it in booklet form to studios, writers, directors and licensed agents.

Newspaper Story Sought for Kay Francis

Warners are negotiating for the purchase of Kathleen Sheppard's story, "Newspaper Woman," in which they plan to star Kay Francis, following her current picture with Edward G. Robinson, "Red Meat."

Four Set For Van Dyke

MGM has scheduled W. S. Van Dyke for four future productions. Upon completing "Eskimo," he co-directs with Cedric Gibbons "Tarzan and His Mate," and is slated to handle "Penthouse" and "Treasure Island."

Gift For Griffith

The cast of MGM's "Another Language," headed by Helen Hayes and Robert Montgomery, yesterday presented E. H. Griffith, the director, with a Playmouth tea set of English china.

MacArthur Returning

Charles MacArthur returns to Hollywood tonight from a two months sojourn in Europe, most of the time being spent with Irving Thalberg.

THIS IS THE YEAR

for

SHORTS

With the elimination of double-bills, due to the shortage of feature length product, short reels will take on a greater importance than ever before in the history of pictures.

TELL THE EXHIBITOR
WHAT YOU WILL HAVE

TELL THE PRODUCER
YOUR STORY IDEAS

TELL THE DIRECTOR
WHO YOU ARE

TELL IT ALL

in the Third Annual

Shorts Announcement

of

THE HOLLYWOOD REPORTER

Published on or about July 20

THE Hollywood REPORTER

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GUILD VOTES ACAD. SPLIT

TRADEVIEWS
by W. R. WILKERSON

●A NEW ERA and a new leadership for the actors of Hollywood were clearly indicated following Wednesday night's meeting of the Actors' Branch of the Academy.

As long as we can remember, every mass meeting or gathering of players developed into a fiery session with the speakers being heckled and interrupted at every turn. Little real action was taken, and certainly no business was done to benefit the actors.

●

But the meeting held Wednesday night was a radical departure from previous sessions. Perhaps the opening speech of Adolphe Menjou, who presided, gave the radicals and persistent dissenters something serious to think about. Then again, it is likely that the rank and file are willing and anxious to follow the new leadership of the Actor group, which is now in control of things. In either case, it's an encouraging sign for the welfare and wellbeing of the actors, and indicates that real progress can be made for the first time in the history of Hollywood.

Menjou, outspoken as always, declared that no actor organization had ever been successful without the leadership of stars and "name" players, and the Academy Actor Branch now had that leadership. In return, those leaders who were willing to work for the benefit of the rank and file of players, must necessarily have the loyalty and backing of the smaller players, and any criticism of the actions of the heads of the branch should be made in open meetings and not on the outside

●

Menjou pointed out that the stars and top "names" were working willingly for the best interests of the actors as a whole. He stated that the big players could always take care of themselves because of their standing, and the rank and file should give credit to the loyalty of those prominent "names" who were willing to lead the fight for the actors as a group.

The chairman emphatically declared that the strength of the actors was not in quantity of numbers, but in the quality of membership; and if at any time those in the ranks were dissatisfied with the leaders, the latter should be replaced. However, he made it plain that,if the smaller players did not

(Continued on Page 4)

Warners Abandon 'Chuck Conners' Yarn

Warner Brothers have decided that they will not make the projected "Chuck Conners" story, having been advised by counsel that Darryl Zanuck and Twentieth Century Pictures own the rights to the Simmons-Solomon story which will be made as "The Bowery."

David Lewis New Radio Story Head

Merian C. Cooper has appointed David Lewis the new story editor, in addition to his duties as associate producer at Radio, replacing Alexander McKaig, who leaves immediately for New York to produce a play, after which he will return to the Radio lot as an associate producer.

Lewis is now producing four pictures and will take over his new duties immediately.

'Mank' Back At MGM

Herman Mankiewicz has returned from New York and reported to MGM to resume work on the script of "What a Liar," the Jack Pearl-Jimmy Durante comedy, which Russell Mack will direct.

Resolution Calling On All Members to Resign From the Academy Wins by Big Margin

By an overwhelming majority, members of the Screen Writers' Guild, meeting at the Writers' Club last night, voted to accept the recommendation of the Guild executive board that Guild members who are also in the Writers' Branch of the Academy resign from the latter organization. The resolution read as follows:

"The Executive Board of the Screen Writers' Guild recommends to the membership, both active and associate, of the Guild, that they resign forthwith from the Writers' Branch of the Academy of Motion Picture Arts and Sciences. The President is instructed to read this resolution to the

(Continued on Page 4)

Warners Sign Muni For Eight Pictures

Warners have signed Paul Muni for four years to do two pictures each year.

This contract permits Muni to do a play each year during the term of this contract. Warners will finance his plays if the star wishes, with both star and play to come to their studios after the run.

Score Charges To Stick, Say Majors

New York —The bitter fight being made by the exhibitors of the country against paying score charges on pictures seems at present to be without avail.

All the major distributors have announced that, in spite of the objections, they will continue to impose the score charges in the line-up for the coming season.

Chevalier-MGM Dicker For 'Merry Widow' Spot

MGM is reported dickering with Maurice Chevalier to take the starring spot in the proposed filmusical remake of "The Merry Widow"

Chevalier finishes his term deal with Paramount upon completion of his next picture, "The Way To Love."

Darmour Will Make 'McGuires 'For Col.

Larry Darmour has closed with Columbia for distribution of a series of 12 two-reel Mickey McGuire comedies for next season. Darmour has been making the series for the past six years, with distribution via Radio, and made a total of 58 in that period.

Pert Kelton For 'Nana'

Sam Goldwyn has signed Pert Kelton for a leading role with Anna Sten in the latter's production, "Nana," which George Fitzmaurice directs. The Beyer-MacArthur office set the ticket

Warners After Dunne

Warners are dickering with Radio for a loan-out deal on Irene Dunne, with the prospects that the deal will go through on an exchange basis.

Erskine Book For Ufa

New York.—Ufa has purchased the screen rights to John Erskine's book, "Penelope's Man."

SCHLESSINGER BREAKS SOUND PARTS MONOPOLY

New York.—The monopoly on sound parts held by Electrical Research Products was ordered broken yesterday when Judge Nields, in the United States Supreme Court at Wilmington, issued an injunction against such a practice.

M. A. Schlessinger, of General Talking Pictures Inc., was the prime mover in this effort to break the hold Erpi has had on exhibitors all over the world. Up until yesterday any exhibitor who has an Erpi equipment could not buy parts for that equipment from anyone other than Erpi, and its prices were always three and four times the price asked by other manufacturers of parts.

This preliminary injunction is expected to be made final at another hearing in the near future, making it possible for theatre owners to save hundreds of thousands of dollars each year on sound parts and repair work of their talkie equipment.

Rowland Lee To Do Show For Jeritza

Rowland Lee, here working on "I Married an Angel" for MGM will soon leave for New York to do the book and lyrics of a show that the Shuberts will do with Jeritza. Music to be furnished by Sigmund Romberg.

Henry King To BIP

New York.—Henry King will do at least one picture for British International, due to an agreement signed here today. He leaves immediately for London to start actual shooting by September 1.

Dix and Radio Dicker

Richard Dix and Radio are getting together on a new ticket. The star has completed a seven-picture contract and is ironing out the terms on a two-picture deal.

EDWARD CHODOROV Screen Play 'THE MAYOR OF HELL'

The Hollywood DAILY REPORTER
TODAY'S FILM NEWS TODAY

W. R. WILKERSON ..... Editor and Publisher
FRANK POPE ..... Managing Editor

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THE LOW DOWN

The rumored rift between a famous (fair-haired) actor and his spouse of many years, will certainly come as a big shock to the community, particularly if it ends in a divorce, as also rumored. If it happens, it won't just be a case of "incompatibility" either, for we hear that the actor has been carrying on with the wife of a well-known director. The director's wife recently went elsewhere for the purpose of securing a divorce, and now the actor's wife is on the verge of doing likewise. The actor, noted for his eloquence and his passion for the straight and narrow, is about to co-star in a picture, his first in some time.

●

O. O. McIntyre administered a printed slapping to Jimmy Durante Durante yesterday, saying that the beaked beauty had gone "high hat and was giving his peasant pals the go-by these days." The very Odd McIntyre is either much misinformed or has been listening to very idle rumors. Plenty of people know that Jimmy's salary is almost equally divided between himself and down and outers who "knew him when" every week—and such has been the case for years. When we were backstage with him for a few moments during the run of "Strike Me Pink," four "messages" were brought to him from the stage door within a half hour—and each message was answered with a bill—not a dollar bill either. He probably didn't even know the ex-pals who paid the calls—but you can bet Jimmy isn't turning up his nose at nobody . . . he's still "touchable," et comment!

●

Harken to this—and guess who said it. No, you're wrong—it didn't even happen in Sam's studio!

Those concerned with the production of a forthcoming Fox picture to be called "Smokey" were discussing the story, and one of the producers in charge, being very enthusiastic about it, wound up his pep talk by saying,—"and now remember, boys—we want this to be the 'Over the Hill' of the horse!"

Propaganda For Hollywood At Fair

Chicago.—The Hollywood exhibit at the World's Fair seems to be doing a lot to help Hollywood and the picture industry and in a way which also is showing the public how pictures are made, thereby making propaganda interesting.

George Jeske and Jack Sullivan have a plant at the Fair in which they are making featurettes, with Rosco Ates and his daughter, Dorothy. The entire process of making pictures is shown and explained to the audiences, and the hard, serious work and long hours needed in production are stressed. The exhibit, judging by the comments of visitors, is doing much to upset the idea that Hollywood is merely a play spot.

Ralph Murphy East To Shoot The Wheat Pit

Ralph Murphy pulled out for Chicago last night, via plane, to secure scenes of the wheat pit trading for use in Charles Rogers' picture for Paramount, "Golden Harvest."

Raoul Pagel, assistant director, is in Chicago with a camera crew, but the wild trading in the wheat pit during the past few days decided the producer to send Murphy East to supervise the shooting of the stock scenes.

Arbuckle Finishes Job Just Before Death

New York.—Roscoe Arbuckle, who died early yesterday morning, had just completed work in a comedy a few hours before death called him. The short was "In the Dough," which Ray McCarey directed.

McCarthy To Radio

Henry McCarthy has joined the Radio writing staff to collaborate with Humphrey Pearson on the screen play of "Beautiful," the Ann Harding production which Myles Connolly is producing.

Donald Meek To 'U'

Universal yesterday signed Donald Meek for an important role in "Oh Promise Me," which Eddie Buzzell is directing with Summerville and Pitts starred.

Two For 'Road To Ruin'

Willis Kent has signed Paul Page and Nell O'Day for the leading parts in "Road To Ruin," which he has placed in work under the direction of Mrs. Wallace Reid.

Term For Pat O'Brien

Warners have taken an option on the services of Pat O'Brien for a long term contract. The ticket, if exercised, goes into effect following the player's assignment in "Bureau of Missing Persons," which Roy Del Ruth is directing.

Radio Seeks Title

Radio is looking for a suitable release title for Richard Dix's air picture, now being made under temporary title of "Birds of Prey."

Young Fairanks Is Out of Danger

New York.—Douglas Fairbanks Jr., who was stricken with pneumonia several days ago, is showing marked improvement and, according to his physician, Dr. H. Mason Hicks, is now out of danger.

Goldsmith Will Make Six Features

Ken Goldsmith announced yesterday that he would make six pictures for his new state right program.

The first is "Carnival Kid," by Harold E. Tarshis. Others are "Taxi Dancer," "Working Wives," "Bargain Day," "Nobody's Children," and an untitled special.

Producer just returned from a visit to the territories and has closed deals to handle his pictures through the following exchanges: Pathe Pictures, Ltd., foreign; Hollywood, New York; Cameo, New England; Cooperative, Calif.; Excellent, Detroit; Security, Chicago; Select, Cleveland; Monarch, Pittsburg; Associated, Kansas City; Capital, Salt Lake, Denver, Portland, Seattle; Affiliated Producers, Atlanta and South, and Sack Amusement, Texas, Oklahoma and Arkansas.

U. A. Western Execs East For Convention

Sam Goldwyn, Joseph Schenck, G P. Sully, Lynn Farnol and Al Lichtman will leave for Chicago on July 9 to attend the United Artists convention, which will be held July 17-20.

Lichtman will arrive here from New York on July 8 for one day's conferences before going to the convention.

George Marion Jr. On 'Cruise To Nowhere'

Paramount has signed George Marion Jr. to collaborate with Lewis Gensler on the screen play of Walton Hall Smith's yarn, "A Cruise to Nowhere," a musical picture which Barney Glazer is producing. The Schluberg-Feldman office made the deal.

British Writer Here

Kathlyn Hayden, a British writer who represents nine publications, which include the Sunday People, with a circulation of 4,000,000, has returned to Hollywood. She is also a correspondent for some of the Amalgamated Press publications.

Rent a Typewriter
3 Months for $5.00
Hollywood Typewriter Shop
6681 Hollywood Boulevard
GRanite 3302 and 3303

Joe Schenck Lauds 'Fatty' Arbuckle

Probably the most grieved of all of Roscoe Arbuckle's friends here in Hollywood was Joseph Schenck, long his manager, business associate and friend. Schenck stated:

"All who have ever known the real Roscoe Arbuckle will always treasure the memory of the great, generous heart of the man—a heart big enough to embrace in its warmth everyone who came to him for help, stranger or friend alike.

"It was this quality which led to his downfall after he had struggled from poverty to a fame in which the children throughout the world worshipped him, those who knew him for the great artist he was, admired him.

"His was the tragedy of a man born to make the world laugh, and to receive only suffering as his reward. And yet, to the end, he held no malice. I, who knew him so well, can say this—and I hope it will give some ease to the minds of those who may now feel some compunction through their attitude toward him. He felt that he had done no wrong, the courts of Justice confirmed him in his belief and yet—Destiny had turned its back on him. That is how I know he felt, that no one personally was against him, but merely fate.

"I cannot speak of him without recalling also his greatness as a screen star. No artist was ever held in more universal affection than 'Fatty' at the height of his fame. The rewards of that fame he shared with others, the undeserved misfortune which resulted wholly from the fact that fame made him conspicuous, he suffered alone. Not only the whole motion picture industry but the whole world, I feel, has lost a friend and was thereby the loser when Roscoe Arbuckle died."

EXTRA PERCENTAGE

That extra percentage that comes from other countries in which your pictures and/or stars—with few exceptions—do not appeal, might make the difference between profit and loss if you use the girl whose name we've promised to tell you. That international stage and screen star, Rosita Moreno, Darling of Broadway, pet of Spain, and twenty-six other Spanish-speaking countries. She has what will make your picture glamorous and different, and will get you that extra percentage.

Rosita Moreno

'7TH COMMANDMENT' HITS NEW LOW LEVEL OF MORALITY

Almost As Dirty As Its Advertising

A blind man, seated in the fairly well-filled theatre where a picture flamboyantly titled "The Seventh Commandment" was exhibited last night, would have come to the conclusion, after listening to the uproarious laughter of the audience, that a high-powered comedy was being run off.

More than one expensive feature comedy from a major studio has failed to get the belly-laughs that this pictorial pamphlet officially dealing with venereal disease won without a struggle.

Advertising that goes the limit in calling a spade a spade is used outside the theatre to yank the passersby in to see what purports to be a red hot "Adults Only" film.

What he gets for his fifteen or twenty-five cents—in addition to wretched photography, acting that would break up an amateur night and the world's worst recording—includes these highlights:

(1) A drunken strip poker party, with three females finally romping around in scant lingerie, one supposedly wearing nothing but a brassiere. You can't prove it because the final shot, from under the piano, cuts the blonde just below Central Park. But the dialogue tells you all about it.

(2) Several scenes from a pansy "drag" supposedly shot in B.B.B.'s Cellar, including songs, dances and a "fashion parade" that is the last word, my dear, in what the well-undressed nance is wearing this season. It's all part of the "uplift" in "the battle against society's scourge," or words to that effect.

(3) A bachelor affair, on the eve of the hero's wedding, at a nondescript apartment that has all the earmarks of being a "call house." It includes several brands of loose women, in particular a couple of shots of a Lesbian and her quarry. This sequence is carried just as far as the law allows, and considerably farther than the Hays code permits, even in "educational films."

The rest of it deals, in the same manner as all films of this ilk, with the hero's discovery of his plight, his adventures with a Main Street quack, the birth of the diseased baby—and then the happy ending after meeting a tramp in the railroad yards who preaches a sermon in the best Sinclair Lewis English.

It is just possible that there are theatres in this country whose standing with their patrons would not be jeopardized by showing pictures of this kind. Other showmen will do well to give it a wide berth.

The picture was produced by Dwain Esper. A foreword states that "the well-known men and women who gave their time and talents to the making of the picture" prefer to remain anonymous. This reporter has seen several hundred pictures over a period of years and a careful scrutiny of the cast convinced him that he could not have violated their incognito if he had wanted to. In one instance there was a familiar face and name. Charity and compassion forbid the mention of it.—R. I. P.

Fox Surrenders To Newsreel Men

New York.—Fox Movietone has finally given in to the newsreel men and has settled their demands, giving checks in full for the money held out in cuts. It took a strike threat to force the settlement

Believe It or Not, Connolly Likes Us

New York.—Marc Connolly has again shown that he is not like other writers. Sailing from New York yesterday on a 42-day cruise, he had only praise for Hollywood, the picture business and the Paramount studio.

"I saw many evidences of great efficiency on the Paramount lot," he said, "and I was associated with as nice a group of personalities as I ever have met."

Brecher-Tri Ergon Suit Decision Is Reserved

New York.—The suit of Tri Ergon against Leo Brecher on charges of infringing Tobis patents was argued in the New York Supreme Court yesterday and decision was reserved.

David Podell represented Tri Ergon, and Louis Nizer was the Brecher counsel.

Term For Sparkuhl

Paramount has signed Theodor Sparkuhl, former cameraman to Ernst Lubitsch at UFA, to a five year contract, following his work on "Midnight Club." His next assignment will be "Too Much Harmony," which Edward Sutherland will direct.

Rogers On 'Tarzan'

MGM has assigned Howard Emmett Rogers to work on the script of "Tarzan and His Mate," the Johnny Weismuller opus, which is scheduled to get under way next week. Cedric Gibbons will direct.

Solow To Warners

Eugene Solow, New York playwright, has been brought out here from New York by Warners on a term writing ticket. His first assignment is to write an original story.

Warburton With Fox

Fox has signed John Warburton for the leading male role in "The House Without a Key," which the Sol Wurtzel unit is producing. The Edington-Vincent office made the deal.

Bennett Signs For One At Radio

Constance Bennett signed with Radio yesterday to star in one picture for that company next year. Her present contract with that company has several weeks to go, while her new deal with Twentieth Century for next year allows her to make one picture on the outside for another company.

It is understood Radio will pay Bennett around $100,000 for appearance in the one picture.

Jimmy Bryson In New Business In London

London.—James V. Bryson, formerly with Universal, has taken over the British Polychromide and the British Publicity Talking Pictures Company, and a former a new organization to supply color units for British studios.

He is also planning to build a new studio at Elstree to make color films.

Technicians Approve New Acad. Constitution

The Technicians Branch of the Academy last night voted approval of the new constitution and by-laws of the organization. Max Parker gave a summary of the financial condition of the Academy, and Alvin Wykoff spoke on the progress of the committee working on the Industrial Recovery codes and plans.

Questioned on the status of members who were affiliated with a labor union, an Academy spokesman explained that the new constitution did not prevent activities of members with union crafts.

Talmadge Yarn Picked

"Pirate's Treasure" has been selected as the serial which will star Richard Talmadge at Universal. Yarn is being prepared by Ella O'Neill, and the picture is slated for production in about three weeks, with Ray Taylor directing.

MGM Wants Mack

MGM has registered a bid with Radio for the loan of Helen Mack. She is wanted for "Christopher Bean," which has Lionel Barrymore and Marie Dressler in top spots.

Sullivan-Seward Team

Fox has signed Wallace Sullivan and Edmund Seward to write the screen play for "Walls of Gold," the Kathleen Norris story. Ivan Kahn set the deal

Speed From Goldstone

Phil Goldstone, directing his own Majestic picture, "The Woman in the Chair," brought the production to a close four days under schedule.

Florine McKinney Cast

Florine McKinney has been added the cast of the Joan Crawford picture "Dancing Lady," which Robert Z. Leonard is directing for MGM.

Yesterday in New York with HELEN GWYNNE

In order to make this convention season a real success, they ought to have Charles Butterworth go around to them as a special delegation of one to deliver his famous "Both feet on the ground" speech. He used to give it seriously enough as a pep talk when he had a lot of fraternal organizations practically paying his way through college. . . . For weeks now a picture called "I Love That Man" has been scheduled to open at the Paramount, but when they're not substituting some special they want to rush through, they're holding a production over, and Broadway has begun to think that by this time the heroine of that picture must have changed her mind in favor of Bing Crosby. . . . "College Humor," by the way, is drawing the longest lines that have been seen in some time and people are getting all excited over a new discovery—Bing Crosby. They've suddenly discovered what a grand personality the lad has, even when he isn't singing. The public is sometimes slow, but always proud of its discoveries.

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A note to hand this A. M., making note of a note that was in this column a few days ago, noting one William Frawley. Seems he has a part in "Moonlight and Pretzels," which was just completed, and his acting more than justifies our note about his worth to pictures. And it's fun to note things like that. . . . Funny thing happened the other evening. Rudy Vallee had as one of his guest stars a singer who just had to make a "Showboat" engagement that same night. . . . Now the "Showboat" is up in Tarrytown and it meant some pretty fast drivin for the gal in order to get there o time. So arrangements were made f her to have a motorcycle escort from here to there. . . . And just as they got to about 125th street, the motorcycle broke down—of all things.

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Betty Starbuck is going to Chicago with the "Gay Divorcee" troupe for the summer season. Fred Astaire will rejoin the show in London, so Joseph Santley has taken his place. . . . A very amusing program note popped up this week with the revival of "A Church Mouse." It read: "Scenery from the storehouse of Ward and Harvey." And that's a good laugh, coming from a producer. . . . We wonder just what the feud is between Ethel Barrymore and Ward Morehouse. Practically every time he gives her any notice at all in his column, by the time he's through it reads like an obit, or at least, the prelude to one. . . . They're calling Chester Erskin, "Dolly" Erskin these days on account of how he had everybody on his set dizzy from taking dolly shots. The camera is such a bright new toy to him, he just had to use it all the time. . . . Charlie Beahan, Russel Krouse and Corey Ford have finished writing and re-writing the Joe Cook show and it goes into rehearsal in about ten days.

Agency Says Studio Exec Tips Off Deals

With the raiding situation among the agents growing rapidly worse, rather than abating, a new turn was taken yesterday when one of the oldest offices in town declared that it was gathering evidence to prove that an employee in the business department of a major studio was acting as a spy for another agency, tipping off deals so that the raiding agency could chisel in on negotiations while they were in their primary stages.

The employee, whose name is withheld until charges are officially made to the head of the studio, is a subordinate executive through whose hands the studio's daily business flows. Deals started for players, directors and writers have been tipped off to a favored agency. That agency then approaches the artist involved and attempts to take the deal away from the agent who had already started negotiations. The scheme of the raiders is concerned less with commissions on single deals than with the desire to swing the artists over to their list.

Their invariable sales talk is to the effect, "Only we can get you the assignment which is going to be so important that it will very likely bring you big offers from other producers. So, in view of the benefits that will result, we feel entitled to share your future good fortune. Sign up with us."

Besides the office which is preparing charges against the studio employee, there have been no less than six complaints from smaller offices against the same man. These agents have been amazed to discover that deals which they had created were being "gunned" by the raiders. Investigation showed the cause, and all are indignant, ready to back up the one making the complainant agency is planning an interview with the studio head on July 5, following which it will state its grievances to the press.

'Honor Bright' Goes On Shelf For Time

The Melville Brown-Jack Kirkland yarn, "Honor Bright," has been temporarily shelved by Paramount. It may be brought out at a later date.

The story was supposed to have served Gary Cooper as a starring vehicle. The studio is now rushing final preparations on "Life of a Bengal Lancer" for Cooper with Stephen Roberts to direct.

'Samarang' Away To Good Start At Rivoli

New York.—The B. F. Ziedman-United Artists production, "Samarang," had its world premiere at the Rivoli, getting off to a good start with a gross of $4,450 as against the $4500 showing of "I Cover The Waterfront" on its opening day. The picture appears set for a run of at least three weeks.

New Yarn For Warners

New York.—Warner Brothers yesterday closed with the American Play Company for the rights to W. R. Burnett's novel, "Dark Hazard." It will star Eddie Robinson.

Radio Borrows Newton

Radio has borrowed Theodore Newton from Warners for a role in the Richard Dix picture, "Ace of Aces," which J. Walter Ruben is directing.

Son For Bill Gargan

A seven pound son was born to the William Gargans at St. Vincents Hospital, Wednesday night.

Al Kaufman Back

Albert Kaufman, Paramount executive, returned last night from his three week visit to New York and Chicago.

'Take A Chance' To Have New Music On Screen

New York.—Billy Rose, Harold Arlen and E. Y. Harburg are writing new music for the screen version of "Take A Chance," which Lawrence Schwab and Rowland and Brice will produce.

Schwab and Brice will co-direct, and Rowland will supervise.

Fox Holiday Shutdown

Fox studios notified employees yesterday that the plant would be closed from Saturday afternoon till Wednesday morning. The three day holiday was decided on because of Independence Day observance Tuesday .

New Job For Sutherland

Sidney Sutherland, who has just signed a new contract with Warner Brothers, has been assigned to work on a Foreign Legion yarn, tentatively called "Hell Hounds of France."

Jean Carmen At Radio

Jean Carmen is latest addition to cast of "Glory Command" at Radio.

Tradeviews

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desire the sort of leadership that had been provided with the new Academy set-up, they could go out and form an organization of their own without the "name" leaders, and see just how far they would get.

As a result of Menjou's straight-from-the-shoulder and outspoken statements, the meeting was the most business-like and harmonious that has ever been held in Hollywood. Statements, questions and suggestions from the floor were listened to attentively, and everyone wishing to be heard was given an opportunity to talk. However, the heckling was absent—dissension was missing—and for the first time a group of actors representative of all groups held a real constructive meeting.

All of which indicates that the actors group of Hollywood has finally landed on the right track, and there is now a grand chance for the players to really get somewhere with real leadership from the stars and big players who can really get things accomplished.

Hays Strong For Prohibition Repeal

San Francisco—Will H. Hays, stopping off here en route to Hollywood, came out strongly yesterday in favor of repeal of the prohibition law. In spite of the fact that he never has tasted liquor, he feels that prohibition is wrong.

55 In Universal's Summer School

Harold Merrill Turney, Dean of the Drama School at Los Angeles Junior College, is in charge of the Summer classes on the Universal lot.

Fifty-five girls and boys were selected from 3500 and, in addition to a group of one act playlets to be done in a little theatre on the lot, they will be given extra work and bit parts. The studio has an option on all of them at the end of the term, in case any of them should show talent.

McLeod Assigned

Norman McLeod has been set to direct Douglas MacLean's next production for Paramount, "Tillie and Gus," which will co-star W. C. Fields and Alison Skipworth.

Dolge-Kennedy Verdict Reversed

The Appellate Court has handed down a decision reversing the verdict awarded in a lower court to Gertrude L. Dolge, agent, in the suit for commissions against Edgar Kennedy, who is on term contract at Radio.

Mrs. Dolge, who took over her husband's business at his death, claimed that the manager's contract Kennedy had signed with her husband was transferrable to her as his successor and assign. She won her initial suit for $500, the player appealing through his attorney, George Clark. The upper court then reversed the decision, declaring that despite the clause in the contract it was "not controlling" since a manager's relations with his client involve personal confidence which is not transferrable.

New Technical Advisor

Radio has signed Brigadier Constant Franke, formerly of the Belgian army, to be technical advisor and actor in Constance Bennett's next picture, story for which is now being written by Jane Murfin and Albert Shelby Le Vino.

Dorothy Tennant Set

Dorothy Tennant, New York stage actress, has been signed for her first motion picture role. She will portray the wife of Guy Kibbee in "Footlight Parade" for Warner Brothers.

Guild Votes to Split with Academy

(Continued from Page 1)

membership at the meeting tomorrow night, June 29, 1933."

An amendment ,offered from the floor, was adopted, which declared that the Guild "still desires and welcomes co-operation with every other creative branch of the industry."

The action was not taken without plenty of opposition. Dudley Nichols, who announced his resignation right then, Louis Weitzenkorn, Courtenay Terrett, who also resigned yesterday, Jack Natteford, John Meehan and others spoke for the resolution, declaring that the Academy, in their opinion, is a producers' union and that further affiliation with it is detrimental to the interests of the Guild.

It was argued that the two bodies, the Guild and the Academy, could not successfully co-operate and that the new constitution of the Academy is favorable to producers and not to employees.

Howard J. Green took the floor in opposition to the resolution. He pointed out the benefits that have accrued to industry employees, including writers, from the Academy, especially from the work of the Academy Emergency Committee during the recent salary cut crisis. He saw no reason why writers who wished to do so could not be members of both bodies. He advised the members of the Guild to mind their own business, conduct the affairs of the Guild and forget the Academy.

Frank Woods spoke along the same lines, as did Jack Cunningham. O. H. P. Garrett spoke forcefully in favor of the resignation plan, as did Seton Miller and Ralph Block. Block, however, warned the members that they should create some sort of bond with the other creative branches. John Goodrich spoke for tolerance, saying that, if the Guild did pass the resolution, it should leave the Academy gracefully and with no hard feelings.

A standing vote was taken, and so many voted in favor that it was not necessary to call for the negative vote. It was explained that the vote did not bind every writer to resign from the Academy if he did not wish to do so, but that it represented the concensus of opinion of the Guild members.

The Guild also last night elected three new members of the Executive Board to replace Grover Jones, Laurence Stallings and Howard Green, who have resigned. The new members are Jack Natteford, John Meehan and Harvey Thew.

Laurence Beilenson, the Guild counsel, who went East to negotiate with the Dramatists Guild and the Authors Guild, reported to the meeting that he had concluded agreements with both bodies which would undoubtedly be approved early in the Fall when their boards met.

The agreement in each case provides that ,whenever a producer is declared by the Guild to be unfair, the Dramatists Guild will cut off his supply of plays and no member will take a Screen Writers Guild man's place. The same agreement was reached with the Authors Guild with respect to novels and stories.